

March 1976

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THE ATHENIAN

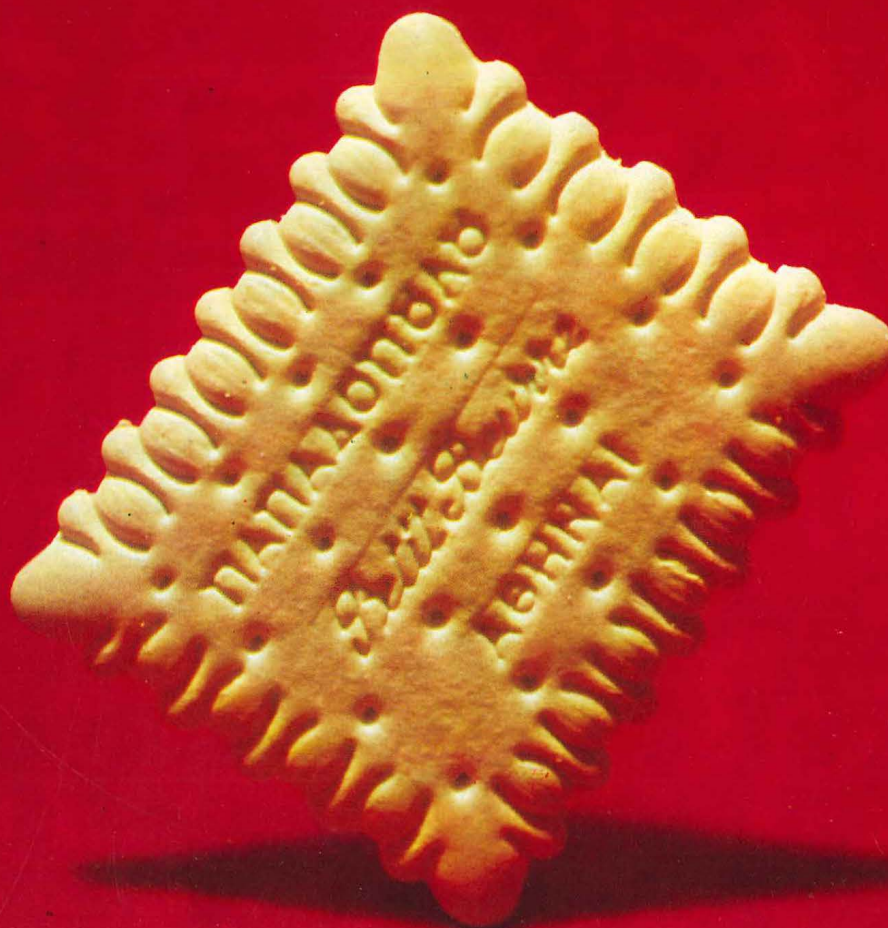
Greece's English Language Monthly



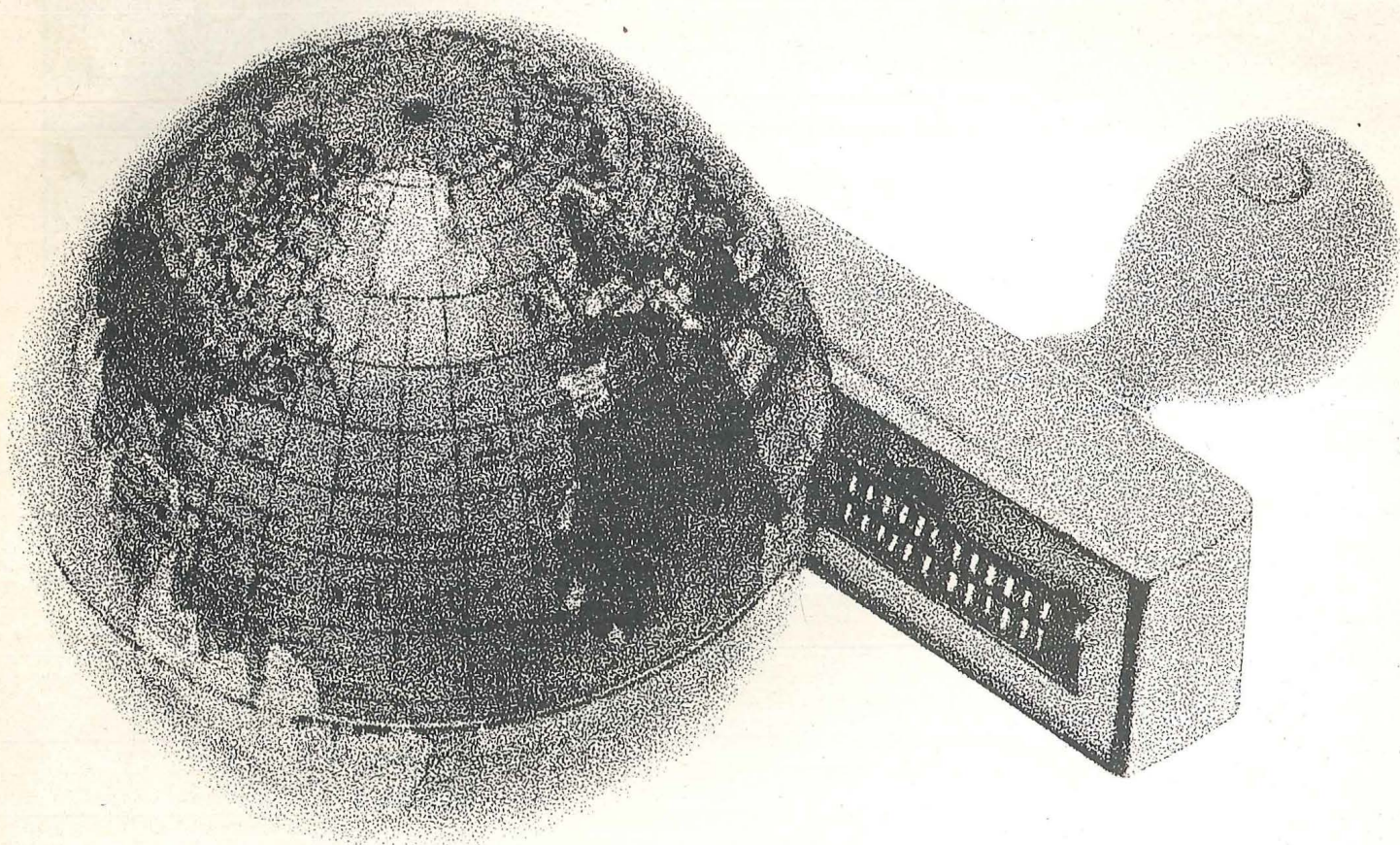
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NATIONAL BANK OF GREECE

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community calendar

MARCH 1

Illustrated lecture—By Minos Argyrakis (in Greek). HAU, 8 pm.

MARCH 2

Lecture — 'Civilization of Machines and Civilization of Images', by Professor Pietro Prini of the University of Rome. In French, but resumé in Greek and Italian. Co-sponsored by the Hellenic Society of Philosophic Studies and the French Institute. Istituto Italiano, 7:30 pm.

MARCH 3

Campion School—Women's Guild Meeting, Peacocks Restaurant, Psychiko, 11 am.
 German Community—Coffee afternoon for older members of the Community and a lecture by Mrs. Dick, 'Altern als Herausforderung'. Sina 66, 5 pm.
 American Community Schools—PTA Meeting, Elementary School, 7:30 pm.

MARCH 4

Duplicate Bridge—American Club, Kifissia, 7:30 pm. For information call Ken O. Yung at 323-0956 or Georgia Schlesinger at 746-670.

MARCH 5

St. Andrews Women's Guild—Meeting with speaker. 'How to Improve your Cooking' by Pastor J. Weston Jones of St. Andrew's Church. At the home of Mrs. Bruce Cook, Philothei, 9:45 am.
 German Community—'World Day of Prayer for Women.' Christos Kirche, Sina 66, 4:30 pm.
 Multi-National Women's Liberation Group—General meetings the first Friday of each month and discussions, lectures or movies on other Fridays. Women's Centre, Ellanikou 3, Pangrati, 8 pm. For information: 681-1734 or 681-3985.

MARCH 6

American Youth Centre — Bingo Night, 8:30 pm.
 Hellenic International School—Swedish Language School meets every Sat.

CULTURAL AWARENESS

Bicultural Marriage, Human Communication, and Overcoming Cultural Barriers are among the themes of a seminar which began on Feb. 24 and will continue through May 4 (applications are still being accepted). The discussions will be led by Marcelle Brisson, psychiatric social worker, and Tony Evangelopoulou, psychologist, every Tuesday evening for two and a half hours, and are designed primarily for foreign women living in Greece. The fee is \$50. For information and registration call Ms. Brisson, Tel. 513-0398 or Ms. Evangelopoulou, Tel. 659-6263, mornings.

MARCH 9

Lions Cosmopolitan Club—Luncheon meeting, Athenée Palace, 2:15 pm.
 American Community Schools —Parent—Teacher Conferences (through Mar. 11), Middle and Elementary Schools.

MARCH 10

Canadian Women's Club—Meeting and exhibition of crafts by Helen Alexander, 10:30 am. For information: Marilyn Crawford, Tel. 672-4530.
 Lecture — 'Library Resources and Services in the Learning and Teaching Process' by Peter Lewis of Sussex University. British Council, 8 pm.
 Lecture — 'Classical Greek Sculpture... Form as a Historical Phenomenon', by Professor Holscher, with an introduction by Professor Kyrieleis (in German). Goethe Institut, 8 pm.

A.C.S. DANCE

The International Dinner-Dance of the American Community Schools will be held on April 10 at 8 pm. Foods from all over the world, wine and dancing. Tickets, 250 Drs., at the American Embassy, Room 5 (10:30-12:30), American Club, Base Recreation Centre, and at the ACS Academy. Proceeds will go to the Senior Scholarship Fund.

Concerts, theatre performances, films, and exhibitions of general interest are listed under *Goings On In Athens*.

MARCH 11

American Community Schools — Deadline for applying for the Graduate Record Examination.
 Duplicate Bridge — See Mar. 4

MARCH 12

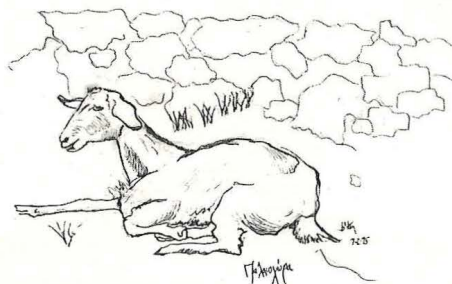
Lecture — 'Archaeology and Recent Art' and 'Archaeology and Modern Understanding of History', by Professor Himmelmann (in German). Goethe Institut, 8 pm.
 Multi-National Women's Liberation Group — See Mar. 5.
 Deree College — Masquerade Dance, 9 pm.

MARCH 13

American Youth Centre — Teen Night, 7 pm.

MARCH 15

Lecture — 'The Testing of English', by Dr. A.C.G. Pilliner of Edinburgh University. British Council, 8 pm.



MARCH 16

Lecture — 'Rubens: Rhetoric and Panegyric' by Harry L. Levy. Sponsored by College Year in Athens. British Council, 7 pm.

MARCH 17

German Community — Coffee afternoon for younger members of the Community and lecture by Miss Breckheimer, 'Zwischen Kind Und Erwachsenen'. Sina 66, 4:30 pm.
 Lecture — 'Archaeology and Political Self-Presentation' by Professor Himmelmann (in German). A round-table discussion with German and Greek archaeologists follows. Goethe Institut, 8 pm.
 German Community — Lecture by Father Geothert about Mt. Sinai. Sina 66, 8:30 pm.

MARCH 18

American Community Schools — Deadline for applying for the American College Test.
 AWOG — General meeting-coffee. Aperghi Hotel, Kifissia, 9:45 am.
 Lecture — 'Preparing Students for the Cambridge University First Certificate' by W.S. Fowler of the British Institute in Barcelona. British Council, 10:30 am and 8 pm.
 Campion School — Staff-Parent Meeting, 6 pm.
 Duplicate Bridge — See Mar. 4
 Jazz Group — A program of classical jazz. HAU, 8 pm.

MARCH 19

American Community Schools — Poetry Evening. High School, 7 pm.
 American Youth Centre — Juke Box Dance, 7:30 pm.
 Jazz Group — See Mar. 18
 Multi-National Women's Liberation Group—See Mar. 5

MARCH 20

American Youth Centre — Bingo Night, 8:30 pm.

MARCH 21

German Community — Special service followed by an excursion, 9:30 am.

MARCH 22

Propellor Club — Luncheon meeting, Caravel Hotel, 1:30 pm.

MARCH 23

Lions Cosmopolitan Club—Meeting with guest speaker, Sir Brooke Richards, the British Ambassador. Athenee Palace Hotel, 9 pm.

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NAME DAYS IN MARCH

There was a time when one was at home to well-wishers who stopped by to say *hronia polla* on the occasion of one's Saint's Day or Name Day. This is a fading tradition now in Athens and some Athenians take the precaution of announcing in the local newspapers that they will *not* be celebrating this year. Nonetheless, it is customary to telephone, cable, send flowers or sweets to friends and acquaintances on their name days.

MAR. 1 Evdoxia, Koula... MAR. 22 Theodoros, Theo (Ted), Theodora, Dora... MAR. 25 Evangelos, Vangelis, Evangelia... MAR. 31 Ipatia

DATES TO REMEMBER

MAR. 1 St. David's Day... MAR. 3 Ash Wednesday... MAR. 8 Clean Monday (*Kathara Deftera*)... MAR. 15 Purim (Eve of Purim)... MAR. 16 AND 17 Shoushan Purim... MAR. 17 St. Patrick's Day... MAR. 25 Greek Independence Day: A National Holiday... MAR. 28 Mothering Sunday

MARCH 24

Campion School — Easter Term ends.
 Hellenic International School—Board Meeting, 8 pm.

MARCH 25

Duplicate Bridge — See Mar. 4

MARCH 26

Multi-National Women's Liberation Group — See Mar. 5
 Hellenic International School—Third Quarter Ends.

MARCH 27

American Community Schools — GMAT tests.
 German Community—Excursion to Cloister Daou Pendeli, 2 pm.

MARCH 29

Campion School — Summer Term begins.
 Lecture — 'John Galt, a Scotsman's View of Greece' by Professor C.W.J. Eliot of the American School of Classical Studies. British Council, 8 pm.

Hellenic International School—Fourth Quarter Begins.

MARCH 30

German Community — 'Byzantinisch Deutsch Fuerstenehen' by Dr. Mergl. Sina 66, 8:30 pm.

MARCH 31

German Community — Coffee afternoon for younger women of the Community and discussion of lecture of Mar. 17. Sina 66, 5 pm.

PHOTO-SAFARI

JTC is planning a trip to Kenya and Tanzania from April 22 to May 1. The price is \$692 per person and deadline for reservations is March 22. For information call Tonya Yonkos, Tel. 895-3090.

Christine Mangelli entertains on the accordion in the Americana Room at the American Club on Mar. 5, Mar. 13 (French night), Mar. 17 (St. Patrick's Day), Mar. 27 (Italian night), and Mar. 31 (a Bicentennial Dinner).

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publisher's note

'Verbose, dry-witted, ribald, sensitive, thoughtful, original,' is how Mona Moffat describes Lawrence Durrell who last autumn was back in Greece making a television film. 'Lawrence Durrell's Mediterranean; A Poet's Evocation of a Landscape' will be shown over the BBC in March. Although generally associated with this country, the author's Greek Connections extend to Cyprus as well as to Egypt, whose Alexandrian Greeks still speak of 'Larry' and recall the personalities who ostensibly inspired the characters who reside in the world of his Alexandrian Quartet. 'In Marine Venus and Other Animals' Mona Moffat describes the author in another of his milieus, Athens, and at work on the island of Rhodes.

Our peripatetic numismatist, Alan Walker, guides us through the labyrinth of shopping in Monastiraki and Paul Valassakis has provided a detailed map for those who wish to find their way out. Gerald Herman takes off with a review of the airborne film circuit. The Athenian's new cinema editor is a writer, director and producer who has worked in Hollywood and Sweden. He is presently in Athens working on a new screenplay. Alec Kitroeff, meanwhile, brings off a tour de force. In a thousand words or more devoted to instructions on how to give up smoking, he manages to avoid the use of the word tobacco.

Our cover, portraying a rebetika group of former days, is by Polly Hope.

goings on in athens

CHURCHES

SERVICES DURING LENT

Churches and synagogues of special interest to the foreign community are listed in the Organizer.

Greek Orthodox Churches — Mar. 8, 5 pm Clean Monday — Great Lent Begins; Mar. 12, 7 pm A' Heretismi (1st Salutations); Mar. 14 A' Fasting Sunday; Mar. 19, 7 pm B' Heretismi (2nd Salutations); Mar. 21 B' Fasting Sunday; Mar. 25 Evangelismos Theotokou (a National Holiday), Matins 7 am, Liturgy 8:30 am; Mar. 26, 7 pm G' Heretismi (3rd Salutations). Every Sun: Matins 7 am, Liturgy 8:30 am, Evening service 5 pm.

Christos Kirche (German Evangelical) — Regular services every Sun. at 9:30 am.

St. Andrews Protestant American — Mar. 3, 7:30 pm Ash Wednesday Service; 'Seven Last Words of Christ in Today', a series of devotionals every Wed., 7:30 pm, in private homes.

St. Denis (Roman Catholic) — Mar. 3 Ash Wednesday. Every Friday evening until Easter: The Stations of the Cross.

St. Paul's Anglican — Regular services every Sunday: 9 am Family Communion; 10 am Matins; 11 am Holy Communion. Thurs., 7 pm Holy Communion.

MUSIC

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 614-344. Tickets may be purchased in advance or at the box office before performances. Admission 60, 50, 30 Drs. (10 Drs. for students). Concerts every Monday (except for Mar. 8, Clean Monday) at 8:30 pm... Mar. 1: Kavalieratos conducting Vivaldi's The Four Seasons, excerpts from Smetana's 'My Fatherland' and Liszt's Piano Concerto No. 2; soloist Szidon... Mar. 8: no concert... Mar. 15: program to be announced... Mar. 22: Adrian Sunshine conducting Copland's 'Fanfare', Brahms' Symphony No. 3, Samuel Barber's 'Adagio for String Orchestra' and Schumann's Piano Concerto in A minor; soloist Hairogiorgou... Mar. 29: Mihaelidis conducting his own composition 'Kerinia', Saint-Saens's Symphony No. 3 and Mozart's Concerto in D major KV 218 for violin; soloist Galileas.

LYRIKI SKINI (National Opera Company) Olympia Theatre, Akadimias 59, Tel. 612-461. (Tickets 50-300 Drs.) Performances at 8:30, Tues. through Fri., but at 7 on Sat. and Sun. Premières, however, begin at 8:30 regardless of the day... Mar. 7 and 11: Donizetti's 'Anna Bolena', conducted by Chou Hoey, with Papanioniou, di Tasso, Apostolaki, Voutsinos, Petrakis... Mar. 2, 4, 6, 27, 30: Rossini's 'The Barber of Seville', conducted by Vyron Kolassis with Terzian, Frangoulaki, Herlea, Voutsinos... Mar. 17-21, 24, 26, 28, 31: Strauss's 'Die Fledermaus', conducted by Horafas or Karolos Trikolidis, with Papanioniou, Moutsiou, Sarandopoulou, Papoulkas, Grigoropoulos.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late

Addresses and telephone numbers of the Institutes will be found in the Organizer.

nineteenth century, and more or less 'preserved' in its natural state, a wrinkled but proud vestige of Athens of old. The various and sundry musical performances presented in its somewhat rococo interior (worthy of a visit for its own sake) range from recitals by students of the conservatories to concerts sponsored by cultural and other organizations. Call ahead to verify the following tentative dates and hours: Mar. 4, 9 pm: Chamber Music... Mar. 9, 9 pm: Guitar recital by Konstantino Kotsioli (Odeon Athinon)... Mar. 11, 6 pm: Student recital (Odeon Ellinikon)... Mar. 12: Frederick Gevers,



piano, in a recital organized by the Belgian Embassy... Mar. 13, 6 pm: Student recital (Odeon Athinon)... Mar. 14, 11am: Concert of classical music by Orchestra of the Blind... Mar. 15, 6 pm: Student recital (Odeon Ethnikon)... Mar. 16, 8 pm: Recital by Sottos Vasiliadis... Mar. 17, 7:30 pm: Musical Evening sponsored by the French-Hellenic Union... Mar. 17, 9:30 pm: Recital sponsored by the Union of Music Lovers... Mar. 18, 9 pm: Chamber Music... Mar. 22, 6 pm: Student recital (Odeon Ellinikon)... Mar. 26, noon-10 pm: International Voice Contest... Mar. 27, 6 pm: Student recital (Odeon Athinon).

CONCERTS AND RECITALS

GOETHE INSTITUT — Kreuzberger String Quartet of Berlin (Mar. 23, 8 pm. Call the Institute for location.)

HELLENIC AMERICAN UNION — Piano recital by Viki Desipri. Works by Beethoven, Schumann, Chopin and Rameau (Mar. 23, 8 pm).

CONCERT BENEFIT

The American Women's Organization of Greece presents a concert, the proceeds of which will go towards a music scholarship. Well-known violinist Cosmas Galileas, Concert Master of the Thessaloniki Symphony Orchestra, will perform works by Schubert, Beethoven, Ravel, and 'Errare' by Emanuel Picolas, violinist, and conductor of the Athens State Orchestra. A champagne reception follows. Athens College Auditorium, Mar. 15, 8:30 pm. Tickets 125 Drs. Information: Mrs. Zahariadou, 981-6046.

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ISTITUTO ITALIANO — Concert by Stella and Pomeranz of Rome. Cello and piano, works by Boccherini, Brahms, Rachmaninoff (Mar. 12, 7:30 pm); Concert for young people: Solomakou, mezzo soprano, Alexis Stefanou, baritone, Dimitri Mihaelidis, piano, in a program of works by Schumann, Mussorgsky, Mahler, Respighi, Georgidis and popular Greek songs (Mar. 19, 7:30 pm); Poems by Michelangelo set to music: Dion Arivas Atikos, baritone, Iolanda Severi, piano, playing works of Tromboncino, Arcadelt, Wolf and Atikos (Mar. 30, 7:30 pm).

RECREATIONAL

GOLF

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

RIDING

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

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

TENNIS

Athens Tennis Club, Vas. Olgas, Athens (Tel. 910-071 and 922-3240). Twelve courts, restaurant, TV room. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to one year (1,000 Drs. per month). Open daily sunrise to sunset.

Attica Tennis Club, Philothei (Tel. 681-2557). Nine courts. Initial membership fee: 5,000 Drs. for adults, 2,500 Drs. for minors. Annual fees: 2,400 Drs. for adults, 1,200 Drs. for minors. Temporary residents of Greece may acquire special membership for up to three months (500 Drs. monthly). Open daily 7 am-10 pm.

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

THIS AND THAT

GREEK FOLK DANCES, Kotopouli-Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 616-344. The costumes, music and dances are authentic at these performances sponsored by the Lyceum of Greek Women who have, for many years, worked to preserve our folk crafts and arts. Tuesdays at 6 pm. Tickets 70 Drs. at the box office.

SECOND INTERNATIONAL VOCAL COMPETITION — Lieder, Art Songs, and Arias, Mar. 23-29, sponsored by the International Artistic Centre, Ministry of Culture and the National Tourist Organization. The performance on Mar. 26 (12 pm) at Parnassos Hall will be open to the public as well as the finals on Mar. 28 at the Kotopouli-Rex Theatre at 11:30 am.

THE ENGLISH NOVEL AT THE COUNCIL — It is not too late to register for a course on 'The English Novel with Emphasis on the Twentieth Century', which began in February. Tues. and Thurs., 7-9 pm at the British Council. Fee: 1850 Drs.

LECTURE SERIES — 'Thought and Civilization of Latin America', from the Mayan period to present day, in Greek. Every Sat. (until June) 5:30 pm, Spanish School, Koumbari 5, Kolonaki.

PUPPET THEATRE OF DIMITRI SOFIANOS — Monthly performances at the Goethe Institut in Greek and German (suitable for children, but primarily for adults). Mr. Sofianos, who is assisted by his wife and two children, has a collection of 250 puppets and has been giving performances for over twenty years. Mar. 20, 6 pm: *Competition of Tricks* and *The Lion Has a Toothache*, for children four and older.

MUSEUMS

The archaeological museums and the Byzantine Museum are open from 9 to 4 during the week, from 10 to 2 on Sundays, and are closed on Tuesdays (except for the Agora Museum which for the present closes on Mondays). These museums are free to the public on Thursdays and Sundays. The hours of other museums listed below vary and some may change on short notice. We suggest you call before going.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of preclassical architectural and monumental sculpture from the Acropolis (including the renowned series of archaic maidens) and vases, terracotta and bronzes excavated after 1954. Other artifacts from the Acropolis are to be found in the National Archaeological (and, alas, those carried off by Lord Elgin in 1816 are to be found in the British Museum in London). Labels in Greek and English. Open 9am-4pm weekdays and 10am-2pm Sun. and holidays. Closed Tuesday. Admission 30 Drs.

AGORA MUSEUM, Stoa of Attalos in the ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd cent. B.C. stoa (long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled) was reconstructed in 1953-56 on the original foundations. It now houses the finds from the Agora excavations, weights, measures, etc. which vividly illustrate its function as the commercial and civic centre of the ancient city. (Note the 6th cent. B.C.

baby's potty and *souvtaki* grill.) Daily except Mon. 9am-4pm; Sun. and holidays 10am-2pm. Admission 10 Drs.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias), Tel. 611-617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially Byzantine and War of Independence), Islamic and Coptic art and textiles, Chinese ceramics, beautiful embroideries, traditional costumes, jewelry, folk art, and a room reconstructed from an 18th century Macedonian mansion. Guidebooks in English, French, German. Daily except Mon., 8:30 am - 2 pm. Admission 20 Drs.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but few objects are labelled (none in English) and there is no catalogue as yet. Open from 9am-4pm daily, and 10am-2pm on Sun. and holidays. Closed Tues. Admission 10 Drs.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Daily except Fri. 10am-5pm. Admission 15 Drs.

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 346-3552. Located in the ancient cemetery where Pericles delivered his famous oration. Finds from the cemetery excavations. Daily except Tues. 9am-4pm, Sun. and holidays 10 am-2pm. Admission 5 Drs.

MUSEUM OF GREEK POPULAR ART, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. Small, superb collection of Greek folk art mostly of the 18th and 19th centuries. Embroideries, wood carvings, jewelry, mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern-primitive artist, Theophilus. No catalogue. Daily except Mon. 10 am - 2 pm.

MUSEUM OF GREEK POPULAR ART, CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns; a few 19th cent. objects. Daily except Tues. 10 am - 2 pm.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patision and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescos, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th cent. B.C. eruption. Guidebooks available in many languages; private guides upon request, 275 Drs. an hour. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Daily 9am-4pm, Sun. and holidays 10 am - 2 pm. Closed Tues. Admission 30 Drs.

NATIONAL HISTORICAL MUSEUM, Stadiou Street, at Kolokotronis Square, Tel. 323-7617. Permanent collection started in 1882, now housed in the Old Parliament Building designed by

Boulanger in 1858. Greek history since Byzantine times, mainly relics, memorabilia and mementoes from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use in the museum. Daily 9am-1pm. Closed Monday. Admission 10 Drs.

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

ART GALLERIES

Unless otherwise noted galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vass. Konstantinou, opposite the Hilton, Tel. 711-010. Engravings by Austrian artist Oskar Kokoschka through Mar. 9. Other exhibitions planned in March are to be announced. The permanent collection of nineteenth-century Greek paintings and works by European masters will reopen in May. Closed Tuesdays, but otherwise open from 9 to 6 daily and from 10 to 2 Sundays.

ASTOR (Kar. Servias 16, Tel. 322-4971) Oils by Roula Kimavou (through Mar. 13); paintings by Cretan artist Vassilis Kelaidis (Mar. 15-31).

ATHENS (Glykonos 4, Dexameni, Tel. 713-938) Manolis Mavrommatis's group show of conceptual art by seven Greek artists continues (through Mar. 19); Super Realism oil paintings by Minas (Mar. 23 - Apr. 23).

CONTEMPORARY GRAPHICS (Haritos 8, Tel. 732-690. Closed Sat. evenings) Permanent group show of original graphics and sculptures. Silk screens by Diohandi (Mar. 10-31). Limited editions of graphics available at discount prices through the Collector's Club.

DESMOS (Syngrou 4, Tel. 910-521. Open Tues. - Sat. 6-10 pm, Mon. 6-midnight) Oil paintings by Anna Konstantinidi (date uncertain).

DIogenes INTERNATIONAL (3 Platia Filomousou Eterias, Plaka, Tel. 322-4618) 'Carnival 1976', a group show of oils and watercolours (Mar. 5-24).

DIogenes INTERNATIONAL (Diogenous 12, Plaka, Tel. 322-6942) Permanent group show.

DIogenes INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942) Oil paintings and drawings by Italian Umberto Cer-nigoj (Mar. 1-19).

KOSTI PALAMA (City of Athens Museum — Akademias St., Tel. 629-430). A retrospective exhibition of oils and watercolours by Christina Savalas (through Mar. 5).

IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278. Closed Sat. evenings and Mon. mornings) Oils by Mitaras (Mar. 11 - Apr. 15).

KREONIDES (Iperidou 7, at Nikis St., Tel. 322-4261) Tempéras by Flessas Nikitas

(Mar. 4-20); oils by George (Thoma) Georgiadis (Mar. 22 - Apr. 8).
NEES MORPHEUS (Valaoritou 9a, Tel. 616-165. Closed Sat. evenings) Sculpture by Argero Karimpaka (through Mar. 11); oils by Kakadiaris (Mar. 12-29).
ORA (Xenofontos 7, Tel. 322-6632. Closed Sat. evenings) Oils by Andreas Phokas and Antoniadis Vakirzi (Mar. 5-27); oils by Stambouloupoulou and German artist Blauth (Mar. 29 -Apr. 14).
PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310. Open Sun. 9-1) A series of exhibits of oil paintings by Greek artists.
WHITE ELEPHANT (Dinokratous 99, Tel. 720-918) Paintings by twenty-five Greek artists (Mar. 1-31).
ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mon., Wed., Sat. evenings) Oils by Mitaras (Mar. 11 - Apr. 15).

EXHIBITS

BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211. Closed weekends). Bill Cunliffe's collection of maps and engravings of Greece by British travellers and cartographers (through Mar. 12); retrospective of designs by Nicholas Georgiadis, stage designer, together with his designs for *Anna Bolena*, currently playing at the *Lyriki Skini* (Mar. 2-19); 'Reflections on Kastella', paintings, drawings and prints by Hilary Adair (Mar. 24-Apr. 14).
HELLENIC AMERICAN UNION (Massalias 22, Tel. 629-886. Closed weekends). 'California Gold', unique works on paper by leading northern California artists (through Mar. 5); books on the environment (Mar. 1-12); reproductions of African cave paintings and sculpture (Mar. 15-26); oils by Zoe Apostolidis (Mar. 22-Apr. 2).

HILTON HOTEL (Tel. 720-201) Sculptures by Mihalea (through Mar.).
MAMIYA GALLERY (Koumbari 8, Tel. 636-472. Closed Sat.) Group exhibit of photographs (through Mar.).
ISTITUTO ITALIANO (Patisision 47, Tel. 529-294. Closed Sat. afternoons). Arnaldo Forni's anastatic reprints, exact reproductions of antique books by a special process (Mar. 5-15).
NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS (Mitropoleos 9, Tel. 322-1017). Jewelry and national costumes from Thrace, organized by the Thracian Centre during March. (Exact dates to be announced.)
YWCA (Amerikis 11, Tel. 624-291). Permanent arts and crafts exhibition.
ZAPPION (in the National Garden, Tel. 322-4206). An exhibition of Bulgarian products sometime during March.

THEATRE

Evening curtains rise at 9 pm with matinees at 6 pm on Sundays, and on Wednesdays or Thursdays. There are no performances on Mondays. Prices range from 80 to 150 drachmas. One of the pleasures of theatre going in Athens is that advance reservations are frequently unnecessary or may be made on short notice by telephoning the box office. The following is a selection of the more interesting current productions.

AUNTIE HAS PASSED AWAY. STOP. (Hasame ti Thia. Stop.) This biting satire of the working class is treated with slice-of-life naturalism. With Lida Protopsalti and Thanassis Papayorgiou, who is also the director. (*Stoa*, Biskini 55, Zographou, Tel. 770-2830) *See Review*
CABIRIA — Fellini's *Notte di Cabiria* hardly recognizable, nor is Neil Simon's *Sweet Charity* from which this adaptation of Paul Matessis is drawn. For all these sea changes, Aliko Vouyouklaki has safely steered this vehicle into port. (*Aliko*, Amerikis 4, Tel. 324-4146) *See Feb. Review*
CHRISTOPHER COLUMBUS — Kazantzakis's Promethean drama of man's exploration of the universe on board the *Santa Maria* is given its first Greek production. Manos Katrakis is magnificent in the title role and ably supported by Anna Makraki, Elias Stamatiou and Vyron Pallis. Directed by Alexis Solomos, music by Mikis Theodorakis, sets and costumes by Spyros Vassiliou. (*Dimotikon*, Agiou Konstantinou, Piraeus, Tel. 417-8351) *See Review*
THE DOUBLE DEPARTURE OF JOB CARDOZO (I Dipli Apodimia to Iov Kardozo) Dimitri Potamitis is the producer, director and leading actor in this folk opera by Pierre Aler. Translated from the French by Elpida Braoudaki, music by Sakis Tsilikis, set and costumes by Takis Karanatsos. (*Erevnas*, Ilissia 21, Tel. 778-0826)
EROTOKRITOS — This seventeenth-century Cretan romance, a masterpiece of modern Greek poetry, has been transformed with imaginative daring into epic theatre by director Spyros Evangelatos. (*Anna-Maria Kalouta*. Patisision 240. Tel. 875-588) *See Review, Jan. 1976*
FACES FOR VIOLIN AND ORCHESTRA (Prosopa yia Violi kai Orhistra) Karolos Koun's production of a set of four one-act plays

by Iakovos Kambanellis. Written in a variety of styles, they describe familiar personalities and situations of the last decade. (*Veaki*, Stournara 52, Tel. 523-522)

THE GAME OF LOVE AND DEATH (To Pehniditou Erotika ke tou Thanatou) Dimitri Myrat and Voula Zoumboulaki are the producers and leading actors in this drama by Romain Rolland which Myrat has translated and directed. Sets and costumes by Petros Zoumboulakis. Soula Athanassiadou and Errikos Briolas are also in the cast. (*Athinon*, 10 Voukourestiou, Tel. 323-5524)

THE GOOD CITIZEN PELOPIDAS (Pelopidas O Kalos Politis) Veteran comedian Mimis Fotopoulos is the producer and leading actor in this satire which he has also written. His partner is Frosso-Kokola and the sets are by P. Kapouralis. (*Avlea*, Pashalimani, Piraeus, Tel. 422-019).

THE KIDNAPPED POPE (I Apagogi tou Papa) Pope Albert IV is kidnapped in a taxi in an effort to bring peace to the world. Stefanos Lineos plays the cabbie and Elli Fotiou, his wife, and it's all good fun. (*Alfa*, Patisision 37, Tel. 538-742) *See Review, Feb. 1976*

THE LION IN WINTER (To Liondari to Himona) Nikos Hadziskos and Titika Nikiforaki present and play the principal parts in James Goldman's historical comedy about Henry II and Eleanor of Aquitaine which was made into a successful film some years ago. (*Kava*, 50 Stadiou, Tel. 321-0237)

THE MARRIAGE-GO-ROUND (Mathimata Gamou) Lily Papayanni, Angelos Antonopoulos, Eleni Erimou and Andreas Fillipidis bring insouciance and brilliance to the sexual stratagems of this revival of Leslie Stevens' comedy translated by Platon Mousseos. Fillipidis is also the director of this play which continues its summer success. (*Vrettania*, Panepistimiou 7, Tel. 322-1579) *See Review, Oct. 1975*

MISS MARGARITA (Despinis Margarita) Elli Lambetti is the cast in this play by Brazilian Roberto de Athayde. Her taxing performance is stunning. Adapted by Kostas Tachtsis, directed by Michael Cacoyannis. This is a limited engagement. (*Dionyssia*, Amerikis 10, Tel. 624-021) *Reviewed Dec. 1975.*

THE MOTHER (I Mana) Bertolt Brecht's stage version of the Gorky novel with Nellei

Angelidou, Yannis Fertis and Xenia Kaloyeropoulou. (*Athina*, Derigny 10, Tel. 823-7330)

O MISTRESS MINE (O Metressa Mou) Terence Rattigan's comedy stars Elsa Verghi and Christos Frangos and is directed by Victor Pagoulatos. (*Verghi*, 1 Voukourestiou, Tel. 323-5235).

ONE BED FOR THREE (Ena Krevati Yia Treis) Andre Roussin's farce, *Nina*, gets fine performances from Kikia Analyti and Kostas Rigopoulos in this fast and fluent adaptation by Platon Mousseos. (*Analyti*. Antoniadou-Patisision, Tel. 823-9739) *See Jan. Review*

ONE FLEW OVER THE CUCKOO'S NEST (Sti Folia tou Koukou) Dale Wasserman's stage version of the Ken Kesey novel has been translated by Mitzi Kouyoumtsouglou and directed by George Messalas. Aleka Katselli, Zoras Tsapelis and Yannis Argyris lead the cast. (*National-New Stage*, Agiou Konstantinou and Koumoundourou, Tel. 523-242).

PARAKRATOUPOLIS — Marietta Rialdi has tossed burlesque and buffoonery into her melodramatic pot and come up with a steaming political *yiouvetsi*. (*Piramatiko*, Akadimias 28, Tel. 619-944) *See Jan. Review*

SAME TIME, NEXT YEAR (Kathe Chrono, Tetia Mera) This slight but charming comedy by Bernard Slade chronicles an extramarital affair which is carried on once per annum in a motel room over a period of twenty-five years. Alekos Alexandrakis and Nonika Galinea are splendid as the protagonists. (*Sineak*, Panepistimiou 48, Tel. 620-320)

THE SEA GULL (O Glaros) George Theodosiadis directs the Chekhov play with Mary Aroni, Stelios Vokovits, Niko Tzoyias and Pandelis Zervos. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 523-242).

THE STRIKE (I Apergia) Satirist George Skourtis directs. Music by Dimos Moutsas; sets and costumes by Nikos Petropoulis. (*Louzitania*, Lefkados 33, Tel. 822-7201)

THE THREEPENNY OPERA (Opera tis Pendaras) Jules Dassin's excellent production of the Weill-Brecht classic. Nikos Kourkoulos is superb and sexy as Macheath and Eva Kotamanidou, Kaiti Lambropoulou and Spyros Konstantopoulos are all fine, too. (*Kappa*, Kypseli 2, Tel. 883-1068) *See Review*

CHILDREN'S THEATRE

Fun and frolic, music and dance in the universal language of children, but delivered in Greek. Tickets are 50 or 60 Drs. Be sure to call for reservations since the younger set are avid theatregoers and most shows sell out in advance. Most continue through the winter.

TINCAN CITY (Denekedoupolis) Evgenia Fakinou's delightful puppet theatre in which the performers are all tin cans. Tues. through Sat. at 4:30, Sun. at 11 and 4:30. 30 Drs. (*Anohtio*, Kefallinias 18, Kypseli, Tel. 823-5070).

THE LAST TRAVELLING DOVE — A play by Dietmar Roberg translated from the German by Panagiotis Skoufis, directed by Xenia Kaloyeropoulou and Stamatis Fasoulis. Wed. at 4, Sun. at 11 and 3. (*Athina*, Derigny 10, Tel. 823-7330)

THE MAYPOLE (To Gaitanaki) A play by Georges Sarry presented by Th. Papayorgiou, to be followed at the end of December by Hans Christian Andersen's *Emperor's New Clothes* (call for exact dates). Sat. at 5, Sun. at 11. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

A PENGUIN IN THE CITY — By Alfred White, adapted and directed by Dimitris Potamitis, sets and costumes by Takis Karnatsos, music by George Tsaldaris. Thurs. and Sat. at 5, Sun. at 11 and 3. (*Erevna*, Ilision 21, Tel. 778-0826)

CINEMA

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

THE ADVENTURE OF SHERLOCK HOLMES' SMARTER BROTHER (O Pio Poniros Adelfos tou Sherlock Holmes) If you are in a bad mood, you may wince at this Victorian farce, but if you are in a good mood, you may laugh yourself to tears. Gene Wilder directs and stars, but Marty Feldman steals the show as the detective with a 'phonographic memory'. Profoundly silly. (K)

DOG DAY AFTERNOON — An extraordinary performance by Al Pacino makes this film outstanding. Based on the true story of a 1972 bank hold-up in New York, it is, more importantly, a film that *cares* about its characters. Directed by Sidney Lumet. (K)

THE DROWNING POOL (O Epitheoritis Harper) A dark, dreary, mystery which never makes much sense. Heavy-handed direction by Stuart Rosenberg, and coy performance by Paul Newman, as detective Harper. (K)

FAREWELL MY LOVELY (Deka Dolofoni yia ton Detective Marlowe) Robert Mitchum plays detective Philip Marlowe in this adaptation of Raymond Chandler's novel. The plot is a bit thin, but the characters are colourful, and the atmosphere of 1941 Los Angeles is lovingly recreated. The sets, decor, and photography are worth the price of admission. Dick Richards directed. (A)

GUN MOLL (To Koritsi tou Gangster) Thriller-comedy produced by Carlo

Ponti, with Sophia Loren and Marcello Mastroianni. (K)

HUSTLE (O Astinomos ke to Call Girl) From the folks who gave us *The Longest Yard*. Robert Aldrich makes another tough film, with Burt Reynolds and Catherine Deneuve as a cop and a call-girl. (A)

LOVE AND DEATH (O Irinopios) Woody Allen's *War and Peace*. With much wit, and little wisdom, Allen romps through Czarist Russia and true love Diane Keaton marries a herring-merchant for security. (K)

LUCKY LADY (E Tiheri Kiria) Burt Reynolds, Gene Hackman, and Liza Minelli in a romantic rum-running adventure, directed by Stanley Donen. (K)

THE MAGIC FLUTE (O Magemenos Avlos) A musical celebration, conceived by Mozart, and directed by Ingmar Bergman with much spirit and affection. Swedish libretto; Greek subtitles. (For a brief synopsis of the plot, see *The Athenian*, Feb. 1976.) Take the children. (K)



MAN AND NATURE (Ozana) An extraordinarily beautiful Russian film, directed by the Japanese master, Akira Kurosawa. A must for serious filmgoers. This film is being shown in Greece prior to its general world-wide release. (K)

THE MAN WHO WOULD BE KING (O Anthropos Pou Tha Ginotan Vasilius) Director John Huston has great fun with Rudyard Kipling's story, and Michael Caine and Sean Connery are excellent as the two unfortunate soldiers of fortune. High adventure, highly recommended. (K)

PATTON (O Thrillos tis Normandias) If you liked World War II, you will love this high-budget recreation. Lavish production values, and an excellent performance by George C. Scott in the title role. (K)

SCENES FROM A MARRIAGE (Skines Apo Ena Gamo) Ingmar Bergman again, exploring the traumas of an upper-middle-class Swedish couple, with terrifying perception. In Swedish, with Greek subtitles. (A)

THE STORY OF ADELE H. (L'Histoire d'Adèle H.) Directed by Francois Truffaut. Based on the diary of Victor Hugo's daughter, this is a story of Adèle's all-consuming, unrequited, nineteenth-century love affair. The film lacks depth, but is haunting, and beautiful to watch. (A)

THE STRONGEST MAN IN THE WORLD (O Pio Dinatos Anthropos Ston Kosmo) A Walt Disney production. (K)

THE SUNSHINE BOYS (E Griariades) Occasional sparks here, but this Neil Simon

comedy never catches fire. Walter Matthau is entertaining as a has-been entertainer, but the heart of the play is weak. Directed by Herbert Ross. (K)

TRASH — Produced by Andy Warhol; directed by his protege Paul Morrissey. Perhaps the best of the Warhol genre. New York freaks play themselves, and the results are amusing, and at times moving. (A)

A WOMAN UNDER THE INFLUENCE — One of the best American films in many years. Gena Rowlands gives a stunning performance as the woman under the influence of husband Peter Falk, and others. John Cassavetes directs. (A)

YEARS OF ASHES (Chronique des Années de Braise) An Algerian film which won the Palme d'Or prize at the 1975 Cannes Film Festival. (A)

ART CINEMAS

ALKYONIS, Ioulianou 42 (Platia Victorias), Tel. 881-5402. Programs change on Mondays. From Mar. 1-7: *The Balcony*, Joseph Strick, USA; Mar. 8-14: *Jacob*, Franz Beyer, Germany; Mar. 15-21: Panos Glikofridis and Dinos Katsouridis, Greece, 1976; Mar. 22-28: *Red Psalm*, Miklos Jancso, Hungary. On Mar. 29, the Alkyonis will begin a week of classic Dovzhenko films, never before shown in Greece. Dovzhenko's widow, Julia Szolzenjeva, will attend the opening on the 29th. Call for details.

STUDIO, Stavropoulou 33 (Platia Amerikis), Tel. 861-9017. Call for exact dates (the following are tentative). Mar. 1: *Neighbourhood: Land of Angels*, Johann Revez, Hungary; Mar. 8: *Trash*, Paul Morrissey, USA, or a festival of animated films from Bulgaria.

TENIOTHIKI (Film Society of Greece) Kanari 1, Tel. 612-046. Call for programs. Yearly membership open to all: 250 Drs., students 200 Drs.

AT THE INSTITUTES

GOETHE INSTITUT — Mozart's *Marriage of Figaro* with the Hamburg Opera (Mar. 1, 6 pm); Karl Maria von Weber's *Freischutz* (Mar. 3, 6 pm); *Effie Briest* by Fassbinder (Mar. 5, 8 pm and Mar. 15, 6 pm).

HELLENIC AMERICAN UNION — *The Train*, Burt Lancaster, Paul Scofield, Jeanne Moreau (Mar. 4, 8 pm); *Is Paris Burning?* Jean-Paul Belmondo, Charles Boyer (Mar. 10, 8 pm); Award-winning films selected at the recent Panhellenic competition, presented by the film branch of the Hellenic Photographic Society (Mar. 12, 8 pm); *Guns of Navarone*, Gregory Peck, Anthony Quinn, Irene Papas (Mar. 17, 8 pm); Festival of Greek films (Mar. 24, 8 pm).

ISTITUTO ITALIANO — Three short documentary films about Michelangelo (Mar. 15, 7:30 pm).

L'INSTITUT FRANCAIS — In conjunction with the Teniothiki, films by Michel Simeon and Pierre Fresnail (Mar. 15-22, 7 and 9 pm, at the National Research Foundation, Vass. Konstantinou 48).

DEREE COLLEGE CINEMA CLUB — *Easy Rider*, Peter Fonda and Dennis Hopper (Mar. 19, 6 pm); *A Shot in the Dark*, Peter Sellers (Mar. 26, 6 pm). No admission fee; group discussions follow each showing. Deree College Auditorium, Agia Paraskevi.

restaurants and night life

LUXURY RESTAURANTS

Formal, 'elaborate dining in glamorous spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.

Athens Hilton Supper Club, Tel. 720-201.

Yannis Spartakos at the piano, accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet' (295 Drs., not including wine). Closed Monday.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants where dinner is graciously served by candlelight. Though not spacious there is dining on two floors; we prefer the downstairs which is more rustic, warm and intimate and where Miki Tasiopoulos entertains, with old and new favourites, at the grand piano. The accent is on French cuisine and good service. Table d'hote about 250 Drs. Open for lunch and dinner. Closed Sundays.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. A panoramic view from on top of the St. George Lycabettus Hotel where Maitre Lambiris is in charge. French cuisine. Dancing to a trio with Gildo Reno at the piano. The table d'hote menu around 280 Drs. Dinner served from 9 pm.

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

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

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

Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine and good service in a pleasant, elegant atmosphere presided over by the owner Mr. Mamos. The selection offers a good variety with well-prepared fish (Trout Imperiale, 140 Drs.), grills, and main fares from 130 Drs. *Fondue Bourguignonne* (minimum two persons) 350 Drs. Papastefanakis at the piano sometimes accompanied by a bass fiddler. Open 8:30 pm to 12:30 am. Closed Sundays.

Ta Nissia, Athens Hilton, Tel. 720-201. Maitre d'hotel Foundas presides downstairs at the Hilton, where the atmosphere is a Greek Taverna transformed into gracious elegance. The menu is extensive, from soups to international

and Greek hors d'oeuvres, a wide selection of seafood, broils, well prepared Greek dishes, and French and Greek desserts. The waiter will toss together a variety of delicious salads at your table. In the evening the Trio provides Greek songs, old, new and bouzouki, and a cheery atmosphere. Open daily 12:30-3:30 p.m. and 7-11:30 p.m.

Templar's Grill, The Royal Olympic Hotel, Athanasiou Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious, very attractive medieval atmosphere: Spanish-type furniture, pewter services, beamed ceiling, candlelight, and soft piano music. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Some dishes prepared at your table. **Our only negative comment: the wine list should be expanded.** Sirloin steak 170 Drs., Steak au poivre for two, 380 Drs. (we highly recommend it). Open daily from 8 p.m. - 12:30 a.m.



Tudor Hall, Syntagma Square, Tel. 323-0651. The penthouse restaurant of the King George Hotel may be one of the handsomest anywhere. The view of the Acropolis is panoramic, the dining room spacious with huge candelabra, dark, heavy tables, tall arm chairs, and paintings. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings. (No dancing.) International cuisine. Table d'hote at noon, about 260 Drs., at dinner, 280 Drs. Open 12:30-3:30 p.m. and 8 p.m.-1 a.m.

INTERNATIONAL CUISINE

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

L'Abrevoir, Xenokratou 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good (although not superb). Not very spacious, but pleasant and cosy, with good formal service. The menu covers the standard French fare from patés, escargots, and frogs' legs, to *coq au vin*, *steak au poivre*, etc. (but no fish). Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary at night. Entrees from 100 Drs. Open daily noon to 4 p.m. and 7:30 p.m. until after midnight.

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

The Asteria Tavern at Glyfada's Astir Complex, Tel. 894-5675. The emphasis is on fish and seafood at this restaurant-taverna which, on Mondays and Thursdays, presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine for a flat cover. The

theme is 'Fish' at the Monday night buffet (180 Drs. complete) and 'Grills' at the Thursday buffet (250 Drs. complete). Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. A converted mansion (not far from the U.S. ambassador's residence) where the Paleologoi (she is the writer, Kay Cicellis) preside. The menu is small but varied, offering a change of pace with, for example, almond soup, curries and a rum pie. If you call the day before, they will prepare a special curry dinner (4 courses) for four (1400 Drs.) Entrees from 90 Drs. There is a special luncheon menu. Dinner served from 8 p.m.-1:30 a.m. Closed Sunday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Elegant country-club atmosphere, rustic decor, candlelight, comfortable armchairs, and soft taped music. Nice assortment of hors d'oeuvres and entrees, but favoured by the prominent for charcoal broils (T-bone steak, sirloin, etc.) and good service. From 300 Drs. per person. Reserve ahead. Open daily except Sundays 8:30 p.m.-1 a.m.

The Bowling Center Restaurant, Piraeus. Tel. 420-271. A restaurant with panoramic views of Athens and the Saronic Gulf serving Greek and French specialties. Open daily 1 p.m. - 5 p.m. and 8 p.m. - 1:30 a.m.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton). Tel. 726-291. Arcaded rooms reminiscent of the white houses on the Normandy coast. Somewhat informal (paper placemats, some booths) but offering a fine selection of well-prepared dishes: frogs legs, *escargots*, kidneys flambe, prawn croquettes, crepes, etc. *Vin maison* very good. Entrees from 100 Drs. Open daily 7:30 p.m.-2 a.m.

Cave Mirabelle, Leventi 7, Kolonaki, Tel. 743-333. Christos at the piano offers pleasant background music at this cosy, gracious restaurant which took off with a bang when it opened last year. Enter on the ground level where there's a bar and descend to two lower levels, one with an open spit. The decor is Spanish-type, the food excellent, the formal service friendly. You may make your own choice from the wine cellar. Entrees from 110 Drs. Daily from 8:30 pm. Closed Sundays.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with wood panelling, fireplace, pelts on the walls. Mainly game and steaks. Calf's feet soup. Good food and service. Daily: 8 p.m. - 1 a.m. Sundays for lunch as well. Closed Mondays.

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

Europa, Tsakalof 5, Kolonaki, Tel. 638-214. On several wood-panelled levels, with wooden spindles and lanterns separating the attractively set tables. The Greek cuisine is very good but one expects the menu to include international dishes and

a variety of specialties in such an atmosphere. (One of the owners has promised to adopt the suggestion soon.) Efficient and quick service. Prepared dishes 98 Drs., grills 155 Drs. A bar serves drinks from noon to 3 pm. Restaurant open from noon to 4 pm and 7:30 pm - 1:30 am.

Flame Steak House, Hatziyanni Mexi 9 (next to Hilton). Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Delicious garlic bread, Caesar salad. Irish coffee. Candlelight atmosphere. Bar open for cocktails. Lunches from 50 Drs. Dinner from 110 Drs., wine excluded. Open daily: 11:00 - 3:00 p.m., 6:00 - 2:00 a.m. Sundays open from 6:00 p.m.

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

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

Mitchiko, Kidathineon 27, Tel. 322-0980. Strictly Japanese fare served in a multi-roomed restaurant in a gracious mansion in Plaka. One room has Japanese decor. The owner's wife, Kyria Katsko Filachtou, is the Greek-speaking Japanese hostess. Sukiyaki from 95 Drs. Closed Sundays for lunch but otherwise open from 12 to 3 and 8 pm to 1 am.

Nikos, Koumbari 5, Kolonaki, Tel. 603-617. (Two doors above the Benaki Museum.) Knotty pine decor, hurricane lamps, homespun placemats, nicely dim lighting. A well-stocked bar (cocktails, 60 Drs.), ten to twelve well prepared and nicely served dishes, salads, desserts. Prices reasonable (chicken casserole, 80 Drs.) Excellent veal soup. Recommended for before or after theatre supper, or family dinners. Open daily 7 pm - 4 am.

Pagoda, Bousgou 2, Tel. 602-466, 643-1990. The first Chinese restaurant in Athens, with branches in Beirut, Cyprus, and Nairobi. Pleasant atmosphere with a touch of Chinese decor. Offers quite a variety of dishes that are not extraordinary but quite acceptable. Open daily: 12.00 - 3.30 p.m. and 6.00 p.m. - 2.00 a.m.

Peacocks, Kifissias 228, Psyhiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alfa-Beta supermarket. Omelettes, steaks, salads, shish-kebab, etc. from about 100 Drs. (*Filetto* for two: 230 Drs.) Cafeteria open from 9 a.m. Grill room open daily except Sundays 12:30-3 p.m. and 8 p.m.-12:30 a.m.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut) 179 Drs. for two, Jager schnitzel (served with a spicy sauce) 79 Drs., cherry pie 29 Drs., beef fondue for two, 320 Drs. Daily from noon until 1 am.

Le Saint Tropez, Vrassidas 11 (behind the Hilton), Tel. 735-425. A popular Glyfada restaurant relocated in town for the winter. Charmingly rustic, divided into two sections by a partition simulating the exterior of a country house, with geraniums and gratings decorating the 'windows'. The French cuisine section has entrees from 140 Drs. and their veal cutlet with *sauce bordelaise* is excellent. (Open from 8 pm to 1 am.)

Stagecoach, Loukianou 6, Kolonaki. Tel. 730-507. Wild West atmosphere complete with long, brass-railed bar. Clever decor. American cuisine from ham and eggs to huge steaks. Fairly expensive. Daily: 11:30 a.m. - 4 p.m., 7 p.m. - 1:30 a.m.

The Steak Room, Eginitou 4 (near the Athens Hilton), Tel. 717-445. A favourite for excellent charcoal broils (T-bone steaks, etc.) served with baked or fried potatoes, and tasty salads. About 200 Drs. per person. (Open daily including Sundays, 6:30 pm to 1 am.)

The Steak Room Annex, Eginitou 4 (near the U.S. Embassy), Tel. 737-221. Mr. Papaioannou, the manager of the Steak Room, offers another novelty: budget meals from 35-70 Drs. A variety of omelettes, cold plates, snacks and a daily

special. Moussaka 55 Drs., spaghetti 40 Drs. Wine in a carafe and full cocktail bar. Open noon to 1 am. Closed Sundays.

Tabula, Hatziyanni Mexi 7 (near the Hilton). Tel. 716-134. Below street level, very cosy, rustic decor, dim lights. Joanna and Fotios, graduates of the Ecole de Tourism offer French and Greek specialties. The *plat du jour* usually worthwhile; the Tabula salad, special; very good onion soup. Entrees from 90 Drs. Open 9 p.m. - 4 a.m. Closed Sundays.

Winter Clochard, Tsakalof 2, Kolonaki. Tel. 634-042. A snug basement restaurant and bar with rustic decor and dim lighting. Few but well-cooked dishes at reasonable prices. The veal cutlet in curry sauce is perfect, 100 Drs. Very efficient service. Open daily 9 p.m. - 2 a.m.

Mr. Yung's Chinese Restaurant, Lamahou 3, Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables are set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. An extensive menu. Special lunch 75 Drs. Complete meal for two a la carte about 250 Drs., special meals for two 350-500 Drs. Open daily noon-3 p.m. and 7 p.m.-1 a.m.

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MAINLY GREEK CUISINE

Traditional restaurants where the emphasis is on Greek dishes and the menu begins with mezedakia and soups and progresses to desserts.

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Avenue). A very ordinary looking sea food restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shell fish. Bouillabaisse 35 Drs, lobster salad 64 Drs, lobster 320 Drs per kilo, red mullet 252 Drs per kilo. Open daily 8 p.m. to midnight. Sundays open for lunch.

Cortu, 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 Cortu. 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 Corfu, 14 Drs. Open daily from noon to 1:00 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.

Fatsios, Efroniou 5, Pangrati (south of the Hilton). Tel. 717-421. Attractive murals, painted ceilings, cheerful atmosphere. Choose delicious Greek and oriental specialties, with the help of Mr. Fatsios, from display counter. Moderately priced. Good variety of dishes. Daily 12:30 - 4 p.m., 8 p.m. - midnight. Closed Sunday evenings.

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.

Kapoulos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large, main dining room is on the top floor. (A smaller one faces onto a small garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors, and photographs. The menu (a newspaper with cartoons) includes a wide spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to schnitzels, broils and desserts. Full-course meal, about 200 Drs. Open from 8 p.m. Closed Sunday.

Lotophagus (The Lotus Eaters), Parodos Aharon 30-32, Kifissia. Tel. 801-3201. (Below train station). A tiny, charming restaurant located in a cottage set back in a garden. Tastefully furnished with ceramic tile tables set around a copper fireplace. Carefully prepared dishes graciously served. Sangria to start and an array of hors d'oeuvres: Indian eggplant, Italian hot dip, and various salads unusually spiced. The main courses are marinated dishes and the desserts

excellent. Quiet and refined. Entrees from 82 Drs. Reservations, necessary. Open daily from 9 p.m. Closed Tuesdays.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. Wide selection. A view of the yachts anchored in the marina and the activity on the boardwalk. Attentive service. Medium to high price. Daily 12 - 4:30 p.m., 8 p.m. - midnight.

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



Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is *special*. Complete meal (appetizers, main course, salad, fruit and wine) 225 Drs. Restaurant open daily from 9 pm; the nightclub from 10 pm. Closed Mondays.

TAVERNAS

Simple fare in very simple surroundings. The tablecloth may be paper, the service casual, the menu a variety of mezedes (hors d'oeuvres), broils, and the occasional prepared dishes. Ouzo, wine and beer to drink and fresh fruit for dessert. The waiter will be shocked if you ask for coffee but may make you a cup of metrio if you insist. The prices are reasonable.

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426. Although this vine-covered taverna is surrounded by concrete buildings, it is still a pleasant place to eat. Mr. Babis has his own boat so the fish is always fresh. There are also charcoal broils and a *plat du jour*. Very reasonable prices. Open daily for lunch and dinner.

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion). Tel. 664-2385. A well known country taverna in operation since 1910. Lovely summer garden and spacious rooms with rustic decor and a huge fireplace. Excellent

slightly resinated kokinielli at 20 Drs per kilo. Starters include spicey pickles 6 Drs, country sausages 12.50 Drs, small tasty meat balls 20 Drs. From the various charcoal broils we chose lamb chops 53 Drs and pork shish-kebabs 49 Drs. Open daily 8 p.m. to midnight. Sundays open for lunch as well.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna famous for its broils, the only cooked food served here is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Meat balls 22 Drs., veal chops 50 Drs., *souvlaki* 50 Drs., *stamnaki* 44 Drs. Daily 8 p.m. - 1:30 a.m.

Kavalieratos, Tatoiou 36, Metamorfosis. (Off the Nea Filadelfia Road, within easy reach of Kifissia.) Tel. 279-8780. An unspoiled taverna. Three rooms divided by window panes. Lanterns and paper tablecloths. Country sausage, tripe a la Grecque, broils, country salad, yoghurt. Inexpensive. Daily 8 p.m. - 12:30 a.m. Open Sundays for lunch.

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.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni. Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna offers a splendid view and is recommended even in the winter. Excellent fresh fish, a few appetizers. Daily 12:30 - 5 p.m., 8:30 - 11:30

O Nikos, Skopelou 5, Kifissia. Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobil station at Nea Erithrea. Excellent hors d'oeuvres: aubergine stuffed with walnuts and wrapped in ham, 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.

To Pithari, Paliyenesias 2 (on the peripheral road of Lycabettus). No phone. Cosy in Cycladic style, decorated with earthen casks. Spicy appetizers, broils (served on wooden platters), pork and green peppers (a specialty), yoghurt with honey and nuts. Reasonable. Daily 12:30 - 3 p.m., 8 p.m. - 2 p.m.

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

Rodia, Aristippou 44 (near the Lykavittos funicular), Tel. 729-883. An old house converted into a taverna decorated with family memorabilia. Choose from a great variety of appetizers and two or three main dishes. Quick service. Veal 79 Drs. Open daily except Sundays 8:30 p.m. - 1:30 a.m.

Roumaniki Gonia, Egeou 49, Nea Smyrni, Tel. 933-8542. The moonlighting trio of

guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this family-type, neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The food (very good) includes the traditional taverna fare but the specialties are a Rumanian *rollada* and a goulash (52 Drs.). Open daily 9:30 p.m. to 2:00 a.m.

To Tzaki, Vas. Konstantinou 8, Glyfada (near Congo Palace Hotel). Tel. 894-6483. Spacious, wood-panelled with huge fireplace. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc) Moderately priced. Daily: 6:30 p.m. - 1 a.m. Sundays: 10 a.m. - 2 a.m.

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: 150 Drs., drinks excluded. Daily: 7:00 - 10:30 p.m. Closed Sundays. Call for reservations.

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. Virtually an Athenian landmark since 1918, frequented by connoisseurs of the authentically Greek. Small, with creaky floors and a miniature mezzanine, the specialty is game (which you identify from illustrations presented by Mr. Nikos, the owner), served in spicy sauces or broiled. Wild duck prepared with green olives in wine; wild boar; quail on the spit; chicken stuffed with grapes and nuts, are some of the specialties (in season). Entrées from 120 Drs. Daily 9 pm-1:30 am. Closed Sundays. Closes from May to October. *Reservations are a must.*

KOUTOUKIA

Simple, picturesque, but vanishing remnants of another era, these very informal eating places were spawned by neighborhood groceries or lumberyards when their owners installed their wives in improvised kitchens and launched themselves in the restaurant business. Most are located in out of the way places. Paper - or oilcloth - covered tables, surrounded by barrels of retsina.

Kottarou, Agias Sofias 43 (behind the Larissis railway station), Tel. 513-2124. An unmarked door leads down a few steps to this colourful establishment, at this location since 1924. The present owner is Kyrios Vassilis whose parents, poultry merchants in the Central Market, diversified when Mother Panayiota began to cook and market the merchandise. Hence the name which means 'the wife of the chicken man'. The fare now includes charcoal - broiled veal and lamb chops, codfish with garlic sauce, and excellent *retsina*. Opens in October and closes when the *retsina* stock is exhausted — usually at the end of April. Daily 8:30 to 1 am.

O Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. For connoisseurs of the unusual. Austerely plain, frequented by the neighbourhood's workers and by gourmards willing to track it down. Cutlery is not available (except, mercifully, for salads) and the owner, Mr. Scooper, who stands proudly next to his broiler, counts heads and, without consultation, places what he considers to be the right portion on the coals. The

results, scooped onto your table, and surprisingly tasty and succulent, are accompanied by salad, *feta* and *retsina*. Open from 8 pm until midnight.

O Sotiris, Loukareos 41 and Kalvou (off Leof. Alexandras opposite the former site of the Averoff prison), Tel. 642-0417. Opened in 1897 by Sotiris's father on the ground floor of his grocery store, it is now a 'split-level' enterprise that includes the basement and first floor. Sotiris presides over the wall-to-wall hubbub and his wife Eleni cooks. No frills, no broils, just exceptionally tasty (one hundred percent) veal, pork and chicken stews, casseroles and roasts, at nostalgically low prices. Open daily from 8:30 pm from October to May.

MIKROLIMANO (TOURKOLIMANO)

Bright with yachts, musicians and flower vendors, the tiny port, one of Piraeus's three main harbours in antiquity, is filled with restaurants specializing in premium seafood: lobster (*astako*), shrimp (*garides*), red mullet (*barbouni*), crayfish (*karavides*) and, the speciality of the area, *yiouvetsi*, a baked casserole of shrimp, tomatoes, cheese and wine. Most of the restaurants are open from noon until after midnight. Some have complete menus; others only fish, salads and fruit. Among the better-known establishments and their phone numbers: Aglamair (411-5511); Kanaris (422-533); Kaplanis (411-1623); Kokkini Varka (475-853); Kuyu (411-1623); Mavri Yida (427-626); Mourayio (420-631); Ta Prasina Trehandiria (417-564); Zephyros (417-5152); Zorba (425-004).

PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. *Tavernas* serving *peinirli* can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable (about 50 Drs. with ham and eggs).

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

TAVERNAS WITH MUSIC

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

Asterias, Folegandrou 41, Patissia area, Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft music and singing without microphones. A reed roof with old-fashioned tasselled lamps, and wrought-iron chandeliers. Acceptable food. Village sausages, 20 Drs., stuffed vine leaves, 19 Drs., eggplant pie, 19 Drs. *Bekrimeze* (a kind of stewed veal with vegetables and cheese in wine sauce) 90

Drs. Music starts around 10:30 pm and continues until the wee hours. Open daily from 8:30 pm.

Belle Maison, Fokeas 6, Platia Victorias (Patissia area), tel. 881-9830. The entertainers, The Troubadors of Athens, sit at a table sipping their *retsina* and singing a variety of old and well-known hits to the accompaniment of guitars (no microphones!). For those who at times feel nostalgic and enjoy quiet but good singing, it's a must. Food not particularly good, but edible. Prices moderate. Open daily. Don't go earlier than 10 p.m.

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

Myrtia, Markou Mousourou 35, Tel. 719-198. Excellent cuisine with pleasant music. Choose from specialties that appear in ritual fashion: cold and hot appetizers and pittas. Choice of stuffed chicken or roast lamb in lemon sauce. Highly recommended. Prices moderately high. Daily 9 p.m. - 1.30 a.m. Closed Sundays.

To Perivoli t'Ouranou, Lysikratous 19, Plaka, Tel. 323-5517. An ordinary-looking but pleasant taverna with acceptable food (but more variety than most tavernas of this type). Rather loud music. The trio begins at 10 p.m. Entrees about 120 Drs. Open daily 9 p.m.-4 a.m. Steki tou Yanni, Trias 1, Kypseli, Tel. 821-2953. A favourite old taverna where you select from a huge variety of delicious appetizers which are brought to

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your table. The retsina is good. A trio of singing guitarists provide the music. Full meal approximately 180 Drs., excluding wine. Open daily 7:30 p.m.-1:30 a.m.

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.

NIGHTCLUBS AND BOUZOUKIA

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

Copacabana, Othonos 10, Syntagma, Tel. 323-2061. The winter show presents the French ballet 'the Pipers', German acrobats, Rastelos, Pierre Anton, the Dutch dancer Hany as well as Greek bouzouki music and singers. Acceptable food.

Diogenis, Vass. Georgiou and Androutsou 150, Piraeus, Tel. 425-471 or 425-102. Kostas Christou, Haroula Lambraki, Yannis Doungias and an international show with Bessy Aryiraki, Robert Williams and the ballet ensemble of Pedro Martinez provide the entertainment, but you may begin dancing from 11 pm. The show begins at the witching hour (12 am).

Ta Dilina, almost across from the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Modern bouzouki music without the traditional 'flavour', but the lighting, sound effects and setting are pleasant. Yiannis Parios, Litsa Diamandi and Fillipos Nikolaou are the stars. Show starts at 12:30 am. Minimum charge 300 Drs. Closed Mondays.

Fandasia, Aghios Kosmas (just across from the West Air Terminal), Tel. 981-0503, 982-0300. Doukissa, Kokotas, Jenny Vanou, Menidiatis and others present the new show of Fandasia. Show begins at midnight. A 350 Drs. minimum. Closed Mondays.

Harama, Endos Skopeftiriou, Kesariani, Tel. 766-4869. Vassilis Tsitsanis (the most genuine bouzouki performer), Fouli Dimitriou, Mihelopoulos and others. Program begins at 11 pm. Minimum charge 250 Drs. Closed Mondays.

Le Figaro, Levendi 3, Kolonaki, Tel. 728-627. Chic, old-world touches have transformed this basement-level night spot into a lively discotheque, with the latest music (which draws the younger set). Dimly lit with a spacious bar, brass headboards provide clever back rests for the booths. Snacks, soft and hard drinks served. Minimum 150 Drs.

Mostrou, Mnisikleous 22, Tel. 322-5558. A well-known night spot featuring entertainers Sotiris Moustakas, Christiano, Dimitri Mitropano, Sofi Zaninuo and others. Show starts at 11:30 pm. Entrees from 200 Drs. Closed Mondays.

Neraida, Vass. Georgiou, Kalamaki, Tel. 981-2004. The winter show features top-performer Marinella, Voskopoulos, Karakesini and Maraki, and Nelli Manou. Minimum charge 280 Drs. Closed Sundays.

The Nine Muses, Akademias 43, Tel. 604-260, 601-877. A fashionable discotheque with all shapes, colours, sizes of old mirrors set on black walls creating a tasteful and discreet 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 hours. Entrees from 200 Drs.



Palatia Athina, Flessa 4, Tel. 322-2000. One of the better known places for a night of revelry in Plaka. Entertainment this season by Cleo Denardou, Teris Hrisos, Elena Kirana, Elia Fillipou, Titika Stasinopoulou, and the ballet group of Dimitsanos. Show at 11:30 pm. Food edible. Entrees from 200 Drs. Closed Mondays.

BOITES

The latest hits, bouzouki, rebetika, folk and revolutionary songs performed in nightspots ranging from low-ceilinged bistros to converted theatres. The admission price (usually around 160 Drs.) includes one drink. Snacks are available. The number of nightly performances, hours, and closing nights are often improvised. We suggest you call ahead or wander down to the Plaka, where most boites are located, and take your chances.

Aigokeros, Lisiou 15, Plaka, Tel. 324-4124. Violaris, Perakis, Homata and others perform from midnight to dawn in this bouzouki-like boite. Closed Mondays.

Aposperida, Sina 4 (next to the university), Tel. 623-607. Folk and recent pop, including excerpts from the Cretan epic, *Erotokritos*, performed at this newly converted theatre, by Nikos Xylouris, Mariza Koch, Gaifilias, Chrisanthos, and Halaris. Closed Tuesdays.

Kyttaro, Ipirou 48 (perpendicular to Tritis Septemvriou), Tel. 822-4134. Yannis Markopoulos with Halkias, Gargandourakis, Sidiropoulos, Nikolaou, with *santouri* solos by Aristidis Moshos. Recent Markopoulos successes and an

interesting new composition with dramatic dialogue and solo instrumentals. Closed Mondays.

Limeri, Flessa 3, (no telephone). Revolutionary songs (*andartika*) mostly from the 1940s. The decor is spartan and the prices have a proletarian appeal (50 Drs.). Closed Tuesdays.

Medousa, Dionisiou Areopagitou and Makri 2 (near the Acropolis), Tel. 918-272. George Marinos, the pop-singer Marina, Vlasis Bonatsos, Sofia Hristou. Closed Mondays.

Rigas, Afroditis 9, Tel. 322-3702. The emphasis is on political themes and Theodorakis and his special brand of socio-political-music but reliably sincere philosophy. Kaloyannis, Maria Dimitriadou, Papaconstantinou, Manou, Thomopoulos, Bezopoulou. Closed Mondays.

Skorpios, Kydathineon 15, Tel. 323-3881. Kostas Hadzis ('The Gypsy') accompanies his own moody singing with fine guitar playing, and leads a group of performers in a new, three-hour show. Closed Mondays.

Sousouro, Adrianou 134, Plaka, Tel. 324-5606. National and international revolutionary songs in a small, smoky spot more like boites of old with drinks at 75 Drs. Closing day 'varies'.

Themelio, Kydathineon 37, Tel. 323-3619. Dalaras, Alexiou and others with pop and jazzed-up *rebetika*. Closed Mondays.

Zoom, Kydathineon 37, Tel. 322-5920. Sotiria Bellou, Manolis Mitsias, Christos Lettonos, Petri Salpea, Natasa, Giorgios Danezis and *bouzouksis* Lakis Karnezis. Pop hits by various composers including Linos Kokotas and *rebetika* sung in the good old-style by good-old Bellou who has yet to make her 'cultural' adjustment to a souped-up Plaka. Closed Tuesdays.

Zygos, Kydathineon 22, Tel. 322-5595. A rather 'slick' and comfortable nightclub-like boite where the waiters wear black ties! Past hits by Viki Moscholiou, hyperbolic frolics from Themis Andreadis and a finale of *rebetika* classics performed vintage-style by Keromitis, Bayandera, and Kalphopoulos, well accompanied by Moscholiou. Also the Tzavara Brothers, and Papadopoulos at the *bouzouki*. Closed Mondays.

MONT PARNES (PARNITHA)

Dining, dancing, gambling or snacking, on top of wooded Mount Parnes, a short drive (about 35 km) out of Athens where the luxurious hotel complex is located at an altitude of 1,412 metres. You may drive to the top or avoid a curvy eight-kilometre drive by leaving your car in a parking lot at the 25th kilometre and hopping on the cablecar which will deliver you to the hotel's entrance.

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory (about 500 Drs. per person including drinks). A buffet dinner is served on Thursdays and Saturdays (about 250 Drs. per person). A Snack Bar is open 24 hours a day. The Nightclub presents the fourteen-member revue, 'Piperisima', from 11:30 pm to 4 am. (Minimum charge 300 Drs.) The Casino is open from 7 pm to 4 am (closed Tuesdays): the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.



our town

Carnival

ONLY a few years ago the first Saturday of Carnival was a red-letter day that marked the beginning of three weeks of materialized fantasy in an atmosphere of 'anything goes'. Nightclubs overflowed with masked figures and hooded, black-satined dominoes. Inhibitions disappeared in the security of anonymity, only to reemerge the next morning, perhaps accompanied by a hangover, embarrassing recollections, and the fervent hope that one's disguise had been preserved. Costumes were rented but, more often than not, were made by a dressmaker brought to the house for the purpose. This was the season when crypto-exhibitionists and frustrated thespians were able to indulge their illusions.

Carnival parties abounded. On the three Carnival weekends one was often invited to two or more a night — at hotels, sporting clubs and at private houses. Walls were decorated with garlands and paper lanterns and supplies of serpentine, balloons and whistles were brought in. Gossip columnists covered the larger affairs listing the names and describing the costumes, their interpretations often hilariously off the mark.

The elaborate preparations frequently led to complications. At a Roman Party ten years ago, the invitations were written on burnt parchment in Latin. A Greek translation was provided but this did not prevent one couple from arriving a week early. Four 'Christian Slaves' all chained together, were among the guests. At intervals they were to be seen trailing to the bathroom, which they were obliged to visit together.

On the last Sunday of Carnival, a visit to the Plaka was *de rigueur*. Pushed along by a singing, squeaking, whistling crowd, one inched along the narrow streets covered with confetti. Those over a certain age remember even earlier Carnivals when it was looked forward to, and prepared for, months in advance. It was one of the most exciting

times of the year. Then the streets of the Plaka were filled with revellers dancing around maypoles, with animated beasts (the camel was particularly popular), men on stilts, and bands of clowns playing the drum, the tambourine and the clarinet.

This year for the first time Athens will not be officially celebrating Carnival. The official reason is economic. During the Junta, the mayors of Athens and Piraeus vied with one another in mounting tasteless extravaganzas with gaudy floats and flashy drum majorettes imported from France. Perhaps they delivered Carnival its death blow. There are still parties and much activity in the Plaka, but Athenians must now travel to Patras or other parts of Greece to celebrate the real thing.

For one brief interval, however, Carnival this year came unexpectedly to life for those at Zappion Gardens when the Bread and Puppet Theatre made an unscheduled appearance. The American troupe, bearing a portable puppet stage, a four-man dragon and a few large, symbolic papier-maché figures joined the Sunday morning throngs of costumed and masked children and began to put on their show. The astonished children surrounded the performers and looked on in disbelief. After a while they began to understand. Soon they were participating and applauding. For an hour or so, the true spirit of Carnival prevailed once again in Athens.

Frugal Fantasies

LATE in February our friend the Proud Pater Familias from the Peloponnisos invited us to his home for dinner. When we arrived, we found him presiding over a family council. His wife, the Patient Patricia, sat a little to his side, far enough back to be out of her husband's eyeshot. From this vantage point she commanded a full view of her five children, and could signal them to silence when her husband's *filotimos* was threatened.

The Man of the House was lecturing his family on the virtues of frugality, a

subject inspired by the arrival of the electricity and water bills, and the purchase of a ton of heating fuel and enough gasoline for his car to make a round trip from Psyhiko to Sintagma. These amounted, he quietly explained, to a sum that exceeded the annual earnings of the average family in Greece. He had barely recuperated from this shock when he was presented with the family's cost-study estimates of its needs for the *Apokries* (Carnival) festivities. Among the requirements were fifteen hundred drachmas for a costume for the youngest child who had been invited to join several friends for a stroll in Zappion Gardens where the junior contingent masquerades on Sunday mornings during Carnival, and an astronomical sum for the eldest to take his girlfriend to the Plaka.

The family meeting reached a climax as our Proud Pater Familias launched into a dissertation that united the subjects of Frugality, Carnival, Clean Monday and Beans.

The connection is not as obscure as it may first appear. Clean Monday (*Kathara Deftera*), which this year falls on March 8, blows the whistle on Carnival and marks the beginning of Lent — which theoretically is the period of fasting preceding Easter. Since beans are one of the traditional foods during this period, it provided an obvious bridge to our Pater Familias's favourite subject: the virtues of the simple life.

Explaining to his children that when he was a boy virtually every day of the year was a fast day and meat rarely appeared on the humble table in his humble home in Tripoli, he announced his decision that this year they would not only observe Lent, but continue the regime throughout the year. At their ages, after all, he had gratefully consumed whatever was placed before him. In his home, beans had alternated with boiled potatoes and cabbage, occasionally relieved by spinach and rice, salted sardines, fresh fruit in season and the odd piece of meat on a Sunday. In a moment he was waxing sentimental on the nutritional value and gastronomic delights of beans which the Patient

Patricia noted was on the menu that night.

Carried away by the nostalgia of the moment, he banished forever from the family diet beef, pork, chicken, tuna fish, and Papadopoulos's Petit Beurre cookies. A yearly allotment of one pair of shoes, one pair of trousers and one sweater per individual would suffice as far as their wardrobes were concerned. Their only daughter was to take sewing lessons and begin by making her own dresses and turning the collars on her brothers' shirts. Affluence, he declared, was destroying his family while his Peloponissian childhood had made a Man of Him.

When the fifteen-year old son asked if he intended to trade his Mercedes for a donkey, the Patient Patricia frantically signalled him to keep quiet. A crisis was averted when the maid appeared to announce dinner.

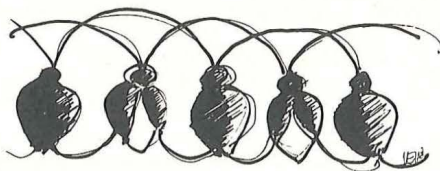
We took our places at the table and toasted each other with homemade wine which the Proud Pater's pater had shipped to Athens from his village at considerable cost, and began to eat our bean soup (*fasolada*). It was accompanied by a few Kalamata olives, some *feta*, Kris Kris's packaged sliced bread (from the freezer — it was a Wednesday and bakeries had closed early that day), and raw onions 'to protect us from the flu' currently gripping Athens. Having made his way greedily through these delicacies while the Daughter mumbled about the number of calories per spoonful of *fasolada* and 'passed' on the onions because she had a date that night, the Pater Familias sat back waiting expectantly for the next course — which never came.

Back in the living room, our somewhat subdued Proud Pater began to instruct the Patient Patricia on what their *Kathara Deftera* menu should include this year. (Although his British wife has lived here for twenty years, he never trusts sacred tradition to her discretion). The new regime, he explained, would have to be temporarily suspended in the interests of hospitality since they would be joined on that day by many guests. The menu would include the traditional beans, *dolmades*,

octopus in wine, cuttlefish, aubergine and other salads, and wild garlic (of course) as well as a bit of shrimp, lobster, mussel pilaf, red caviar and *avgotaraho* (a rare specialty of Misolongi) to add a little colour to the banquet. The menu prepared, he sat back sipping the scotch and soda the Patient Patricia had brought him. When he closed his eyes, we knew he was dreaming of a simple, pleasant life shorn of its harsh reality. All that was left was an irretrievable memory.

Anarchy in the Streets

OUR LATEST epistle from our old friend Kyria Elsie deals with the traffic in Athens, a subject dear to our hearts since walking through Kolonaki to our office in the morning is among the more exhilarating parts of our day. Sprinting off the road to dodge



on-coming cars, clambering over an assortment of vehicles monopolizing the sidewalks as well as falling into the occasional subterranean stairwells that begin in the middle of sidewalks, and sliding along the polished pavements are just a few of the daily exercises that keep us in shape. On the day that our friend's letter arrived, our sortie had involved a *grand jeté* worthy of Nureyev which had carried us halfway across a road and just beyond the reach of a car whose driver had spotted us trying to sneak across; a hastily executed pirouette when a Mercedes began backing over us to park on the sidewalk where we were walking; and a fifty-yard dash when the Mercedes' driver came after us with fists extended, claiming our coat button had scratched his car when we squeezed between the latter and the wall against which we had been pinned.

We receive many letters on the subject of Athens' traffic but Kyria Elsie's, while blistering with indignation, is printable. She wrote:

'The definition of 'anarchy' in the *Oxford English Dictionary* is 'Absence of Government — Disorder — Confusion'. One presumes that a Minister of Transport exists and that he functions, so perhaps the first definition cannot be applied. Disorder and Confusion, however, describe exactly what is to be seen these days in all the main streets of our city, and what is so startling is that both

the disorder and the confusion are growing worse.

'The law is deliberately flouted as *anyone* who stands for a few minutes at *any* junction controlled by lights, and counts the number of cars that go through the red ones, can see. Anyone except, of course, the policemen standing there. Red lights are ignored right under the noses of these gentlemen who are either incompetent or too lazy to do anything about it. (Surely they have not received instructions *not* to book *anyone* for *any* offence whatever!) Not long ago, a sensible regulation was passed forbidding private cars to use the right lane on main thoroughfares to free it for buses and taxis. Enforced for, at the most, a few weeks, it is now completely ignored by drivers and policemen alike.

'The 'No Parking' signs might just as well be removed since they serve no purpose whatever. Drivers park anywhere they please, even on the pavements, forcing pedestrians onto the street at the risk of their lives.

'Accompanying all this blatant defiance of the law, we must also bear the incessant blaring of car horns which has now become a reflex action. Almost all drivers — taxi drivers in particular — sound their horn the moment the light turns green (if not before) as though everyone in front were asleep at the wheel or that every car were able to rise vertically, like a helicopter, in order to allow others to pass. Car horns, specially equipped to play ridiculous snatches of melodies, make the days, and the nights, hideous with raucous renditions of mooing cows, the *1812 Overture*, "Never on Sunday", and "Colonel Bogey". We hear the lot on the streets of Athens and nothing delights their owners more than to play them fully amplified, for as long as possible, and with several encores.

'Of course, the driving in Athens has always been atrocious. A few years back, however, one made allowances, acknowledging that Athenians were novices in heavy traffic and looking forward to the day when they would eventually learn how to comport themselves. It is bitterly disappointing, therefore, to find that far from improving, they are growing more rude and impatient. Our city is being reduced to a maelstrom of discourteous citizens, contemptuous of the law and impervious to the cacophony. We must appeal to whatever officials responsible to return from wherever they may be and to remove from our streets these ill-mannered, impatient, and irresponsible drivers.'

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ATHENIAN
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Green Light for the Common Market

HAVING noted the opinion of the Commission on Greece's request for membership, the Council of Ministers states that, in conformity with the Founding Treaty, it is in favour of the application. It agreed that the indispensable preparatory work for establishing a common basis for negotiations should begin at the most appropriate time and in a positive spirit. It charged the permanent representatives, with the aid of the Commission, to prepare discussions to this end.'

This was the ruling adopted on February 9, 1976, by the Foreign Ministers of the nine member countries of the European Economic Community in regard to Greece's application for full E.E.C. membership. It was a far-reaching and, in many respects, historic decision for Greece. It marked the culmination of this country's many years of efforts, begun in the late 1950s, to actively join the organized 260-million-inhabitant economic community of Western European nations. These efforts are by no means finished; it may be another two or three years before Greece takes its rightful place as the E.E.C.'s Number 10. A brief recounting of the story of these efforts to date may provide a clearer perspective on the prospects facing Greece in its broader economic-political orientation in the years ahead.

● **1961.** After lengthy negotiations, an Agreement was signed in Athens on July 8 establishing an Association between the European Economic Community and Greece. The signatories to the Association Agreement were Greece, on the one hand, and Belgium, Federal Germany, France, Italy, Luxembourg, the Netherlands and the E.E.C. Council, on the other.

It had long been debated in Greece whether the Greek government—then, as today, headed by Mr. Constantine Karamanlis—was doing the right thing by taking the country into the Common Market. Critics had argued that the Greek economy, particularly Greek industry but agriculture as well, would be better protected if Greece were to stay out of economic or political blocs and to rely mainly on bilateral accords and tariff barriers. The Government's view, however, prevailed: The Greek

economy, it was maintained, could develop — and the standard of living improve — only if Greece entered the Common Market and caught up with the latter's level of development. In any case, it was argued, the dangers of staying out of the Common Market were far greater than those of joining. Nonetheless, it was recognized by all that the national economy could not then withstand the sudden shock of immediate full membership. Thus the parties concerned resorted to the status of Associate membership as provided by Article 238 of the Treaty of Rome establishing the E.E.C. This decision, to quote from the preamble to the Athens Accord, took into account, 'the special problems connected with the development of the Greek economy' and recognized 'that the support given by the E.E.C. to the Greek nation's efforts to improve its standard of living will eventually facilitate the accession of Greece to the Community.'

Greece thus became the first Associate member of the six-nation E.E.C. Briefly, the Association provided for:

1. The establishment of a customs union.

2. The development of joint action by the parties and the harmonization of their policies in the fields referred to in the Agreement.

3. The placing at the disposal of the Greek economy, within the framework of the Financial Protocol annexed to the Agreement, of resources designed to promote and speed up its development (Article 2).

It was stipulated, *inter alia*, that 'when the operation of the Association Agreement makes it possible to envisage the integral acceptance by Greece of the obligations under the Treaty establishing the E.E.C., the contracting parties shall consider the possibility of Greece acceding to the Community.' (Article 72). No date for such accession had been specified, however.

Technically, it was independent of the completion of the transition period provided under the Association Agreement's tariff-reduction schedule: that is, it could take place either before or after 1984.

● **1962.** After the parliaments of the countries concerned ratified the Athens Agreement, ratification documents were exchanged on August 24. The Agreement itself went into effect on November 1, and as of that date customs tariffs on industrial products exchanged between Greece and E.E.C. countries were gradually and progressively reduced.

● **1967.** After the suspension of democratic and parliamentary processes in

GREECE — EEC TRADE						
	1962		1974		1975 (Jan. -Sept.)	
	\$ Million	Percent	\$ Million	Percent	\$ Million	Percent
Total imports to Greece	701.3	100.0	4,635.2	100.0	3,634.3	100.0
Imports from EEC's Six	278.4	39.7	1,752.4	37.8	1,418.6	39.0
Imports from EEC's Nine	—	—	2,115.0	45.4	1,640.8	45.2
Total exports from Greece	248.6	100.0	1,774.0	100.0	1,472.3	100.0
Exports to EEC's Six	88.7	35.7	601.3	33.9	481.3	32.7
Exports to EEC's Nine	—	—	678.7	38.3	534.7	36.3

GREECE'S ASSOCIATION WITH THE EEC				
IMPORT DUTY REDUCTIONS				
ON INDUSTRIAL PRODUCTS ALSO PRODUCED IN GREECE (1962-1984)				
Date of reduction	Imports from 6 countries*		Imports from 3 countries**	
	Duty Reduction %	Remaining Duty %	Duty Reduction %	Remaining Duty %
Nov. 1, 1962	5	95	—	—
May 1, 1965	5	90	—	—
Nov. 1, 1967	5	85	—	—
May 1, 1970	5	80	—	—
Nov. 1, 1972	8	72	—	—
May 1, 1974	8	64	—	—
July 1, 1975	—	—	21.6	78.4
Nov. 1, 1975	8	56	4.8	73.6
Jan. 1, 1976	—	—	8.8	64.8
May 1, 1977	8	48	6.4	58.4
July 1, 1977	—	—	10.4	48
Nov. 1, 1978	8	40	8	40
May 1, 1980	8	32	8	32
Nov. 1, 1981	8	24	8	24
Nov. 1, 1982	8	16	8	16
Nov. 1, 1983	8	8	8	8
Nov. 1, 1984	8	0	8	0

* Six original E.E.C. member countries: Belgium, France, W. Germany, Italy, Luxembourg, Netherlands
 ** Three new E.E.C. member countries: Denmark, Ireland, United Kingdom

Greece on April 21, the E.E.C. Commission decided to restrict application of the Association Agreement to its 'current operation'. In practice, this meant that only the tariff reduction schedule was to continue unaffected. The granting of loans to Greece by the European Investment Bank was suspended. Of the \$125 million provided under the terms of Financial Protocol No. 19, \$69 million had already been granted. The balance of \$56 million was forthwith blocked.

● 1968. Greece benefited from the abolition of tariffs on industrial products circulating among E.E.C. countries. All of Greece's industrial products and most of its agricultural products were treated as though they were E.E.C. products: thus tariffs on imports of these items into the Community were completely abolished on July 1.

● 1974. After democratic rule was restored in Greece, the Greek government, on August 22, requested the full reapplication of the Association Agreement. This was formally accepted by the E.E.C. Council of Ministers on December 2. Thus the agreement was 'defrozed' and the granting of the balance of EIB loans under the original Financial Protocol was restored.

Meanwhile, November 1, 1974 marked the end of one more transition period in the Greece-E.E.C. customs union. As of that date, customs tariffs on E.E.C. industrial products imported into Greece, the like of which were not produced in this country, were completely abolished. Customs tariffs on other E.E.C. industrial products (similar to those which are also produced in Greece) will have gradually been abolished by November 1, 1984. The purpose of this is to protect Greek industry and allow it adequate time to face E.E.C. competition.

● 1975. On June 12, the Karamanlis government formally applied for Greece's full membership in the E.E.C. The application was addressed both to the E.E.C. and to the member governments (which, with the addition of Britain, Denmark and Ireland, had increased to nine).

● 1976. On January 29, the E.E.C. Commission issued its advisory opinion on Greece's application, recommending that 'a clearly affirmative reply be given to the Greek request and that, consequently, negotiations should be opened with a view to Greece's accession.' At the same time, the Commission noted a number of 'problems' (political as well as economic) which Greece's accession would raise, both for Greece and for the Communi-

ty, prior to the full application of the Association Agreement. It said that 'particularly in view of the importance of structural changes that would be imperative for the Greek economy, it could be hoped to envisage a delay before undertaking the obligations inherent in accession, even if transitory provisions were foreseen.'

This opinion of the Commission provoked strong reaction in Greece, which on January 31 protested against the Commission's arguments, considered as 'morally and politically unacceptable' to Greece. It was stated that whereas Greece had no intention of forcing its way into the E.E.C., it would likewise refuse any accession that would affect the country's dignity.

On February 9, the Council of Ministers of the nine E.E.C. member countries adopted the affirmative ruling (quoted at the beginning of this article) which, in effect, laid aside the Commission's misgivings and overruled recommendations for a pre-accession waiting period.

The following day, Prime Minister Karamanlis expressed his 'deep satisfaction' at the decision of the E.E.C. Ministers. He said the decision was '... of truly historic significance for our country. It means that Greece shall become an equal member of the group of advanced European countries, a group which, when its unification is completed, shall become a power capable of influencing the course of mankind. Our accession also signifies a further strengthening of our democratic regime. Finally, it means increased possibilities for an improvement of the standard of living of our people.'

The Governor of the Bank of Greece, Professor X. Zolotas, said on February 11 that '...after fourteen years of application of the Association Agreement and a relative readjustment of its economy, Greece is now ripe to join the Community as a full and equal member. In the customs tariff field, duties have been completely abolished on two-thirds of industrial products imported from the E.E.C., while on the remaining one-third, duties have been lowered by 44%. At the same time, exports of industrial products increased tremendously during the interval since the Association Agreement was signed. These exports to the E.E.C. have increased eighty-six times (in absolute numbers) and their share in total exports has gone up from 4% to 46%.'

Therefore, Professor Zolotas added, there can be no economic reservations. On the other hand, Greek agriculture

has demonstrated considerable flexibility and adaptability to international market conditions and, with full accession, it will be in a position not only to suffer no damages but also to attain substantial advantages. In view of the fact that following accession (not before, as the E.E.C. Commission had suggested) there will be a five-year adjustment period similar to that granted to Britain, Denmark and Ireland, the Greek economy will have ample time to ensure the necessary prerequisites for its further development within the Common Market, Professor Zolotas said.

What of the future? The E.E.C. Council of Ministers is due to draw up the terms of reference for negotiations between the Commission and Greece, expected to begin in the next few months. These negotiations are likely to last for a year or more before a formal agreement is signed for Greece's accession to the Community, to be followed by the necessary ratification procedure by the parliaments of signatory countries. Therefore, a conservative estimate is that January 1, 1979, may mark the date when the accession agreement begins to take effect. Unless otherwise agreed upon, the present tariff reduction schedule, due to be completed by 1984, is expected to remain unaltered.

The Minister of Coordination and Planning, Mr. P. Papaligouras, has said that given the green light, it was now up to Greece to make the necessary effort in order to bring its economy into line with those of its future partners in the E.E.C. This economy now required restructuring and modernization. The Governor of the National Bank of Greece, Professor A. Angelopoulos, meanwhile, called for the immediate creation of a special state agency to undertake application of necessary adjustments in the economic, monetary and institutional fields in view of forthcoming membership in the E.E.C.

Mr. Karamanlis summarized prospects ahead in these words: 'The road for our full accession to Europe will be neither brief nor easy, because the negotiations that will follow will have to settle serious economic and technical problems. We must conduct these (negotiations) with patience, firmness and steadfastness as regards the final aim.'

'The policy we drew up for the nation's future has been justified. Now it is up to us to make the best use of the great prospects opening before us.'

— A.M.E.

GIVING UP THE NOXIOUS WEED

NOW THAT the price of cigarettes has gone up again I think I owe it to *The Athenian* readers to give them the benefit of my experience in kicking the smoking habit.

Like most people, I have given up smoking more times than I can remember. The last time was on April 29, 1974 or exactly twenty-one months, fourteen days and twelve-and-a-half hours ago at the time of writing.

I like to think that this time I have given up the noxious weed for good because I have conditioned myself to hate that rolled-up piece of rice-paper wrapped around the shredded brown stuff with the intensity of an Athenian bus conductor towards the person who tenders a one-hundred drachma note for a six-drachma fare.

So, if you are planning to give up smoking, you must change your love-relationship with your favourite brand into one of all-consuming hatred. We are told the dividing line between love and hate is a thin one, indeed, so you really should not have any difficulty in achieving this.

A highly recommended method is to pull out a cigarette from the pack and, as you lift your match to light it, say 'I hate you!' in a clear and loud voice. (It is advisable to do this in private. If there are other people around they may think you are addressing them and say 'I hate you too,' or slap you in the face.)

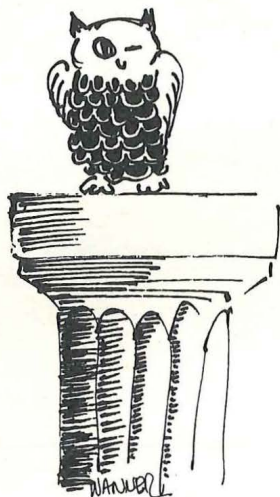
After you have said 'I hate you!' pull the cigarette out of your mouth with a dramatic gesture, crush it in your hand and then look down at the sorry mess with profound pity. Now declaim a few lines from *Hamlet*, such as 'Alas, poor Winston'... or Marlboro, or Kent or Papastratos as the case may be... 'I knew him, Horatio. A fellow of infinite smoke, of most excellent flavour. I have borne him in a pack a thousand times and now — abhorred in my hand he lies. My gorge rises at him!' This too should be uttered in private for obvious reasons. After you have done it several times you will achieve a high degree of catharsis and satisfaction and begin to regard the cigarette as an object to be despised.

Next thing to do is to lay in a fairly sizable store of peanuts, biscuits, chocolates, chewing gum, boiled sweets, worry beads and anything else you may need short of handcuffs to prevent you from reaching for a cigarette.

If you manage to keep this up for a couple of weeks without ruining your

Warning: The Surgeon-General has determined that reading this article may be hazardous to your intellect.

digestion and your teeth, it will be time to start looking for a tailor to let out all your clothes. A gain of twenty to twenty-five pounds in the first year of non-smoking is considered normal. One British scientist has, I think, worked out the mathematical formula that tells you how many pounds you put on for every pound you save by not smoking and how many more pounds you will need to slim down again at a health farm. I don't



know exactly how it works but I think in the end you come to the conclusion that smoking is cheaper provided your treatment for lung cancer is taken care of by Blue Cross or some other insurance scheme.

As Christmas approaches, be sure to make it clear to all your friends and relatives that you have given up smoking for good. Otherwise you will find among your presents such useless items as a solid gold Cartier lighter, a box of fine Havana cigars, or a year's supply of pipe-cleaners.

As the months go by you will become prouder and prouder of your success at kicking the smoking habit and you will be in danger of becoming an insufferable prig vis-a-vis your smoking friends and acquaintances.

They will offer you a cigarette in all innocence and you will look at them in feigned horror, as if they had asked you to take your pants down or commit some other indecency. With lip curled disdainfully you may say: 'No thank

you, I do not smoke,' with an inflection that clearly implies anyone who does smoke is a creep.

You will also make yourself extremely unpopular by opening windows in smoke-filled rooms and exposing everybody to double pneumonia, or pointedly picking up ashtrays and holding them at arm's length as you march them into the kitchen.

Finally, if you follow the suggestion made recently in a *Time* magazine article on non-smokers and put out a smoker's cigarette in his drinking water (the argument being 'if you pollute my air I can pollute your water') you will risk either getting the water in your face or a plate-full of *lasagna al burro* in your lap.

So be proud of your non-smoking but be modest about it, too. If someone has left a cigarette smoking in an ashtray under your nose and the acrid fumes are tickling your sinuses, making your eyes water and bringing on uncontrolled fits of coughing, just bear it silently until either the cigarette burns down to the filter and the smoke becomes really poisonous and you pass out, or until the person it belongs to picks it up again nonchalantly and draws all the fumes into his black and tar-pitted lungs.

I myself have solved the problem by carrying a fireman's mask around with me at all times. When someone starts smoking in my presence, I pull it out of my pocket and fit it snugly round my face. Then I hang the long tube out of the nearest window and come back to my seat looking as if butter wouldn't melt in my mouth. The expression, of course, is lost on my companion because he cannot see my face behind the mask but as conversation becomes extremely difficult, if not impossible, he either gets the hint and puts his cigarette out or we communicate by exchanging little notes.

But if you don't intend to stop smoking and you want to get around the recent hike in cigarette prices all you really have to do is cadge one cigarette a day, if you're a one-pack smoker, or two, if you're a forty-a-dayer. If you only smoke ten a day then you cadge every second day. It's a simple formula and it works as long as you can prevent other people from cadging from you. The best way to do this, of course, is to roll your own and offer that little pouch with the draw-string and a packet of cigarette papers to the prospective cadger. In this case, the only persons likely to take up your offer would be a Texas cowpuncher or a camel driver from Afghanistan — and you don't meet them every day.

—ALEC KITROEFF



MONASTIRAKI: An Adventure in Consumerism

MONASTIRAKI. It means 'little monastery', named after a monastery founded in the tenth century on the site of today's Monastiraki Square and now refers to the entire area which comprises the last remnant of the old style, oriental bazaar. It began where the fish market is today in the old *agora* (market place) up on Athinas Street. It consisted of four or five wooden shacks. In 1910 it moved to Adrianou and Eolou. It was not until 1928 that it moved to its present location in what was first called *Demoprattirion* (Auction Market).

Almost any conceivable thing can be bought there today — at the cheapest prices in Athens. Although the shops are open every day of the week — and for most items weekdays are best — it is on Sundays that the area is most frenetic and becomes a true flea market. Since Monastiraki is only a short distance from Sintagma (Constitution Square), we will begin our walk from that central location.

Both Ermou and Mitropoleos Streets lead to Monastiraki from Sintagma, Mitropoleos being less crowded with more interesting things to see. The little Byzantine Church of the Panagia Gorgoepikoös lies just beside the Mitropolis, the New Cathedral of Athens. Built in the twelfth century, the 'Old Mitropolis' is interesting for the many re-used ancient Greek, Roman and early Byzantine marbles built into

its exterior walls. The diverse styles and subjects seem to blend into a harmonious whole.

When you reach the corner of Mitropoleos and Eolou, three blocks below the Cathedral, turn left and then take the first right into Pandrossou Street. You can, alternatively, continue down Mitropoleos until you reach Monastiraki Square, but Pandrossou, although not strictly part of Monastiraki, is so interesting that a digression is worthwhile because the antique shops and 'tourist shops' are innumerable. Shop around before you buy anything and do not be afraid to say that you think the price is too high, which it often is, if you have seen similar items elsewhere for less—but more on bargaining later.

The antique dealers on Pandrossou share certain attributes: they can be amazingly surly, and have little specialized knowledge of antiques, although they try to convey the opposite impression.

Once you have walked the length of Pandrossou, you may wish to visit the Ceramic Collection located in the Tzisdaraki Mosque (the Mosque of the Lower Fountain) — to your left as you enter Monastiraki Square. The building itself is, to be honest, more interesting than the collection inside, and its loggia provides a fine view of the façade of Hadrian's Library.

Entering Ifestou Street across the

Square from Pandrossou, we come into the bazaar area. On the right, at the corner, is a canvas shop which sells shopping bags and replacements for canvas chairs. Most of the shops in the first block on Ifestou sell clothing and shoes. The best buys are heavy walking shoes, everyday shoes, blue jeans, and sportswear. Blue jeans sell, on the average, for one hundred drachmas less than elsewhere in Athens. The jeans 'made in Greece with American fabrics' may fall apart faster than imported ones, however, because of the poor thread used to sew them. The work shoes with auto tire soles (you may tell your friends you have Pirelli shoes!) are sturdy and inexpensive. The soles will never wear out even if the uppers do.

Mixed among the ubiquitous tourist shops in this area are vendors of antique and modern copperware. If you buy copper pots intending to use them for cooking, be certain that they are properly lined with tin. Unlined copper pots poison food and the eater.

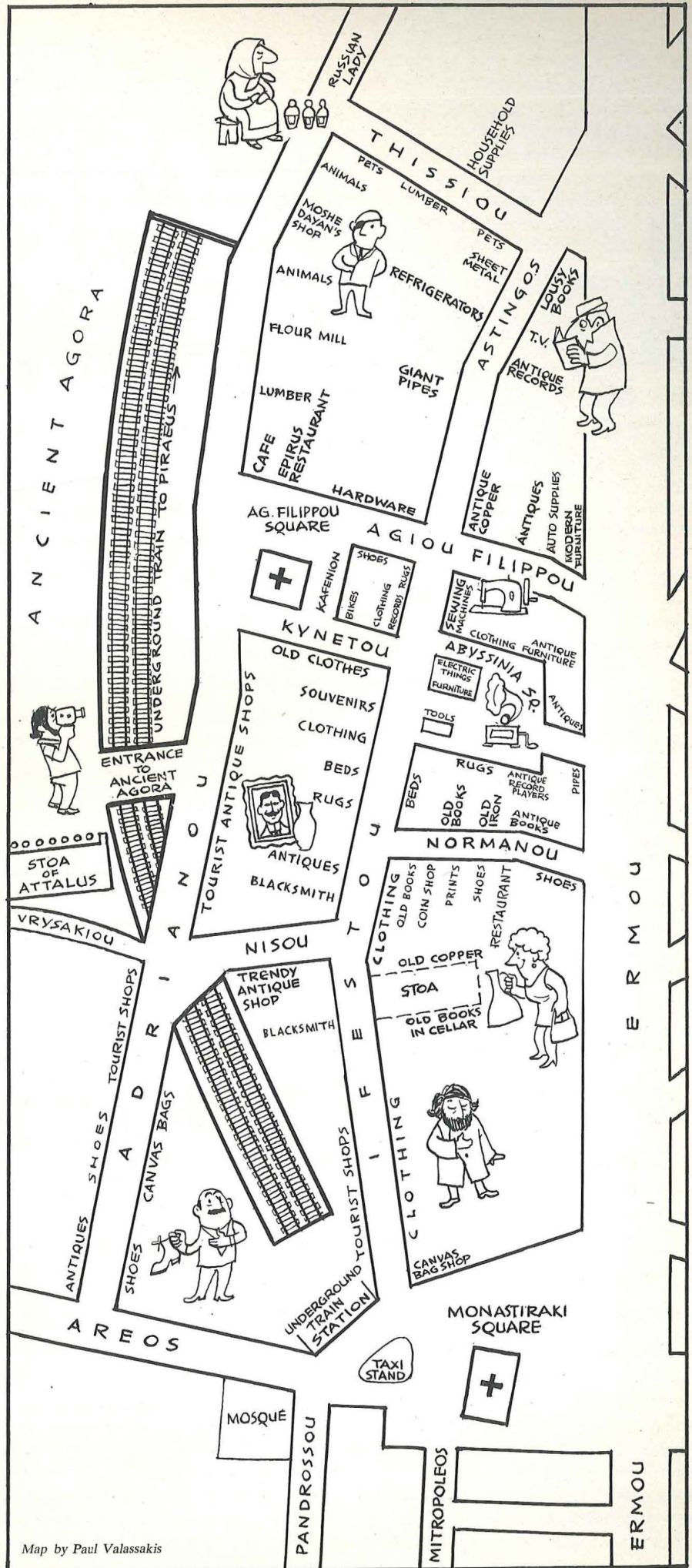
On the left just before the corner of Nisou is the first of several blacksmith shops. These shops make many useful items such as galvanized-steel, barbecue (*souvlaki*) grills which are very inexpensive and worthwhile (sand placed on the bottom will make a level surface to receive the coal, and protect the metal), tools, fireplace equipment, and hand-forged household attachments of all kinds (hinges, window grilles, ornamen-



tal nails, and so on). The current vogue of using iron attachments on doors and in restored houses has surely given these men a new burst of prosperity.

Continuing along Ifestou, and crossing Nisou Street, you will notice a passageway on the right which seems to be lined with books. These belong to a basement bookstore. (Old books usually means *used books*: a year after it appears in print, a book is an antique and the price ridiculously high.) The passageway also houses a number of copper shops which seem to be rather less expensive than those on the main street. Some very nice items to be found here are modern, copper and brass reproductions of nineteenth-century oil lamps (fully wired electrically and with glass chimneys).

When you arrive at the corner of Normanou Street, turn right and continue to Ermou. Between a restaurant supply shop and a clothing store is a space consecrated to the selling of junk machinery — rusty ball bearings, gears, etc. (Since imported items are expensive, parts of broken-down mechanisms are cannibalized and then resold.) The coin shop on the right (past an old bookshop) is worth a stop: charmingly naive, late-nineteenth- to early-twentieth-century pornographic postcards are sold here. The remainder of the shops on the street are devoted to old and very expensive antique books and heating equipment. All manner of





Monastiraki Square. The Tsidaraki Mosque is visible to the left and the Ifestou Street entrance to the flea market, to the right.

petrol and coal stoves are to be found here, as well as on Ermou, complete with outlet pipes and chimneys. (Some of the cast-iron coal stoves are of designs which seem unchanged since the nineteenth century and would certainly be considered chic to have in one's den or weekend retreat abroad where they probably sell for much more.) A passageway to the right contains a restaurant and a *kafenion*.

Returning to Ifestou and resuming our walk in the same direction, we come upon an antique shop on the left which is more often than not half closed and where, when open, the proprietors are unwilling to sell anything you may actually want. Next door there is a little snack bar which must be making a fortune. It's quite new and has already forced the *souvlaki* stand behind the Church of Agios Filippos to upgrade its quality. Many of the basement shops in this block sell beds and mattresses. The metal bed frames are nothing special but the mattresses are as good as those elsewhere and much less expensive. They are not, however, available in unusual sizes or shapes.

Just after the bed cellars on this side of the street, Ifestou opens up and becomes Abyssinia Square. Platia 'Avissinias' is named in honour of Haile Selassie's state visit in the 1930s when he donated to the nation some thoroughbreds which were stabled nearby. Booths selling tools, old copperware, rugs and old furniture line the lower part of the square. To the left are a number of shops which specialize in refinishing old, wooden furniture which, in comparison with the modern furniture available, is surprisingly inex-

pensive and sturdy. On the right-hand corner of the square, towards Ermou, is a little hole-in-the-wall shop which sells rebuilt gramophones. They can trace their birth to the turn of the century and usually function. Some are works of art, their 'trumpet' speakers delicately painted.

On the right, as you leave the square and enter Ermou, is a shop which sells copper vessels by the kilo. You must polish them yourself, but the prices are much lower than at the regular shops. You may also buy enamel-topped, iron folding (*kafenion*) tables for about one-hundred-and-fifty drachmas at this corner. (Painted and spruced up, they should be nice for garden parties in Psychiko, Philothei and Kifissia.)

The centre of Abyssinia Square is reserved for the junk men. Their trucks are filled with old clothes, old furniture, old books and magazines which are usually old rubbish! If you have thrown out a chair on Thursday night, it will be there on Friday or Saturday morning. On occasion, however, you may come upon an amazing bargain since the entrepreneurs must sell all this stuff to realize an immediate return on their investments, so do take advantage of their instinct for a fast turnover.

Retracing our steps, we leave the square and turn right onto Ifestou where we come upon a *souvlaki* stand (not bad), a bicycle shop, a store selling camping equipment, others selling clothing, and another selling sewing machines. Those black-and-gold sewing machines your grandmothers used to use are alive and well in Monastiraki! (In some parts of the world they are now collectors' items.)



The Epirus Restaurant on Agiou Filippou Square.



A blacksmith at work.

Ifestou ends where it meets Agiou Filippou Street on the right and to the left opens on the little Agiou Filippou Square and its church. Next to the church we find a pleasant open-air *kafenion*, the end of which is filled with men selling old clothes. Across from the church, at the far corner, at Adrianou, is yet another *kafenion*, a *galaktopolion* and, in between, the Epirus Restaurant. While the ambience of this restaurant is reminiscent of an airplane hangar, the food is good. It is frequented at lunch time by archaeologists from the Agora Excavations, but do not let them put you off: they have been known to snap, but they seldom bite.

On Agiou Filippou Street, between Astingos and Ermou, we find contemporary furniture (especially everyday chairs), auto accessories (for example, coloured decals of King Kong carrying a Naked Girl), paints and antiques.

Astingos Street, which begins at Agiou Filippou, is basically an 'industrial' street. To the right are shops selling gas burners and stoves (some of the best

prices in town), radio and television equipment, 'antique' records, and dreadful books. On the left side of the street are giant metal pipe makers, poor quality mattress makers and a shop selling refrigerators and stoves (very good). The used refrigerators, carefully reconditioned and usually carrying sixty- to ninety-day guarantees, are a bargain. If they can hold up for that time, they will survive forever. Finally, both sides of the street are filled with shops selling sheet metal.

Proceed to the end of Astingos and turn left onto Thisiou where there are several shops selling household supplies, lumber, and pets. Birds are a favourite pet in Greece and the shops on Thisiou and around the corner to the left on Adrianou have a great fluttering selection of these two-legged, feathered friends.

Continue along Adrianou back to Monastiraki Square. Strolling along, you will doubtlessly notice the Agora Excavations and the Stoa of Attalos on your right. You should visit it, but buy a good guidebook (a new edition of the official guide is now available) since it is otherwise a rather confusing area. The museum is excellent and the site is very pleasant to wander in. Should you wish to feed a bit of *souvlaki* to the Agora Cats (there are two: The Grey One and

The Black One) or the Agora Dog (The Black One), you will find them very grateful. (Don't tease Grey Cat — he is much faster than you are and he has sharper claws.)

Resume your trip along Adrianou until you get to Hadrian's Library and Monastiraki Square where you will see the usual tourist and antique shops, a little stand selling canvas bags, and a variety of bizarre shoe shops. After this, if you can still walk, turn right and walk around Hadrian's Library — there are more odd shops up there — or you can just go home and collapse.

On Sundays Monastiraki becomes a flea market *par excellence* but you must go early and plan an after-lunch siesta that day. The shop owners carry out virtually all their wares onto the streets, and the area, filled with pavement sellers, now extends halfway up Athinas Street. Men with pushcarts, tables, and cloths spread out on the ground sell everything imaginable including glassware, thermal underwear, knives, knick-knacks, lighters, shavers, coats, and styrofoam birds with sequin eyes. Ifestou and Adrianou are much the same as on weekdays except that at the end of Adrianou, near the Thision Station, bird sellers and clothes peddlars lay out their wares along the middle of Ifestou. Vrisakiou Street becomes one

vast emporium for radios, stereos and electrical goods and Normanou Street spills over with old books and coins. Abyssinia Square becomes a madhouse: you can buy everything from reasonably nice antiques to electrical parts! The greatest transformation occurs on Astingos and Thisiou which come to resemble walk-in rubbish bins! On Astingos you can buy old liquor bottles, old machines, old copper, old *Playboy* magazines, old tools and sheer junk from a vast assortment. Don't sneer! You may find something worthwhile (the *Playboy* man once had a two-volume set of about three-hundred, folio-sized photographs from a pre-World-War-I- German survey of northern-Italian Castles, in very good condition and at the startling beginning price of five hundred drachmas!). Thisiou is somewhat less scruffy and tends to favour useful household things at low prices.

On Sunday, Monastiraki is not the place for those who dislike crowds, however, since thousands of people converge on the area to do their week's shopping. Among the annoyances are two special types to be prepared for: the Shovers and the Stoppers. The Shovers are usually old ladies, second only to mad taxi drivers and sexually frustrated Don Juans in sports cars as the most

The Boundaries

Monastiraki begins where Mitropoleos and Ermou Streets emerge on the square near the foot of Athinas Street. The area stretches west towards the Thisiou underground train station. Lower Adrianou and Ermou Streets form the southern and northern boundaries respectively; Ifestou Street runs through the middle from Monastiraki Square to Agiou Filippou Street. Astingos runs diagonally from Agiou Filippou to where Thisiou Street runs into Ermou.

How to Get There

The No. 10 bus from Sintagma takes you directly to Monastiraki Square and the No. 16 which leaves from the same spot takes a scenic route around the Acropolis to Thisiou. If you travel by the underground from Piraeus or the northern suburbs, get off at Monastiraki Station.

Bargaining

If you pay too much for something it is probably your own fault. You should know how to bargain. First outfit yourself with a lot of small change and small bills. Do not carry thousand-drachma notes, or even five hundreds, unless you expect to be making expensive purchases. If you manage to bargain someone down to a low price and then pull out a huge note he may have 'trouble' changing it and raise his price again. Also, keep your money in a number of convenient places so that you can get at it easily and, at the same time, not let the dealer know how much you have. Do not,

on the other hand, be afraid to wave a handful of notes under the dealer's nose if developments call for it. If he sees that you are ready to hand them over, the dealer may well lower his asking price.

The only way to know what you should offer in a bargaining situation is to have a good idea what the item normally costs. If he is selling an old copper plate for 400 Drs. that you've seen in regular shops for 500 Drs., you are making a profit but should nonetheless feel free to offer him only *three hundred* (but do not be ridiculous and offer *one hundred* as that will only make him angry). This does *not* work for new items and should not be tried. (If you are a pretty girl, speak Greek, and smile sweetly when asking the price of any marked item — as long as it's over 150 Drs. or so — you may find that the price goes down.) Always keep in mind what the item is worth to *you*: if you 'wouldn't mind' having that peculiar *art deco* tray, decide what you think its price should be before you ask, and then stick to it. Do not rationalize yourself into paying more. If it is a real piece of junk and he says 20 Drs., take the object and hand him *fifteen*; he will take it (especially since he probably only paid *two* for it). *Always* show great surprise on hearing the first price, this often results in the seller saying, 'Excuse me, a mistake...' and reducing it before you even get down to the real bargaining.

Finally, if you really want something and you know that it costs \$100 abroad, don't play around and offer him 200 Drs. when he asks for *six hundred!* Offer him

four hundred if you must. An initial offer that is too low will insult him and he may well refuse to sell it to you even at his original asking price!

Buying Antiquities

Before you buy an antique, you should be aware of the following: If the object dates from before 1821, it is an Antiquity and a National Treasure, and you must have a permit to get it out of the country. It does not matter in the slightest that the item was brought in by a sailor two weeks before or that it did not originate in Greece; it must be certified by the relevant museum curator and then by the Archaeological Council, a process which may take from a few months to a lifetime regardless of how unimportant or commonplace the object. Smuggling antiques, particularly icons, is a pastime which can result in the culprit's spending an enforced 'holiday' at one of Piraeus's less popular 'hotels'. Under no circumstances should you try it. Your best course is to buy antiquities that have export licenses. Demand that the *dealer* get the license before you buy (perhaps with the inducement of a deposit which you will *not* expect back if he gets the permit within a certain specified period of time). Otherwise buy replicas. If a dealer informs you before you have made your purchase that you need a permit for export (or even before you ask), this is a point in his favour. The dealer at Adam's Shop on Pandrossou has been known to do so.



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dangerous moving objects on the streets of Athens. They push even when there is no place for the person they are shoving to move to, and regardless of the fact that the man in front of their victim is carrying a bed on his head. Explaining courteously that you cannot move is useless, but if you abandon restraint and turn around and kick the Dear Old Thing in the shins she may well smile and say pleasantly, 'Oh, you can't move because someone's in front of you!'

The Stopper is one who suddenly stops motionless in the middle of the street. Chances are that something in his line of vision has caught his interest or, even more likely, that he would *like* something to catch his interest soon... but does not know what it might be!

Sundays also smoke out various characters. If you hear a weird cry and see a short, stubby, grey-haired man with a big moustache and a funny hat, that will be the Mastika-Chewing-Gum Man — he sells and chews it. On Thisiou you may run into the Wonder Knife Sharpener Man. His sharpeners work but destroy your knives within two years. The Russian Lady, with her lacquered spoons, samovars and little-mother dolls will also be found along here. The Wonder Needle-Threader-Five-Drachmas Man is usually located on Astingos (though he may have moved to Athinas). If you find yourself peering into the face of a very bushy, stumpy guy who glares from behind immense eyebrows, that will be Slippery Sam the Gypsy. He hangs out on Thisiou selling rubbish.

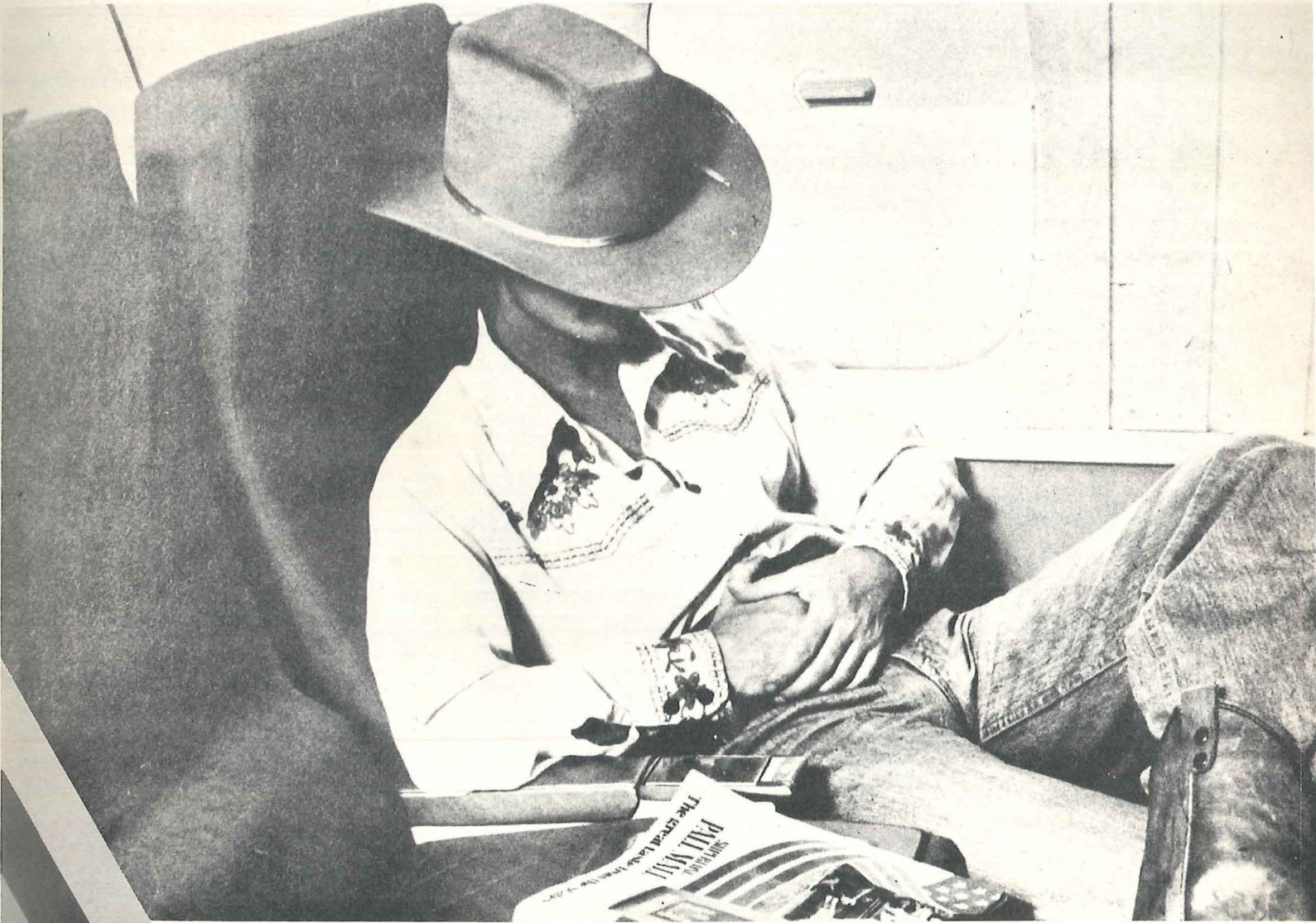
There is also Rasputin: over six feet tall, with long black hair, a black beard, a fur hat and trousers tucked into his boots, he, alas, never knew the Romanovs as far as we know, but he does offer the salvation of lottery tickets.

A short version of Moshe Dayan, patch and all, is Athens' Finest Typewriter Repairman: he fixes *grafomihanes* (typewriters) and they stay fixed! His upstairs shop on Adrianou 11, below the Stoa of Attalos, houses a collection of a zillion typewriters with every possible script.

Two final hints if you go on a Sunday: go very early to avoid the crowds and to get first pick of the items for sale (before nine if you can, but certainly before 10:30). Leave small children at home (unless they do not mind being pushed and stepped on): Under no circumstances do you want frightened, crying children on your hands, although you just might be able to sell them.

—ALAN WALKER

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Brazil, Vass. Sofias 4.....	713-039
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Chile, Vass. Sofias 96.....	777-5017
China, Krinon 2A.....	672-3282
Czechoslovakia, Elik, Athanasiadou 26.....	671-3755
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Vet Clinic, Halkidonas 64, Ambelokipi.....	770-6489
For the export and import of pets: Ministry of Agriculture, Office of Veterinary Services, Aeolou 104.....	321-9871

MORGANIZER

NUMBER THE FIRST TIME

20, Athens 139. Tel. 724-204

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

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MONDAY

Nea Erithrea (Anakreontos, Evangelistrias) Neo Psihiko (Xanthou, Ionias) Patissia (Hansen, Byzantiou, Theotokopoulou) Zografou (opposite bridge)

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

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

SATURDAY

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

TAXI STATIONS

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

BANKS

All banks in Athens are open 8 a.m. to 1 p.m. Monday through Saturday. Those listed below are also open 5:30 to 7:30 p.m. Monday through Friday (for special services such as currency exchange) except where other hours are given:

Commercial Bank of Greece

Sofokleous 11, Tel. 321-0911
Venizelou 25, Tel. 323-6172 (Mon. - Fri. 8 a.m. - 8 p.m.; Sat. 8 a.m. - 2:30 p.m.)
Patriarchou Ioakim 5, Tel. 737-227

Credit Bank

Pezmazoglou 10, Tel. 324-5111
Venizelou 9, Tel. 323-4351
Kifissias 230 (in the A & B) Tel. 671-2838 (Mon. - Sat. 8 a.m. - 7:30 p.m.)

First National Bank of Chicago

Imittou & Ifikratous, Pangrati, Tel. 766-1205 (Mon. - Fri. 5 - 7 p.m.)

First National City Bank

Kolonaki Square, Tel. 618-619

General Hellenic Bank

Stadiou 4, Tel. 322-5338 (Mon. - Sat. 8 a.m. - 8 p.m.)

Ionian & Popular Bank of Greece

Venizelou 45, Tel. 322-5501 (Mon. - Sat. 8 a.m. - 1:30 p.m.)
Mitropoleos 1, Tel. 322-1026 (Mon. - Sat. 8 a.m. - 7 p.m.)

National Bank of Greece

Kar. Servias 2, Tel. 323-6481 (Mon. - Sat. 8 a.m. - 9 p.m.)
Eolou 86, Tel. 321-0411 (Mon. - Fri. 6 - 8 p.m.)

Investment banks are open 8 a.m. - 2:30 p.m. Monday through Saturday.

ETEVA, Sofokleous 6.....	321-2701
ETVA, Venizelou 18.....	323-7981
The Investment Bank, Omirou 8.....	323-0214

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Algemene Bank Nederland, Paparigopoulou 3.....	323-8192
American Express, Venizelou 17.....	323-4781
Bank of America, Stadiou 10.....	323-4002
Bank of Nova Scotia, Venizelou 37.....	322-0032
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Chase Manhattan, Korai 3.....	323-7711
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First National City Bank, Othonos 8.....	322-7471
First National Bank of Chicago, Venizelou 13.....	602-311
Grindlays Bank, Syntagma.....	324-7015
National Westminster Bank, Filonos 137-139, Piraeus.....	452-2853
Williams and Glyn's Bank, 61 Akti Miaouli, Piraeus.....	452-7484

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XAN (YMCA) Omirou 28.....	626-970
XEN (YWCA) Amerikis 11.....	624-291
Kallipoleos 20.....	766-4889
Alexandras 87 and Drosi.....	646-3669
Patission 97.....	820-328
Kipselis 57 and Agiou Meletiou 1.....	825-860
Hamilton 3.....	820-328
Karitsi.....	322-8437
Panepistimiou 46.....	622-071

MARINAS

Vouliagmeni.....	896-0012
Zeas.....	451-1480
Glyfada.....	894-1967

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Aeroflot, (U.S.S.R.) Kar. Servias 2.....	322-0986
Air Canada, Othonos 10.....	322-3206
Air France, Kar. Servias 4.....	323-0501
Air India, Filellinon 3.....	323-4027
Air Zaire, Filellinon 14.....	323-5509
Alia-Royal Jordanian, Filellinon 4.....	324-1342
Alitalia, Venizelou 9b.....	322-9414
Austrian Airlines, Filellinon 4.....	323-0844
British Airways, Othonos 10.....	322-2521
Balkan Bulgarian Airlines, Nikis 23.....	322-6684
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EL AL, Othonos 10.....	323-0116
Ethiopian Airlines, Filellinon 25.....	323-4275
Gulf Air, Nikis 23.....	322-6717
Iberia, Xenofondos 8.....	323-7524
Iraqi Airways, Ath. Diakou 28-32.....	922-9573
Japan Airlines, Amalias 4.....	323-0331
Jat, (Yugoslav) Voukourestiou 4.....	323-6429
KLM, Voulis 22.....	323-0756
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Lufthansa, Kar. Servias 4.....	323-8620
Luxair, (Luxembourg) Kriezotou 6.....	603-134
Malev Hungarian, Venizelou 15.....	324-0921
Middle East, Filellinon 10.....	322-6911
Olympic Airways, Othonos 6.....	923-2323
Pakistan International, Venizelou 15.....	323-1931
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Sabena, Othonos 8.....	323-6821
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Singapore Airlines, Mitropoleos 5.....	324-7500
South African Airways, Kar. Servias 4.....	322-9007
Sudan Airways, Amalias 44.....	324-4716
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Syrian Arab, Panepistimiou 49.....	324-5954
Tarom, (Rumanian) Venizelou 20.....	624-808
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Aliverion-Kimi-Skyros.....	875-339
Central Mainland.....	861-7954
Corinth.....	512-9233
Delphi-Amfissa-Itea.....	861-6489
Evvia.....	874-915
Halkis-Edipos-Limni.....	874-915
Kalamata.....	513-4293
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Levadia-Antikira.....	861-7954
Nafplion.....	513-4588
Patras.....	512-4914
Pyrgos.....	513-4110
Sparta.....	512-4913
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Durrell at work with the film crew and Durrell at an outdoor cafe

MARINE VENUS AND OTHER ANIMALS

I breathlessly dumped my clutch of dog-eared books into the author's receptive lap. In confusion I said, 'If you do sign my books I won't tell you I read them as a little girl.' Whereupon the author rejoined, 'Very well, so long as you didn't bring me my brother's books to be autographed!' Immediately he inscribed the first one, 'To The Ideal Fan, by Larry Durrell, Athens, 1975'.

LAWRENCE DURRELL had come to Greece last autumn to do a documentary for the BBC. I found him and the film making crew before a blazing fire in a small inn near Kolonaki Square. Ouzos in hand, they were animatedly discussing a storm their yacht had passed through off Hydra where they had been shooting some of the film. Larry recalled 'being beaten up by the flying furniture', as the boat pitched and rolled on the waves and Peter Adam, BBC film director, remarked, 'How funny Larry looked sitting under a table, imperturbably finishing his drink, while the rest of us peered out from under the furniture.' Dimitri Papadimos, the producer in Greece, reminisced, 'Do you remember the Captain's cake sailing out of the oven across the deck and directly overboard?'

In the ensuing confusion of replenishing drinks, of people coming and going, Larry turned to me and whispered a question. 'Mumble, mumble ...

name?' Thinking he was asking about the pretty, red-haired woman to whom we had both just been introduced, I whispered back, 'Margaret Livingstone'. It wasn't until I got home later that evening that I discovered that every fly-leaf of every one of my treasured books was inscribed to 'Margaret Livingstone'. When I approached him the next morning, my books once again in hand, he was chagrined and apologetic. Since they were my very-own, well-read and much-battered copies, he carefully cut out with a razor blade all the inscriptions to 'Margaret Livingstone', rededicated them correctly and then drew an eye in each book 'to remove the curse'.

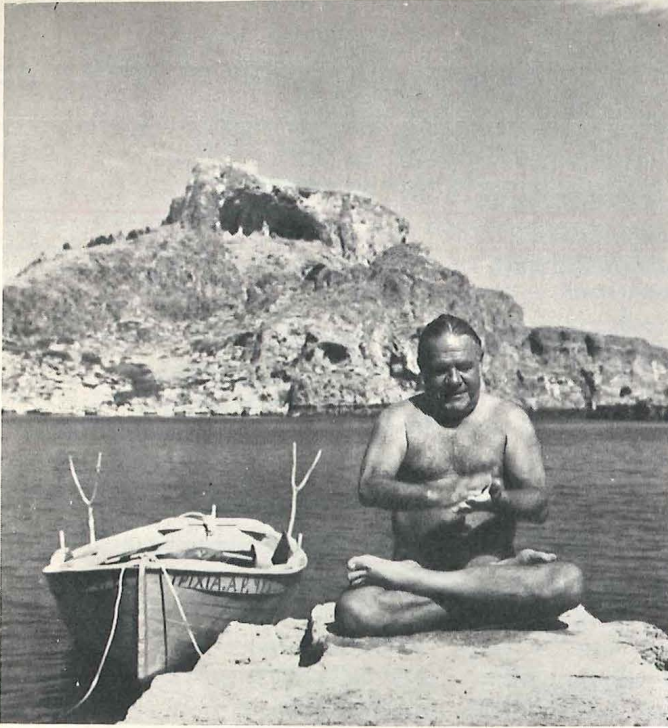
AT first sight Lawrence Durrell is unprepossessing. He says of himself, 'Who is this sturdy farmer type with the idiotic look of eternal hope on his face?' Physically, he is short and walks with a sort of bandy-legged wobble under a somewhat large tummy untouched by even the hint of a waist

line. He has a large head with big, close-set ears; a nose a trifle bulbous; small eyes; once sandy, but now-greying hair.

Verbose, dry-witted, ribald, sensitive, thoughtful, original, he is capable of uttering completely bizarre statements without batting an eyelash, delighting in being a bit of a devil, like a precocious boy waiting for reaction. Indeed, if any of his remarks sound suspiciously like quotations, *in toto*, from his books, this is the case, for Lawrence Durrell freely plagiarizes himself.

Later, as we sat in the simple Athenian *taverna* he had suggested, over the Greek food and *retsina* he savours so much, the talk sparkled with the names of Henry Miller and George Katsimbalis, 'The Colossus of Maroussi', writers Patrick Leigh Fermor, Freya Stark, Norman Douglas, Anaïs Nin, Richard Aldington, D. H. Lawrence, and Theodore Stephanides; poets T. S. Eliot, Sikelianos, Seferis, Elytis, Antoniou and so on and so on. All these have been friends and many have been members of his *parea* for some twenty to thirty years. 'I had the most extraordinary stroke of luck for a poet of twenty-one. In fact the more I think of it, the more unreal it seems to me... If you decide to go and sit on a Greek island, you never hope to have the sort of friends that I acquired almost by accident. I used to call most of them my uncles...'

The documentary that had brought Lawrence Durrell back to Greece was a co-production of the BBC, French T.V.



Durrell relaxing in a yoga position and being 'sewn' into a microphone by a soundman.

and a company in Germany. It was tentatively titled, 'Lawrence Durrell's Mediterranean; A Poet's Evocation of a Landscape'. Although he favoured calling it *Islomania* — one of his favourite terms — when asked if copyright laws might prevent the use of *Marine Venus* as a title, he suggested acidly, 'Why not *Marine Venus and Other Animals*?' That his brother Gerald's books were popular with the general reading public some time before his own has clearly left its mark.

For three weeks Durrell and the film team had shot scenes in Corfu, Poros and Hydra before coming to Athens. Since filming in Cyprus was 'clearly out of the question both in atmosphere and mood', Crete, as a substitute, was next on the agenda and the shooting would be completed in Rhodes, in Lindos in particular.

The ninety-minute documentary film, which is scheduled for release on March 13, has been pre-sold to eighteen countries. It coincides with the re-printing of three of Durrell's island books, *Prospero's Cell*, *Reflections on a Marine Venus*, and *Bitter Lemons* which describe, respectively, Corfu, Rhodes and Cyprus.

In order to write the script for the proposed documentary, Peter Adam had come to Greece some six months earlier. 'We wanted,' he explained, 'to capture a way of life which is rapidly disappearing.' He roamed the islands in search of an atmosphere of twenty-five years ago, his homework obviously well-done in regard to Durrell's three island books. In addition, two more of

Durrell's books were incorporated into the television script: *Spirit of Place*, a collection of correspondence and essays, and *Blue Thirst* (termed *Blue Throat* by the author), a compilation of lectures given at Californian universities. Together these provided the basis for the selection of places to film. Durrell quotes suitable passages from his books to establish location. With the locations as backdrops, he answers in English, and then French, the questions put to him by Peter Adam, talking about Greece, its history, art, mythology, architecture, language and so on.

READERS of Gerald Durrell's, *My Family and Other Animals* will remember that the Durrell family grew up in Corfu. The book describes the experiences of this family of displaced Peterkins living together in an assortment of outrageous villas about the island. 'More of my brother's lies!' says Larry. 'Actually we couldn't all have lived in that same villa. We would have killed each other!' The truth is that Larry, the eldest of the children, then a young adult already married and trying to become a writer, had been the first to go to Corfu. It was only later that his mother, forced by the death of her husband (who had been an engineer in India) to find a cheap place to rear her brood, moved to the island with her other children, Gerald, Leslie and Margaret. Larry and his first wife Nancy lived 'in a fisherman's house we took on the bare, craggy northern point of the island, almost in Albania'. In any case, Lawrence Durrell did put his roots

down deeply into Greek soil, and spiritually he has never left. 'There is,' he says, 'a very pleasant fancy which is a Far Eastern one; namely, that you have two birthplaces. You have the place where you are really born and then you have a place of predilection where you really wake up to reality ... this is my place of predilection.'

Lawrence Durrell's recollections of Corfu were written years after he had left the island. Indeed, most of his island books were not written *in situ*. As he says of writing: 'You need distance. You always start too soon. You think you can use a background immediately, but it never works, fortunately.'

On the eve of World War II, he left Corfu, and after sojourns in Athens and Crete, he sailed, in 1941, on an ancient Australian freighter to Alexandria where he remained during most of the war. After the liberation of Greece, he spent two years on Rhodes and, in the early 1950s, moved on to Belgrade.

Durrell describes the three island books as 'successive nostalgias'. 'I wrote *Prospero's Cell* in Alexandria in the first years of the war. I was so nostalgic for Greece. I also wanted to keep something I could use as a notebook, so my memory wouldn't go dead on me... I finished *Reflections on a Marine Venus* in a damp basement ... when I was working for the Foreign Office in Belgrade under most miserable conditions.' (*The Dark Labyrinth and Sappho* were also written on Rhodes during the two years he was there as an information officer: the first in six weeks because 'I needed eighty pounds to pay for my

divorce ... and that's all they offered me!' *Sappho*, he considers, 'much nicer, much better, much more serious ... but *The Dark Labyrinth* caught on very quickly ...') *Bitter Lemons* was written after he resigned from the foreign service and had gone to live in England. 'I had three-quarters finished *Justine* by then, but I had no money. I've always been dogged by children and marriages and money, you see, so I had to stop work on the *Quartet* and rapidly get an advance on a new book in order to keep on living. That was *Bitter Lemons*. It began to sell, won the Duff Cooper prize and so on, and for the first time I began to get several hundred pounds a year. A modest, modest income ... and then I had to subsidize the rest of the *Quartet* by writing "Antrobus" books.' (The Antrobus tales are hilarious accounts of his years in the 'corpse diplomatique' described in the three volumes, *Esprit de Corps*, *Stiff Upper Lip* and *Sauve Qui Peut*.) 'But how can you be a greengrocer who only stocks apples? If you're a writer you ought to be able to write in several ways. I've done millions of words of feature articles, diplomatic dispatches, and all that ... when they assemble all the muck that I've written, its going to be a dreadful bunch!'

Durrell went on to amplify his remarks regarding children and marriage. 'I've Nancy's daughter, Penelope, my English daughter, who is tall, straight, blond, fair ... and Eve's, who is my Jewish daughter, all round and lazy, but a very good artist ... After the two divorces, I married my very best wife, Claude, an Alexandrian born in Lorraine, who died on New Year's Day

1967 and after that I was alone so long ... Then I married this dear girl, Gislaine, she's a fashion mannequin in Paris ... and also I've got this big, gloomy old house to support, too, in Sommières, France ...'

'I want to go on record right now as saying I am NOT Gerald Durrell and I do NOT like animals and I shall NEVER like animals!'

READY for the last day of shooting, high on a hill above the village of Lindos in Rhodes, red-topped roofs below us, Larry sat in his reclining yoga position, with the Acropolis behind. He is dressed in plain blue slacks, slip-on black suede shoes, drooping faded lisle socks, and an undistinguished brown shirt — held together by a single button, a white, mesh shirt underneath — collar and edges frayed, a paper tissue tucked in one breast pocket. He sits for the uncounted audience that will view him. The foil-covered light baffle is in place, the camera in position. The soundman adjusts the microphone around Larry's body and up under his shirt lapels. He grumbles not-so-*sotto voce*: 'They sew you into a microphone like a dummy and then they expect you to be spontaneous and free...'

Silence, as the cocks finally finish crowing, the dogs stop barking, the tourist buses have 'thank God, quit blowing their horns'. One more wait while a motorcycle roars by, and at last the questions and answers begin:

'You said once that love is the most

important thing in your life. Is it more important than writing?'

'A thousand times. Writing is not important.'

'What one word, if you could have only one word, would you like inscribed on your tombstone?'

'You go at that in a terribly refined way, and anyway I already have a tombstone, and it says *haire*, hail and farewell, be happy... and when you see the [quoting from himself again] gravestones of Ancient Greece, it is anonymous *haire* which attracts you by its simple, obsessive message to the living. It is not the names of the worthy, not the votive reliefs and sepulchre epigrams, but this single word, "Be happy" ... it serves as both a farewell and an admonition...'

'The basic assumption is that the human condition is tragic. Is there any consolation anywhere?'

'Now that sounds like a *Time* magazine question. This will be my tenth and last film. After sixty, to keep appearing on film, riding about on donkey-back and talking about Jesus in an authoritative way ... I'll leave it to Malcolm Muggeridge.'

'Privately, what is the quality you like most in people?'

'Sexiness, of course. It's an absolute concomitant with intelligence. The French understand this completely.'

It goes on in this vein. (To the sound man: 'Apologies, split infinitives again!') The interview resumes, this time in French. The sun moves, highlighting the tourists toiling across the way. In the small bay, beyond the amphitheatre and roof tops, a microscopic sailboat sits on a *ladi thalassa*. The Acropolis rears upwards from a rock face, against the blue, blue Mediterranean and bare mountains in the background: 'Lindos is bold, strident ... its beauty is of a scrupulous Aegean order, and perfect in its kind ... so that if you half close your eyes, you might imagine that Lindos reflects back the snowy reflections of a passing cloud.'

The filming was over for Lawrence Durrell. In the few days ahead I accompanied him on his shopping circuit about Athens, sat with him in Orphanides's ouzeri, taping endless conversations, over endless ouzos, met the 'Colossus' and 'Paddy' (Patrick Leigh Fermor) and Captain Antoniou, and, at the end, put a weary but gratified Lawrence Durrell aboard his plane to France.

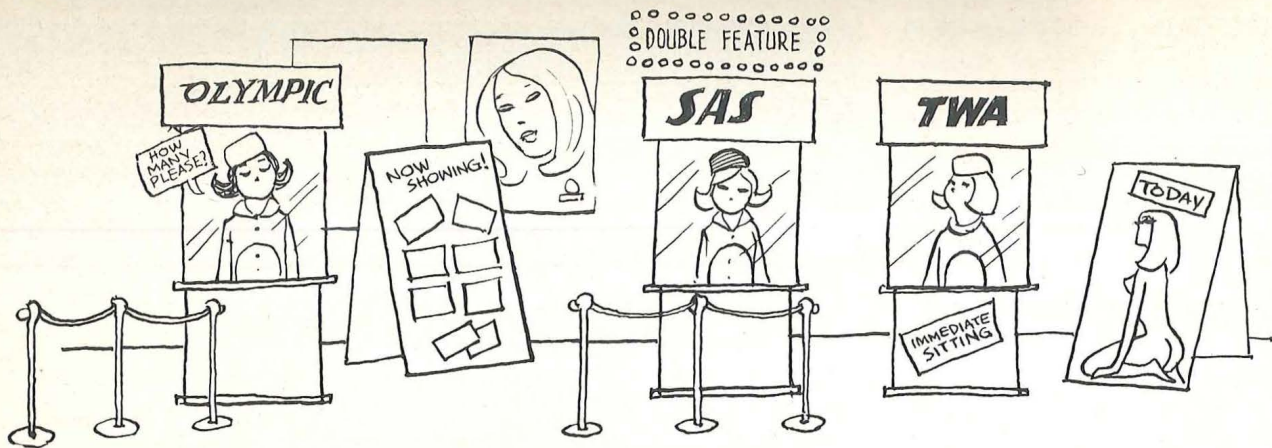
'I shall never return, you know, it's all so different now, in Greece ... but then ... maybe in the spring ...'

— MONA MOFFAT

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cinema

Stars in the Sky or Too Many Musketeers Spoil the Trip

ONE AFTERNOON last summer, a United Airlines DC-8 entered a holding pattern just short of Los Angeles International Airport, and circled over southern California for twenty-five minutes. The weather was perfect; traffic was light; the runways were clear, and the plane was in tip-top shape. So why the delay? A hijacking? Not exactly, but the ninety-eight passengers on board were being held hostage in a sense — by Alfred Hitchcock.

A short-circuit in one of the plane's microwave ovens had delayed the lunch service, so that by the time the last passenger had finished his Turkey Tetrazzini, there were ninety minutes left of flight time in which to show a two-hour movie. Normally this would not have caused a crisis (the last quarter of Hollywood films is usually dispensable), but in this case the film was Hitchcock's *Frenzy*, and turning off a Hitchcock film before the denouement is like — well, I can only think of a sexual analogy. When the film was switched off and the landing announced, the complaints from the passengers were earnest enough to get the projector cranking again, and to send the plane into its holding pattern. Better late than never to find out if that psychotic killer really would get away with it.

So it goes — the ups and downs and pros and cons of film entertainment aloft, which at best can be a pleasant sedative, or at worst a headache for the crew and an earache for the passenger. (The latter was true in the case of one poor lady who had to be rushed to a hospital upon landing in Paris because a rubber nipple from a headset had become lodged in her ear.)

Film-going in the sky may still be a novelty to the occasional air traveller, but it has been fifteen years since TWA showed the first 'inflight' movie on a New York-Los Angeles jet. Sceptics at the time considered it a costly fad, but as the lines grew longer at TWA ticket counters, other American domestic airlines decided the Show Must Be the Thing. The race was on. Feature films last year were shown on over one-hundred thousand flights to an audience of more than fifteen million people. What was a fad in 1961 has today become a profitable business for film companies (\$12,000,000 annual revenue from film rentals), for middlemen (the two biggest suppliers are Inflight Services and Bell & Howell), and for the airlines themselves. (Allowing for the cost of the films, the \$2.50 charge for headsets is pure profit after the first sixty have been sold.)

For passengers, cinema in the sky has been a mixed blessing, and nearly every traveller I know has a story to tell about what went wrong with the movie on a recent flight. In nine cases out of ten, the trouble was the film breaking, or the projector breaking down. Both mishaps occur frequently and only greenhorn travellers allow themselves to become too involved in the plot of the film they are watching. (Hitchcock films notwithstanding. He does not give one much choice.)

Another common problem is poor sound — or simply *wrong* sound. On a recent Pan American flight, a friend of mine settled back to watch *Jaws*, which he had been looking forward to, but all he could pick up through his headphones was John Denver singing 'Thank God I'm a Country Boy'. It seems that the sound system for his seat was frozen to one of the eight music channels, and

JET-SETTERS FILM GUIDE

For the benefit of jet-setters, here is a list of films which will be playing on flights touching Athens in March. Not all airlines were able to provide us with their March schedules.

ALITALIA
Athens-Far East: *Murder on the Orient Express*; Far East-Athens: *Chinatown*; Athens-Australia: *The Taking of Pelham 123* and *The Front Page*.

KLM
Athens-Far East: *The Man Who Would Be King*; Far East-Athens: *The Entertainer*.

OLYMPIC
Athens-North America, Australia and South Africa: *The Adventures of Sherlock Holmes' Smarter Brother*; North America, Australia, and South Africa-Athens: *Lucky Lady*.

PAKISTAN INTERNATIONAL
Athens-Peking-Tokyo: *Murder on the Orient Express* and *Mr. Majestic*.

QANTAS
Athens-Australia: *French Connection II* and *Rooster Cogburn*; Australia-Athens: *Singing in the Rain* and *Peeper*.

SCANDINAVIAN AIRLINES (SAS)
Athens-Nairobi: *The Reincarnation of Peter Proud*; Nairobi-Athens: *One of Our Dinosaurs is Missing* (to Mar. 19); Athens-Nairobi: *Bite the Bullet*; Nairobi-Athens: *Rooster Cogburn* (Mar. 20-31).

SWISSAIR
Athens-Far East: *The Fortune*; Far East-Athens: *Hard Times* (to Mar. 12); Athens-Far East: *Royal Flush*; Far East-Athens: *Russian Roulette* (from Mar. 13).

THAI INTERNATIONAL
Athens-Bangkok and Bangkok-Athens: *The Drowning Pool*.

TWA
Athens-U.S.A. and U.S.A.-Athens: *The Hindenburg* and *The Entertainer* (until Mar. 15).

as there were no empty seats available, my friend had the choice of watching *Jaws* as a silent film, or closing his eyes and listening to Dionne Warwick and Glen Campbell sing their hit songs of 1972. He asked for his money back and went to sleep, but the periodic gasps from the other passengers made his nap a restless one.

A young lady on another plane did not escape so easily. On an afternoon flight from Athens to New York, she was scolded by three passengers and a stewardess because the sunlight from her window (she was enjoying a spectacular view of the Pyrenees) was washing out *Young Frankenstein*. The girl explained that while she had seen *Young Frankenstein*, she had never seen the Pyrenees, whereupon the stewardess set about constructing a makeshift tent over the girl's head and the window, using an airline blanket and several metres of masking tape.

There is a now-famous story about another man who fell asleep during a movie, and awoke to see a raging fire on the screen. He panicked, jumped up, and was knocked unconscious when his head hit the overhead luggage shelf. The airline soon removed *The Towering Inferno* from its repertoire.

By what standards the airlines and their suppliers select which films to show in the first place is anybody's guess, but conservatism is generally the watchword. In most cases, a film is ruled

out if it might prove offensive in any way to John Doe, or Grandma Doe or little Junior Doe — or to the airlines themselves. I guess you cannot blame the airlines for not showing *Airport*, but the fact that the two most repeated inflight movies of 1975 were *Juggernaut* (in which a time bomb is hidden aboard an ocean liner sailing the Atlantic) and *Murder on the Orient Express*, the choice seems a bit unsportsmanlike. (Lufthansa must be excepted: they are currently showing *The Hindenburg* on selected transatlantic flights!)

TWA has made several attempts to enliven its film programming. Several years ago, they began a 'Cinématèque in the Sky' experiment, showing vintage classics like *King Kong*, *Citizen Kane*, and *The Maltese Falcon*. But air travellers are not necessarily film buffs, and *Citizen Kane* played like a stale Late-Show re-run. TWA lost passengers and Orson Welles was replaced, in short order, by Burt Reynolds.

Last year, TWA began a much-publicized 'Taste of Europe' service on its domestic flights... foreign food, foreign wines, foreign magazines, (including *The Athenian!*), and naturally, foreign films. I'll spare comment about the lasagna on my San Francisco-New York flight, but the film was Vittorio De Sica's *Two Women*, an artistic but thoroughly depressing story of a mother and daughter being ravaged and raped in the slums of pre-EEC Italy. So much

for TWA's 'Taste of Europe', but once again you have to give them credit for trying.

TWA also deserves credit for being the first airline to give passengers a choice of two films on every flight. Olympic does the same now on its jumbo jets, but only TWA offers a choice of an 'R' rated film for mature audiences, and a 'G' rated film for less mature audiences. Children are automatically seated in the 'G' section, as are their parents — leaving the travelling salesmen and swinging singles a section to themselves in which to exercise their maturity.

It was while travelling on such a flight with a twelve-year old companion that I discovered the flaw in this system. On our plane, the 'R' film section happened to be located *between* the 'G' film section and the nearest toilets. This was not lost on my precocious friend, who, half-way through *The Apple Dumpling Gang*, developed acute urinary distress which sent him shuttling back and forth to the lavatories with alarming frequency. It may have been the glass of beer he had hustled in the economy-class lounge, but I suspect it was the glimpse of Warren Beatty exercising his maturity (in *Shampoo*) which made the boy's trips so necessary.

There is one additional complication to film - going in the air, but this applies only to the frequent traveller or business people who may have to make a number of long flights in a short period of time. A businessman I know claims the record for the most consecutive viewings of any one film on any number of flights. A three-week itinerary in 1974 took him from Athens to New York on TWA, New York to Los Angeles on American, Los Angeles to Chicago on Continental, and Chicago to Athens on Olympic. You guessed it... the same film on all four flights! I met him at the Athens Airport upon his return, and when I asked him how his flights had been, he looked grim.

'Twelve Musketeers,' he replied, with a trace of hostility. 'If I ever see another musketeer in my life, I'll...'

Later I had an opportunity to tell this story, and others, to a representative of Inflight Services in New York.

'Naturally things go wrong,' he said, 'But considering the number of movie flights there are today, we get surprisingly few complaints.'

I told him I had heard many.

'Showing a movie on an airplane may not make everyone happy,' he went on, and then added with a grin, 'but nobody ever walks out!'

— GERALD HERMAN



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Manos Katrakis (centre) in a scene from *Christopher Columbus*.

theatre

Columbus and Poor Auntie

LIKE *Sleeping Beauty*, Nikos Kazantzakis's *Christopher Columbus* has been waiting a long time for a Prince Charming to bring it to life. He finally appeared in the guise of Manos Katrakis. Written in 1949, *Christopher Columbus* was chosen by Katrakis to celebrate the twentieth anniversary of his Greek Popular Theatre. For the occasion, which also marks the first performance of this play in Greece, the City Council of Piraeus has given Katrakis and his group the use of the beautiful Municipal Theatre. Director Alexis Solomos, composer Mikis Theodorakis, costume and set designer Spyros Vassiliou, and maestro Stephanos Vassiliades have assisted Katrakis in staging Kazantzakis's Promethean drama of man's exploration of the universe — this time on board the *Santa Maria*. Alexis Solomos says in the program that, in the dramatic conception of Kazantzakis's *Christopher Columbus*, one feels an Aeschylean inspiration. Indeed, the collaboration of these five masters of the Greek theatre has produced a masterful production.

The theme of *Christopher Columbus* is similar to that found in Kazantzakis's other plays — of which there are nearly twenty — and in his verse epic, *The Odyssey*. His heroes are men who transform themselves, and are transformed, by the eternal search for God. Whether these quests succeed or not, they are always statements of affirmation, as when Columbus says to Queen Isabella in this play: "Nonexistent" we call whatever we have not yet desired. If the islands do not exist, then why was I born? They exist because I exist."

Kazantzakis's Columbus embodies the agony of men who travel through life refusing to restrict their views of the world to arbitrary definitions of truth and falsehood. Columbus cannot accept the restrictions of his world. He forges beyond the existing limits of time and space. The role calls for a daemonic performance and Katrakis, who plays the explorer, gives a studied performance, free of flamboyance. It is fascinating. He uses his eyes and body, his muscles taut, transmitting the exhausting tension of a man trying to

reach God or Prometheus with the power of his mind. Rejecting lies and truths, good and evil, he gains the superhuman power over his body and his will which are necessary to reach his goal. Katrakis is one of Greece's most enduring actors and his subtle but enormously creative performance is one of the very best in his fifty-year career.

The play pivots around Christopher Columbus — with the High Priest on one side, and Queen Isabella on the other. Elias Stamatiou, in the difficult role of the High Priest inhibited by his faith yet attracted by the daemonic, is a rapidly maturing actor. His performance is low-keyed and convincing. His High Priest is a man of decency and honesty, unable to decide whether Columbus's genius is inspired by God or the Devil. Sensing that Columbus is possessed by both, he is bewildered: Is he being attracted by the godly in Columbus or beguiled by the evil in him? Anna Makraki, a young, relatively inexperienced actress, approaches the demanding role of the queen with courage. Kazantzakis's Isabella is dynamic and imperious, a queen who tries to identify her inner voices with those of the silent Christ, as she searches for ways in which to save Spain from hunger and destruction. Makraki is a promising actress limited for the present by her poorly controlled voice. Vyron Pallis gives his usual solid performance as the fearless, vindictive, and greedy Captain Alonso. Yannis Kontoulis does well with the subtle character of a priest too eager to return to his old love of seafaring adventure.

Manos Katrakis and his collaborators have rewarded the City Council of Piraeus and Athenian theatregoers with an expertly presented performance of a demanding dramatic work. This production is a milestone in modern Greek drama, one that we have been waiting a long time to see.

WRITTEN by George Dialeghmenos, an actor who trained at Karolos Koun's drama school, *Auntie Has Passed Away. Stop*, is a through-the-keyhole peek into a worker's home, and one of the most naturalistic plays I have seen in years. A lazy man justifies his laziness on the grounds that he is not well paid. His wife justifies giving herself to a peddler in exchange for a pair of breeches, on the grounds that her husband is too lazy to provide for their needs. Meanwhile, both eagerly await an inheritance from an old aunt who is on the brink of death and are not above helping her to the grave a bit

prematurely. Very little happens on stage except for the wife and the peddler exchanging favours, and the 'accidental' death of the old aunt in the next room — 'relieving her of her pains'.

Despite this lack of action, the play runs smoothly with satirical undertones and overtones and one's interest is kept alive by the excellent performances of Thanassis Papayorgiou as the husband, Lida Protopsalti as the wife, and the three supporting players: Nikos Tsilounis in the role of the merchant and Hari Tsakiri and Yitsa Yorgopoulou as the two old neighbours. The actors are assisted by Papayorgiou's direction and by George Ziakas's naturalistic set. Both help create an atmosphere of lazy

still-waters, casual coexistence, low-keyed hopes and dreams, interspersed with abrupt explosions of panic, anxiety or fear, and profane quarrels over the coffin of the dear departed aunt. The play ends with the husband and wife battling fiercely over her jewels around her coffin.

The actors are entitled to every praise, but I cannot help remarking that the play is in direct contrast to the group's declared 'credo' which we were presented with along with the program. *Auntie Has Passed Away. Stop*, is a biting satire of their plight. The play provides more fun for the well-off than it does for the needy.

— PLATON MOUSSEOS

The Threepenny Opera Revisited

THE *Threepenny Opera* is splendid theatre. The simple, roguish story is drawn from John Gay's eighteenth-century *Beggars' Opera*, a social satire of the corruption of the governing class — Gay wrote it in consultation with Jonathan Swift and Alexander Pope — which parodied Sir Robert Walpole. Bertolt Brecht based his libretto on this work and, together with Kurt Weill's glorious music, the results have enjoyed continuous international success and popularity. For these reasons alone, the current Athens production, although in Greek, should be of particular interest to the foreign community here. Since it is also said that Jules Dassin, who directed this production, is considering taking it to New York, another review seemed justified.

Today, *The Threepenny Opera* remains as timely and entertaining as it did when it first appeared in 1928. (It has, incidentally, many of the ingredients and much of the mood that contributed to that more recent success, *Cabaret*.) Dassin is said to have drawn on conversations with Brecht (when the playwright was living in California in the 1940s) for guidelines in directing the current revival which, needless to say, adds to its interest.

At the beginning of *The Threepenny Opera*, the narrator announces, 'You are about to see a splendour that only a beggar can afford and that is why it is called *The Threepenny Opera*.' This sets the tone for the ensuing merriment



and fun, which is juxtaposed with a profoundness reflecting a still timely satire. The setting is the eighteenth-century Soho district of London. We are introduced to Mr. and Mrs. Peachum and their shop. Mr. Peachum guarantees to make prospective beggars so pitiful-looking — by means of putty, make-up, old clothes, artificial limbs and injuries — that passersby will gladly part with their money. It is here that we first hear a street singer recount the exploits of Macheath, the head of a notorious gang — and our hero. Macheath, known to all that fear him as Mack the Knife (or Mackie), is famous for his charming way with the girls. (He is also a charming pimp.) We meet this endearing rogue who does not seem at all fearful, at the 'celebration' of his wedding to Peachum's daughter, Polly,

in a barn that Macheath's gang transforms into splendour with thieves' plunder. Macheath is betrayed, however, first by the disapproving Peachums and finally, by a past love, Jenny, and is imprisoned. His friendship with the Chief of Police (a friend from earlier days) does not save him, but the daughter of the Chief of Police (another 'wife') helps him to escape. His freedom, however, is short-lived as he is quickly recaptured and sentenced to be hanged. Among the highlights is the scene where his 'wives' meet while visiting him in jail, and the concocted 'happy ending' when he is saved in the nick of time by a messenger from the Queen. It is Coronation Day and she has pardoned him, provided him with a lifetime pension, and appointed him a Knight of the Garter. All are joyous and celebrate in a grande finale these graces bestowed from above as part of the Occasion's fanfare.

Kurt Weill and Bertolt Brecht began their collaboration in 1927 and *The Threepenny Opera* opened in Berlin on August 28, 1928, amid stories that the audience would witness 'a scandalously "advanced" opera, an experimental piece of the most esoteric quality'. The first night audience was not prepared for the raucous show that greeted them, but it was a great success. The Berlin run lasted for nearly five years and the work has since been presented with great success in every city in Germany and Middle-Europe. Long after a brief Broadway run in New York in 1933, an adaptation of book and lyrics by Marc Blitzstein opened at a small 'off-Broadway' theatre in 1954. Brooks Atkinson, the drama critic of the *New York Times*, summed up the reaction of many New York theatregoers when he wrote, 'The brains, taste, and inventiveness of the musical theatre have moved off-Broadway this season.' It ran for many years and was one of those shows people went to see again and again. In 1957, the Berliner Ensemble presented it in Paris for the 'Theatre of the World Festival'. The emphasis was on fidelity to the Weill-Brecht dictum that the music should take a secondary place to the drama. As a result the music merely provided a soft background and the singers orated more than they sang. This had not been the case, however, in Blitzstein's New York production where the emphasis had been on the music. In the current production the music is again given prominence but without compromising the narrative or the humour.

I have seen five actors play the role of Mack the Knife but Nikos Kour-

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koulos is the best. Slick, handsome, and amoral, he enjoys himself every moment, combining the wry self-awareness of Cary Grant with the smoothness of Clark Gable. He is definitely the star of the show, although all members of the cast are close 'runners-up' to his excellence.

Anyone that plays the part of Jenny must inevitably be compared to Lotte Lenya, Kurt Weill's wife, who originated the part in 1928 in Berlin and repeated it in the highly successful Blitzstein production in New York. In a recording of the early Berlin show, Lenya's interpretation is simple and direct, her Jenny almost sweet, with the pathos of her grievance stated in subtle undertones, telling her story as 'this is the way it is'. The humour of the situation is not lost. Thirty years later in New York, Lenya interpreted the role with more maturity and verve but this did not detract from the apparent irony of her situation.

Although Melina Mercouri (who has since left the show to fulfill her commitments to the State Theatre of Northern Greece) was delightful, her performance seemed to throw off the balance of the Athens production. Chosen as a vehicle for her re-entry onto the Greek stage after her years in forced exile, the part of Jenny was lengthened. Mercouri's interpretation began in the manner of a great tragedienne and culminated in a Dietrich-like rendition in a tightfitting pantsuit. She was marvelous to look at and it was great fun but a separate show, emphasizing, somewhat out of place, what Mercouri does best.

Eva Kotamanidou, who has now taken over the role from Mercouri, is the new Jenny and she is excellent. It is unfortunate, however, that once again a minor attempt is made to isolate the role: she wears a miniskirt which adds a ludicrous note to a production otherwise distinguished for the attention given to the minutest details. Nonetheless, she makes no attempt to be spectacular but gives a simple rendition full of gusto.

As far as I know, there has not been a fully mounted Broadway production of *The Threepenny Opera* since the 1933 brief run which had de-emphasized the musical score. Fifteen years have passed since the famous, off-Broadway long run. I would venture to guess that a production as good as this one in Athens would be highly successful in America. If nothing else, it would add a Dassin-Greek dimension to its history.

—HARVEY H. RICHMOND

books

Mary Renault

THE NATURE OF ALEXANDER

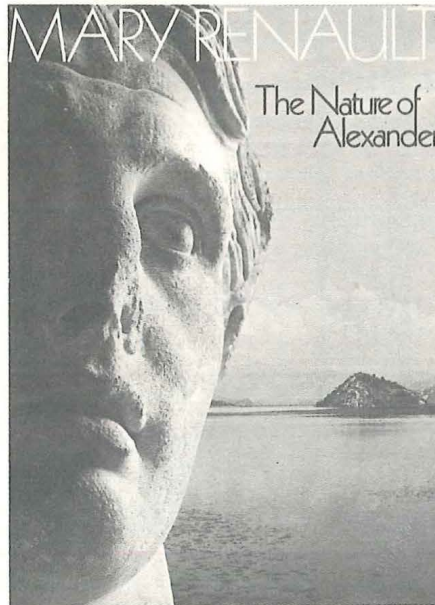
Book Club Associates. London, 1975. 249 pages, 630 Dr.

He was very handsome, light complexioned, with blond hair and liquid grey eyes. His head tilted characteristically to the left. Small of stature like Napoleon, like Keats his body was exquisitely proportioned. Perhaps wishing to retain his youthful appearance, and in tune with his ambisexual nature, he was always clean shaven. His breath was sweet, and a fragrance emanated from his body, pervading even his clothing. An extremely healthy man, he loved exercise, hunting, running, ball games, but despised professional athletics. Aristotle was his tutor and helped form his mind. He enjoyed music, the theatre, and could not live without books, especially two: Homer's *Iliad*, which he kept by his side during all his campaigns that he might pattern himself after his beloved hero, Achilles; and Xenophon's *The Upbringing of Cyrus*, that he might always have before his eyes and in his thoughts ideal heroes from both Greek and Persian sources.

He was romantic, proud, headstrong, stubborn, both loyal and generous in his affections, and had an almost pathological need to love and be loved; an insatiable craving for assurance. Exerting an extraordinary magnetism, he enjoyed a stormy love relationship with his troops, a reciprocity of unique intimacy and trust. His instincts were always powerful and sure. He had style and a sense of timing as adroit as that of a consummate actor, playing as skillfully on the emotions of his companions and his troops as an actor with his audience. In his brief lifetime he had outdistanced the glory of his contemporaries and conquered the known world from Greece to Kashmir and Scythia — but he had still to contend with himself, to be equal to his own legend, to maintain and even surpass the impossible standards he had set for himself.

He was driven not by vanity but by the thirst for glory and accomplishment and he is immediately recognizable in Milton's vibrant verses: 'Fame is the spur that the clear spirit doth raise (That last infirmity of noble mind) To scorn delights and live laborious days.' He was unsparing with himself, courageous almost to the point of foolhardiness, and would never ask of his men that which

he would not impose upon himself even more harshly, whether hardship of any kind or plunging unheedingly into a dangerous breach. He saw his conquests not as the subjugation of peoples, but as inroads for explorations, for the intermingling and enrichment of cultures, for



the advancement of science and civilization. Complex and contradictory, he has become as much a legend as though he had indeed been born a demi-god, the son of Zeus or Ammon.

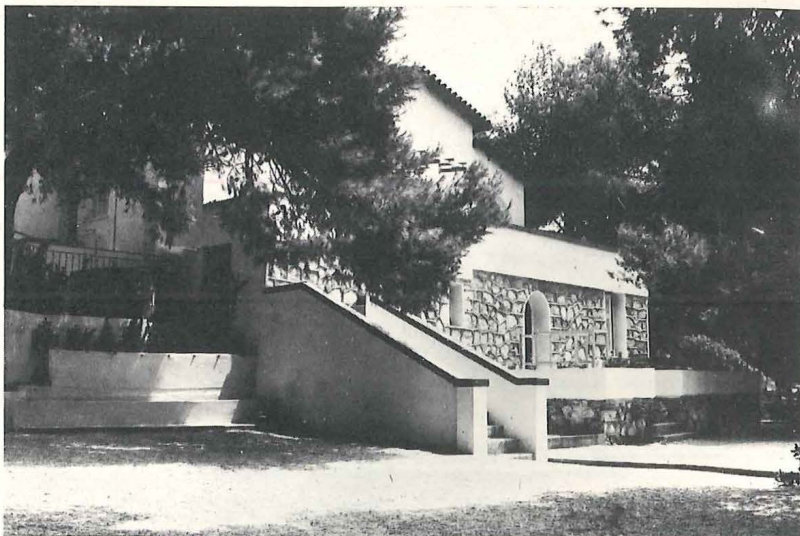
He was Alexander the Great.

This is how he is portrayed in this biography, *The Nature of Alexander*, and in two novels, *Fire from Heaven* and *The Persian Boy*, by Mary Renault in her own intense love affair with one of the most alluring figures in all of history. No one has written such detailed, researched and yet imaginative reconstructions of Ancient Greece as has Mary Renault in her novels. Her 'fictions' are in a sense truer portraits than those of historians because, although based on research as scrupulous as any historian might wish, she extends facts and probabilities into the realm of the imagination where the body blossoms into spirit and comes breathingly alive. In this biography of Alexander, and in her two novels, we have a unique opportunity of seeing

what a conscientious and creative writer can do with her sources both as fact and fiction. Proceeding vigorously wherever her sources seem agreed, she weighs contradictory evidence carefully, at times strongly declaring her preference, at times presenting alternate interpretations, and often hazarding several possibilities as either psychologically or factually permissible.

When his father Philip, for instance, decided to take another wife in addition to Alexander's mother, Olympias, some historians have inferred that Philip had resolved to divorce her. 'Against this,' Miss Renault points out, 'stands a massive piece of evidence. Alexander went to the wedding feast.' Then several interpretations are considered (the italics are mine): 'The outcome proves that it was not from fear of Philip. Olympias, in view of her rage at the event, must surely have opposed his giving it his countenance. He may have thought it would convey to others that her status was not in doubt, that it was a gesture he could afford. Or he may have done it in simple goodwill to his father, with whom he had served harmoniously in a long campaign... However, for reasons sufficient to himself, he went.' Such considerations and weighing of evidence are necessary in a historical biography, and it is instructive to see how in the parallel scene in *Fire from Heaven* Miss Renault simply presents Alexander at the wedding feast where all these possibilities are never stated but subtly implied by the action and the dialogue which culminate in a brawl and in Alexander's departure from the banquet hall and the kingdom. I cannot recall another example where, first by reading a biography and then two novels based on the same sources, a reader may, in scene after scene, watch a superb artist at work in reshaping her materials and giving them an extended inner reality that is always plausible, never impossible, and probably nearer the truth than any cold presentation of 'facts'.

Of course Miss Renault is partisan, and fiercely so. In a sense her biography is a corrective one to Peter Green's *Alexander of Macedon* in which the author tends throughout, in incident after incident, to interpret Alexander's actions and his nature cynically, derogatorily, mockingly. What Miss Renault has set out to do is to present Alexander not as some sort of ideological symbol but as a complex human being, and primarily to set him against the beliefs and mores of his own time. She reminds us that in his time the notion that war was wrong had yet not



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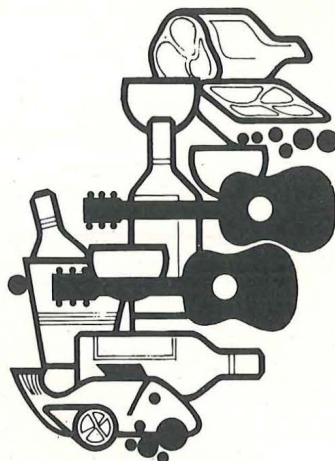
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been born into the world, and that a full century was to pass before a handful of stoics began to question war's morality. Being born and bred a warrior, Alexander was, of course, responsible for much slaughter; but even at his most ruthless, Miss Renault points out, he looks civilized beside the monstrous holocausts of modern warfare. War for him was not the abstract manipulation of electronic trajectories and the obliteration of civilians and races, but hand to hand combat where qualities of personal bravery, courage, heroism and glory were tested and tempered. Whenever, taunted or goaded beyond endurance during drunken revelry, he committed an atrocity, such as the burning of Persepolis or, even worse, the murder of Cleitus (who had saved his life in combat), his remorse was implacable, his self-condemnation almost suicidal, for he had literally been 'beside himself' and had failed to live by the high and heroic standards he had set for himself instinctively and in a thirst for glory. At such moments Miss Renault excuses Alexander not hesitantly, but as persuasively as she can, like a mother, a lawyer or a lover. She keeps in mind always the basic truth that Alexander was indeed not a god but a vulnerable human being and that, essentially, he was a man of admirable heroic traits who had set such impossible standards for himself that again and again he would rather break than bend. He was, as Miss Renault indicates, one of history's great proofs that individuals, and not only mere economic factors, can change the destinies of mankind.

Among the best sections in this book are Miss Renault's expert descriptions of Alexander's various wounds and illnesses during battle, their probable causes and their treatment, and her extended analysis of the causes of his early death. Born the daughter of a doctor, and trained for three years as a nurse, she is uniquely equipped for such detailed and convincing diagnosis.

It only remains to add that this vivid and loving account of Alexander is worthy of his beauty and his fame, for it contains more than thirty full pages in colour and more than seventy illustrations in black and white depicting his travels from one end of the known world to the other. Alexander kept his *Iliad* in a special precious casket that had once belonged to Darius, and Miss Renault and her publishers have seen to it that her own narrations of deeds more epically heroic than those of Achilles, more generous than those of Cyrus, have found their own precious casket.

—KIMON FRIAR



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Verdi's 'Macbeth' a Tribute to Greatness

AN EXTRAORDINARY season of opera at the Lyriki Skini was crowned with an apogee of sorts last month in an outstanding production of a rarely performed work by the great, Italian-master, Giuseppe Verdi, whose dominance of nineteenth-century opera is matched only by his fascination with the dramatic genius of William Shakespeare. First performed in Florence in 1847, it was not until nearly one hundred years later (1938) that this superb drama reached English audiences. By way of ironies, Dublin audiences had their preview in 1859.

The plot of *Macbeth* is familiar to all, yet in considering both the composer's and the subject's time-frame, a remarkable conjunction emerges. The Scottish king on whose bloody reign (1040-57) Shakespeare based his play of unexcelled passion and intrigue ruled during a period of great upheaval in the British Isles. It witnessed the waning of Danish power and the subsequent upsurge of native Saxon and Celtic nationalism, only to be submerged by the unexpected Norman conquest a decade later. One has only to remember the turbulent history of Italy during the years of Verdi's youth to understand the parallel that the composer himself must have drawn from the drama of his own lifetime in which the Italian nation merged into one out of a collection of internecine factions dominated by external forces.

The opera is a masterpiece of grand proportion. The sextet which concludes the first act must rank among the finest moments of music, and as sung by the Lyriki Skini company, it was a triumph of all that opera is about: unison blending of orchestra, solo voice, chorus, and dramatic involvement. The principal singers were without exception outstanding purveyors of Verdi's design. Andreas Kouloumbis as Macbeth was memorable, his resonant baritone soaring to climax after climax of vocal beauty. Mata Markopoulou, an American import from the Philadelphia Opera company, was superb in her own way as Lady Macbeth, completely in command of her difficult role and vocally entrancing, particularly in the higher spectrum of her register. The chorus outdid itself in meeting the

demands of Verdi's relentless *tours de force*, while the conductor, Odysseus Demetriades, held all together with masterful precision. All in all it was a grand evening of outstanding musical drama for which those concerned deserve highest praise.

Choral Delights in Piraeus

It is not often that one has the opportunity to hear music of professional calibre performed at the Municipal Theatre in Piraeus — a pity since the physical surroundings are the loveliest in Greece. A handsome building from the outside, the interior bears comparison with the grandest opera houses of Central Europe. Leave it to the Goethe Institute to present a worthwhile program there. In such surroundings, the early works of Gastoldi, Hassler,

Jannequin, and the later choral masterpieces of Beethoven, Brahms, Debussy and Hindemith could not fail to charm. The Camerate Vocale of Bremen is quite frankly a group of mediocre ability, but the enthusiasm and dignity with which they performed merited a better audience than they drew. Their performance of Hassler's memorable love song 'Mein Gmüt ist mir verwirret', better known to churchgoers as the passiontide hymn, 'O Sacred Head Now Wounded', was lovely in its harmonic innocence and pre-Bach rhythmic freedom. The Jannequin 'La Guerre', a famous musical parody on the French victory over the Swiss at Marignan in 1515 fell flat both in terms of pitch and dramatic impact, whereas the gem-like chansons of Claude Debussy lacked any tonality whatsoever let alone the impact that their inherent freshness and vitality is meant to convey. If for nothing else, however, the fine selection of music and the elegant surroundings served once again to remind us of the fine musical program which the Goethe Institute offers annually.

— ROBERT BRENTON BETTS

Anna Bolena

IT WAS the general opinion of the audience at the première of the Lyriki Skini's production of *Anna Bolena* on February 13, that it was the most sumptuous — and costly — musical spectacle seen in these parts since the AD 66-67 'season' when Emperor Nero brought his troupe over from Rome and personally performed at several festivals to the delight of his Greek subjects.

More pertinently, it was the most important production at the Olympia Theatre since Dimitri Horafas took over the musical directorship of the Lyriki Skini a year and a half ago. Mr. Horafas is determined to make Athens an important centre of opera. This determination is logically based on an acknowledged fact: namely, that in the last decade, Greeks in all facets of this eclectic art have made a serious contribution to opera in Europe and America. For this production Horafas has assembled an impressive number of artists who have made notable reputations abroad.

That Vasso Papantoniou has been hailed as the new Callas is as

journalistically predictable as it is musically facile. She is *not* Callas, but she *is* Papantoniou. Of quite stunning personal beauty, with an imposing stage presence, she is in no need of comparison. Yet there is a Callas-like quality in her vocal texture, which is rich without being velvety, and in her tendency to hit notes from the top, giving her phrasing a bold, dramatic vividness. As with Callas, one feels in her the presence of a powerful musical intelligence. That she has acquired some of Callas's more controversial eccentricities — such as missing her entrances and being disconcertingly brilliant 'here' and bored 'there' — is not a serious fault. It might, indeed, be said that they are in the best *bel canto* tradition, dating back to when the prima donna reigned supreme.

Written in 1830 when the *bel canto* style was at its peak, *Anna Bolena* was Donizetti's first successful opera. The title role was composed for the fabulous Giuditta Pasta — just as those of *La Sonnambula* and *Norma* were within the next year. With a minimum of *fioritura*, it is a sustained part for a



Costume design by Nikos Georgiadis

dramatic soprano that can only be compared with that of Norma. Bolena's breath-taking, Act-III, Mad Scene in the Tower of London (the soprano's going bonkers, preferably on a staircase, is a *sine qua non* of the *bel canto* tradition) is a masterpiece — and so was Papantoniou's interpretation of it.

In those happy, innocent, pre-Wagnerian days, when spaghetti was cooked in the loges and ladies spent the musically idle moments (of which Donizetti generously provided many) making assignations with various *cavallieri servanti*, and the men in the pit indulged in drunken political quarrels, the audience only pricked up its ears when the prima donna went through her vocal obstacle courses.

The popularity of *Anna Bolena* began to wane at the same time as the *bel canto* style. Falling into obscurity for a century, it was triumphantly revived at La Scala in 1957 with Callas in the title role, and Simionato as Giovanna Seymour. Since then it has been successfully resuscitated in many opera houses and now it has had its first Athens production.

This production has been put in the hands of Nikos Georgiadis, one of London's leading, theatrical designers long associated with Covent Garden. The richness of his sets and costumes, reflecting the prodigal subsidies of the Welfare State, are astonishing in this abstemious corner of *laissez-faire*

capitalism. It must be said that while the sets do manage to accommodate themselves to the confines of the Olympia Theatre — hardly larger than a Windsor Castle water-cabinet — the costumes do not. Their heavy opulence make them very unwieldy. Even as confident an actress as Papantoniou, who must, in this role, render a complex Donizetti *cabaletta*, should not be further encumbered by wondering if she will ever be able to rise out of the kneeling position that the director has assigned her.

Dinos Yannopoulos, who has staged some of the finest recent productions at the Metropolitan, is clearly accustomed to wide-open Rockefellerian spaces, and his elaborate choral strophes and antistrophes do not get very far. He has given, however, the whole production a marvellously sensuous flow. The final tableau is not very successful. To have some Titian-haired tot (the future Virgin Queen, presumably) run on stage fingering a toy crown — while her Mummy's head is being chopped off — is a contrived grab at a Shakespearean image quite out of keeping with Donizetti's delightfully one-dimensional 'um-pa-pa' finale.

Thanos Petrakis, as Lord Percy, cannot be faulted as far as enthusiasm is concerned. He has a lovely tenor voice but he generally came over too strong, particularly in the fine Sextet in the Windsor Park Scene.

Looking as if he had just stepped out of a Holbein print, Frangiskos Voutsinos made a lordly and vigorous Henry VIII who looked as if he could easily go through seven sopranos in a lifetime. His voice has a clarity and an agility quite unusual for a basso.

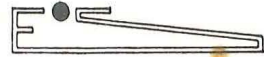
Katerina Apostolaki sang Smeton with some uncertainty. As her *cavatina* in the first scene was sung with grace and charm, her unevenness was probably due to lack of rehearsal.

This was certainly not true, however, of Yolanda di Tasso who, in the fine mezzo-soprano role of Giovanna Seymour, sang one of the best performances of her career. Her second act duet with Papantoniou was one of the musical highpoints of the evening. She is the sort of versatile singer that a good repertory opera ultimately depends upon.

The orchestra conducted by Chou Hoey tinkled and boomed through Donizetti's delightfully inane and irrelevant Overture with high spirits, and rode the score faultlessly all the way to the finish.

— S.E.

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BAROOSH IS DEAD!

IT IS—said that the last refuge of the scoundrel is politics, and, likewise, the last refuge of the penniless in Athens is to give English lessons. I resisted to the point of emaciation and let it be said that no girl ever took her virtue to the streets for the first time with as heavy a heart as I took mine to Kolonaki. Under my arm I carried a copy of the *Athens News* in which a certain Mrs. Papaspyrou expressed a desire to engage in English lessons and conversation.

I could not find a Mrs. Papaspyrou at the address given and I rang the bell of another flat to make an inquiry. The door was thrown open and, to my astonishment, a short, fat woman threw up her hands, shrieked, and hurled herself upon me with vigour. In my weakened condition I could offer no resistance — we were locked together and carried backwards two metres.

The observation that if one happens to be in the right place at the right time, and if something's going to happen it will, is perfectly illustrated by this encounter. Thus it was that I got to know Antigone and made an entree into her salon where, when she is not in Paris, London, New York or Monte Carlo, there's always an abundance of food and wine. This is a matter of considerable gravity to someone who has not infrequently dined of late on one local rusk and a jug of water.

'Rex! My dear Rex! Darling, how terribly sweet of you to come!' Antigone exclaimed after she had released me, and calmed my apprehensions that I was about to be strangled by a short fat lady. But I was still confounded and could not resist a barrage of kisses.

I heard the elevator coming up. The elegantly dressed man who stepped out was Fratinelli. He was accompanied by a long-legged creature who was absolutely stunning. Fratinelli's films are not so hot but whenever a photograph of him appears in an international magazine he's always got a brand new multi-appendaged Venus at his side who makes up for it. It is no secret in the motion picture world that Fratinelli cannot — because of an unfortunate medical condition — 'have' a woman, but there are millions of men who see the magazine photographs, assume, naturally, that he *can* and does — and become sick with envy. Spotting the newcomer, Antigone quickly released me and rushed upon him. 'Sooki! Sooki darling! How terribly sweet of you to come...!'

I made my casually-contrived way

through a fairly thick crowd in search of the buffet table, picking up a drink on the way from a tray carried by one of Antigone's two charming maids and saying familiarly, 'Hello, so nice to see you again,' as I smiled at people I'd never seen before and at a weird girl who was wearing a dead-white face and black lipstick.

Habit dulls all sensations. To be replete after every meal is to lose the exquisite feeling of satisfaction that comes with replenishment after months of deprivation. I ate and drank for two hours, explaining lightly to anyone who stared, that I had been skiing at Parnes and had landed head first in a snowbank, where I had remained trapped for a fortnight. Afterwards I sat smoking and in the course of two cigarettes was hailed variously as George, Poochie, Dickie and a sprinkling of Old Boys — to which I responded with a variety of Takis, Sakis, Aris, and Boopis which appeared to be well received by all involved.

A girl whom I'd heard a moment before say to someone near me, 'Mitsi, darling, I wish you would get a shorter cigarette holder or control the one you've got — that's the second time you've dropped ash in my drink,' came and sat beside me. 'Dr. K's just come,' she announced.

'My God,' I said, 'not *him*. Can't you get rid of him?'

'For you, Petro, I'd do anything. I haven't forgotten how you saved my life at Maroussi,' she whispered. But before I could pursue the 'anything' she was off to get rid of Dr. K.

Suddenly there was a scream from the top of the room and standing up I saw that it had come from Antigone. She collapsed and was carried to a divan where she continued to moan, 'Oh, no, no, no,' then, 'Ah, non, non, non!' and, finally, 'Ohi, ohi, ohi, ohi!'

Everyone looked stunned and spoke in whispers. The girl who had gone to evict Dr. K. returned.

'What's the matter with Antigone?' I asked.

'Haven't you heard? Baroosh is dead.'

'Did she know him?'

'She was one of his seven mistresses.'

I sat quaffing another litre of Caviros wondering which of the seven she had been until the full weight of my own loss, the depth of my personal tragedy, became too much to contain. I went to the middle of the room and shouted:

'I saw him only last week, too. He was like a father to me.'

'Perhaps he was,' suggested a bitchy voice.

Antigone wasn't going to have this. She got up and in a big-voiced scene let us have it:

'What do you know of him? What can any of you know of him? I who held him in my arms for over twenty years. Heart of his heart. Blood of his blood.'

This performance was interrupted by a terribly thin lady from the Embassy who had opened a window and was now standing on the ledge. A man pleaded with her:

'Steady on, old girl. It's a long way down, you know. We're six floors up. Why don't you be sensible and wait until we get back to Kifissia? Come now, there's a good old thing.'

'I am coming, Baroosh,' she screamed out into the night, 'Wait for me, Baroosh!' Then she burst into tears with wild, frame-shaking sobs. She permitted herself to be led away.

A bearded man next stepped forward and informed us that he had come to a decision and asked, rhetorically, if we would look after his wives and children.

'I will not live another hour. Bring me a glass of prussic acid!'

Antigone did not keep this in stock but he was offered cyanide which he refused. He went off in a sulk and sat in a corner brooding on the quirks of fate that cheat a man of his destiny. We sat around in respectful gloom and silence.

I had not noticed that Antigone had left the room but I did notice her return. She was dressed like Carmen Miranda in mourning and around her shoulders was a sable stole. 'Come on everyone, it's only twelve o'clock. Let's go to Babi's. I'm in the mood for dancing, I'm in the mood for loving.' 'Godfrey,' she said, addressing herself to me, 'Come with me in the Mercedes. You are such a comfort!'

We left in a singing, whooping convoy of two Mercedes, three smaller cars, and two mini-buses which belonged to someone from a school of classical studies and a member of a Scandinavian diplomatic corps.

I got home around four a.m. and the phone was ringing. It was Carruthers of Reuters: 'Are you never at home? I've been trying to get you for three hours. The whole town's talking about Baroosh. Who the hell is Baroosh?'

'Haven't you heard?' I replied. 'Baroosh is dead. Tina could give you the details but Dr. K. is in town. You'll have to contact Fratinelli,' I added with a yawn. I hung up the phone and got into bed to rest up before I went in pursuit of my next English lesson.

— JOHN BRYCE



KOSMOS

JANUARY 22:

The reason for the forlorn, barren and uprooted look of Platia Klafthmonos is not that the municipality is unable to afford landscape architects, a city official explains. The roof of the garage, located under the downtown Athens square, cannot support the soil — let alone the statues and fountains necessary to produce that Jardin des Tuileries ambience Athenians have been looking forward to.

The one-hundred-and-eight-year old Thracian, Ilias Kalambourdzis, whose hometown became a part of Greece only after World War I when he was over fifty years old, lives on, he says, in the hope of seeing once again his son, Yannis, who has been living for the last thirty years as a refugee in Poland.

JANUARY 23:

At the recommendation of Mr. Karayorgis, owner of Pylos Shipyards, S.A., the Union of Greek Shipowners has voted to build a one-billion-drachma hospital in Piraeus for seamen and their families. It has been suggested that he also consider recommending a small annex for sick-at-heart archaeologists suffering from the government's decision to approve the construction of the Pylos Shipyards on the historic Bay of Navarino.

The Telephone Company, OTE, reminds the voluble public that the cost of long distance telephone calls is reduced by one-third from midnight Saturday to midnight Sunday and from 8 pm until 7 am during the week. They failed to mention that you may also

reduce your bills by making local calls during those hours as well since you get fewer wrong numbers.

JANUARY 24:

According to the latest issue of the *Financial Post*, the export of Greek salt is forbidden by a law passed in 1860 which made the production and the marketing of salt a state monopoly under the supervision of the Ministries of Finance and Industry.

A twenty-story skyscraper will soon be built between the Old and the New Customs Houses to accommodate the Piraeus Port Authority.

JANUARY 28:

The Presidential Mansion, whose lack of furnishings has attracted considerable attention, may now lose the three crystal chandeliers which illuminate the otherwise empty central reception hall. Originally from the Royal Palace of Saints Michael and George in Corfu, which was built as the residence of the British High Commissioners in 1819, the chandeliers were brought to Athens some years ago at the request of Queen Frederika. The Corfiots now want them back.

Hundreds of policemen comb the areas of Omonia Square, Plaka, Athinas Street and Syngrou Avenue from 11 pm until 3 am in the first big crackdown on petty criminals and drug users.

The mother of four girls, Polyxeni Athanassopoulou, enters a Patras clinic where she gives birth to three more. The condition of mother and triplets is

'excellent' and that of the father is not for the moment critical. A report that he plans to head an organization dedicated to the abolishment of the dowry could not be confirmed.

JANUARY 31:

Robbers who in January broke into the flat of Mrs. Patronikola, sister of the late Aristotle Onassis, are arrested. They admit to twenty-four thefts in the last year which netted them over thirteen-million drachmas in stolen goods.

FEBRUARY 4:

Former Mayor of Athens, Plitas, calls the first meeting of the New Athenian Movement of which he is president. Ways and means of saving the Plaka, which has been deteriorating rapidly in the last few years, are discussed.

FEBRUARY 6:

Greece will import fresh fish for the first time in recent history. Before the first of April, thirty-three varieties will be brought in from abroad. The growing scarcity of fish, unfavourable weather conditions, and the increased demand in anticipation of Lent, are among the reasons for this development.

FEBRUARY 7:

The Great Blizzard of '76 begins. A modest powder of snow, referred to in the press as a 'blanket', brings the Athens area to a skidding halt and close to panic. The snow, which usually melts immediately, freezes, and the Meteorological Bureau announces that this is the severest winter since 1935.

FEBRUARY 8:

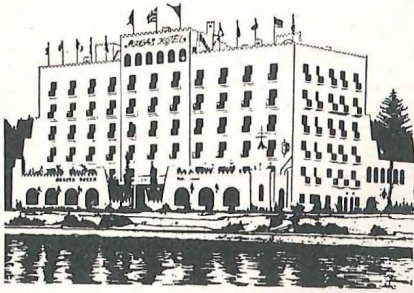
The Great Blizzard continues. Returning weekend traffic, consisting of 3,000 cars carrying 12,000 passengers, is blocked by several inches of snow at Malakasa, thirty kilometres north of the capital. A record -14 C. (6 F.) is registered at Drama in Macedonia and -4 C. (24 F.) in the Athens suburbs. There is no agreed-on word in Greek for 'snow-plow'.

Sixty partridges and two hares will be the flighty subject at the Court of

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Appeals on March 1 when Constantine Papadopoulos, brother of the former strongman, will appear with four friends, charged with having shot them on a breeding farm in Kilkis.

Constantine Trypanis, Minister of Culture, informs Parliament that there are over five thousand archaeological sites in Greece that are neglected and in dire need of financial assistance. The Greek Archaeological Service employs eighty archaeologists.

FEBRUARY 9:

Inquiry opens following complaints by customers that the Mont Parnes Casino was using marked decks of cards at the blackjack table in early January.

FEBRUARY 10:

According to reports from Rome, eighty-five percent of Italy's *pasta* requirements for the first months of 1975 were imported from Greece. In 1974 Greece exported one-and-a-half-million kilos of spaghetti to Italy.

The Mayor of Skiathos lays a wreath sent by President Tsatsos at the funeral of Sirenio Kallarina. During World War II Kallarina hid many British officers in her house and her husband transported them to safety in Turkey in his caique. She was later arrested, imprisoned, tortured and finally interned in Italy. During the last thirty years, she lived on Skiathos in poverty and rented out her rooms to tourists.

Five Italians rent a villa in Vernadeika near Patras posing as cattle dealers — a not unreasonable disguise since many do come to Greece in search of Greek livestock, including retired thoroughbreds which end up on Italian dinner tables. The five, nonetheless, are arrested as the Gold Coin Jewellers Robbers of last November. Loot worth three-million drachmas is retrieved plus a few rings not on the Gold Coin inventory.

Minister of Transportation Voyadzis announces extensions to the electric train (underground) line presently running between Piraeus and Kifissia. One line will branch off from Iraklion and pass, via Philothei, Halandri, Agia Paraskevi, to Yeraka. The central line will be extended from Kifissia to Nea Erithrea and new stops will be built at Harokopou, Tavros, and at the KAT emergency hospital between Maroussi and Kifissia.

FEBRUARY 11:

Manolis Moustakis, aged twenty-three, who was killed recently in an automobile accident in Elefsina, is the third member of his family, with the same name, who died, at the same age, in the last three generations. The Naxiot

family lost its first Manolis on the Smyrna front in 1922. The second was shot in Kilkis during the Civil War.

The latest issue of the magazine 'Antiques' devoted an article to the thefts of works of art, particularly of icons, that have become routine in Greece. In November alone a total of twenty-nine icons, two silver crosses, and an eighteenth century, wood-carved door from an iconostasis were stolen. Most thefts occur in rural chapels, churches and monasteries.

FEBRUARY 13:

Undersecretary of Education, Athanassios Taliadouros, announces that the divisive issue involving the new University of Crete has been solved. The central seat of the University will be established at Rethymnon comprising the Faculties of the Humanities. The Faculties of Medicine, Physics and Mathematics will be in Iraklion. Hania will have an independent Polytechnic.

FEBRUARY 18:

The Tenth Muse (of Cookery) is clearly in evidence as three-hundred chefs participate in the recreation of the Greek Heritage at the Hilton. The exhibition includes a replica of the Acropolis constructed of quails on the spit; a pilaf Hermes; an apple-pie Aphrodite; an octopus Athena with green sauce, and Baked Fish Nine Muses. These masterpieces by the sons of Phidias and Praxiteles, otherwise known as the Union of Chefs, surpass those of their predecessors by being edible. The Union, established in 1922, has fifteen hundred members, thirty of them women. The objets d'art were, however, not tasted by most visitors to the exhibition, but those lucky enough to win the lottery drawn at the end of the show were allowed to carry their prizes home where they might feed delicately on the limb of a god or a Doric column in private.

In a nursery of 'rare' flowers, gardener Dimitri Athanassiou, a thirty-four-year old moonlighting housepainter, is discovered cultivating cannabis among the exotic greenery. Arrested by the Piraeus Narcotics Squad, he admits to processing the 'weed' himself by pressing the leaves with an electric clothing iron, and selling the results, wrapped in a handkerchief, in Kolonaki.

FEBRUARY 21:

Sporting a jazzy ski sweater recently popularized here by the visit of Chancellor Schmidt, Prime Minister Karamanlis flies by helicopter to Mount Parnassos where he officially inaugurates a new *sport d'hiver* centre at Yerondovrahos.

Feeling Your Wheat and Oats?

IT SEEMS incredible that early man gathered grains and grasses for some 400,000 years before learning to sow and harvest them, while contemporary man and woman can gather a few handfuls and create a sensational dish in thirty minutes. The monotony that for centuries must have accompanied grain dishes is today superseded by variety!

In most parts of the developed world, major and minor grains and cuisines are literally at one's fingertips. Wheat, the Old World grain, is available in many forms: *pligouri* (bulgur or burghul), *couscous*, wheat germ. Rice, originating in Indonesia or India, is now cultivated on many continents and feeds more than half of humanity. Maize (corn) was discovered by Spanish explorers in the New World who subsequently introduced it to Europe. Each of the minor grains—barley, oats, millet, buckwheat, rye—has a distinctive flavour and character (but in Greece, oats seem to have the lowest status of all).

Grains will delight you visually; keep them in glass jars near your cooking area. Run your fingers through them and you suddenly are tempted to toss them into soups, casseroles, stuffings, *dolmades*, and ground meat mixtures. When you do, you will be adding texture and flavour, as well as thiamine, riboflavin, niacin, and iron. If you cook your grains (which are vegetable or incomplete proteins) with cheese, milk, meat, fish, or eggs (animal proteins), the body will receive all the necessary amino acids.

By cooking grains with vegetables, as cooks often do, the diet is also improved. *Bourani*, a spicy Greek dish of tomatoes and rice, is a local example. South and Central Americans mix legumes (black or kidney beans) with rice and seasonings for rib-sticking meals. I remember interesting rice dishes with grated cheese in Milan and Brazil, as well as certain combinations Mother concocted during fasting days (the greatest culinary challenge of all when feeding hungry youngsters before the advent of peanut butter). Other superb combinations include *Paella*, *Chicken Biryani*, and *Jambalaya*, rice dishes from Spanish, Portuguese, Indian and Pakistani kitchens.

Couscous, steamed lamb, vegetables and cracked wheat, Morocco style, can be adapted in Greece and elsewhere. Soak *pligouri* in a little boiling water until swollen, then steam it over meat and vegetables braising in a covered pot. You can drape a napkin or cheesecloth over a strainer, and put the soaked *pligouri* in this device, a substitute for the *couscoussier*, a special *couscousspot*. (See *The Athenian*, July 1975 for where to buy and how to prepare *pligouri*).



Unfortunately the glories of corn (*kalaboki*) have not yet reached Greece, although we are happy to report that sweet corn is grown here with success. The American Farm School raises it and Hellenic Food Industries (Del Monte) grows it experimentally in Larissa.

Grains and seeds have a rising status, probably in direct proportion to the rising costs of meat and fish. Granola, a current favourite, is a rich breakfast cereal of assorted grains and seeds and, without milk, also serves as a very good snack for passing the time (although more complicated to prepare, it is easier to nibble than the local favourite, *passatempo*—pumpkin seeds). One of the tastiest Greek Orthodox grain dishes is *koliva*, prepared for a *Mnimosino* (memorial service) on a huge tray and decorated with artful touches. *Koliva* is easy to make, and blessed or unblessed, chewy and delicious.

ARROZ ESPANOL (Spanish Rice)
To serve 4-5

2 tablespoons butter or margarine
1/4 kilo mushrooms sliced
Salt and freshly ground pepper
Dry white wine
3-4 slices bacon, cut into small pieces
1/2 cup onion, chopped
1 cup white, long-grained rice
1 green pepper, chopped
2 cups canned tomatoes or 4 tomatoes, chopped
1 1/2 cups hot water
Pinch of sugar
2 whole cloves and 1 small bay leaf
Parsley for garnish

Melt the butter in a frying pan and saute the mushrooms for a few minutes; season with salt, pepper and a dash of wine. Cover and set aside, away from the heat.

Meanwhile lightly fry the bacon until crisp. Remove with slotted spoon and drain on paper towels. Add the onions to two tablespoons of the hot bacon drippings and cook until translucent. Stir in the rice, then add the green pepper, tomatoes, hot water, sugar, cloves, bay leaf, the fried bacon and sautéed mushrooms. Season with salt and pepper. Cover the pan, reduce heat to a minimum and cook for fifteen to twenty minutes until all liquid has been absorbed and rice is tender but not overcooked. Run a fork through the rice. Remove from heat and drape with a dry kitchen towel for five minutes to absorb excess moisture. Remove the spices and bay leaf, turn onto a warm platter, garnish with parsley and serve warm.

RISOTTO MILANESE (Rice, Milan style)
To serve 4

This method produces a creamy rice and needs constant attention.

5 tablespoons butter or margarine
1 small onion or spring onion, minced
1/4 cup dry white wine
1 cup white, long-grained rice
Salt and pepper
1/4 teaspoon saffron, soaked in one tablespoon of water, and strained
2 1/2 - 3 cups chicken or white stock
1/4 cup Parmesan cheese

Melt the butter in a heavy pan, add the onion or spring onion and cook until translucent. Stir in the wine and cook over medium heat until the wine has evaporated, then stir in the rice. Season with salt and pepper. Add the saffron water, two and one-half cups stock and cook over high heat, stirring frequently, until liquid has been absorbed. Keep adding hot stock or water until the rice is *al dente*, not mushy. Stir in the remaining butter and half of the grated cheese. Remove from heat and drape with a dry towel for a few minutes. Turn onto a warm platter, sprinkle with the remaining cheese and serve warm.

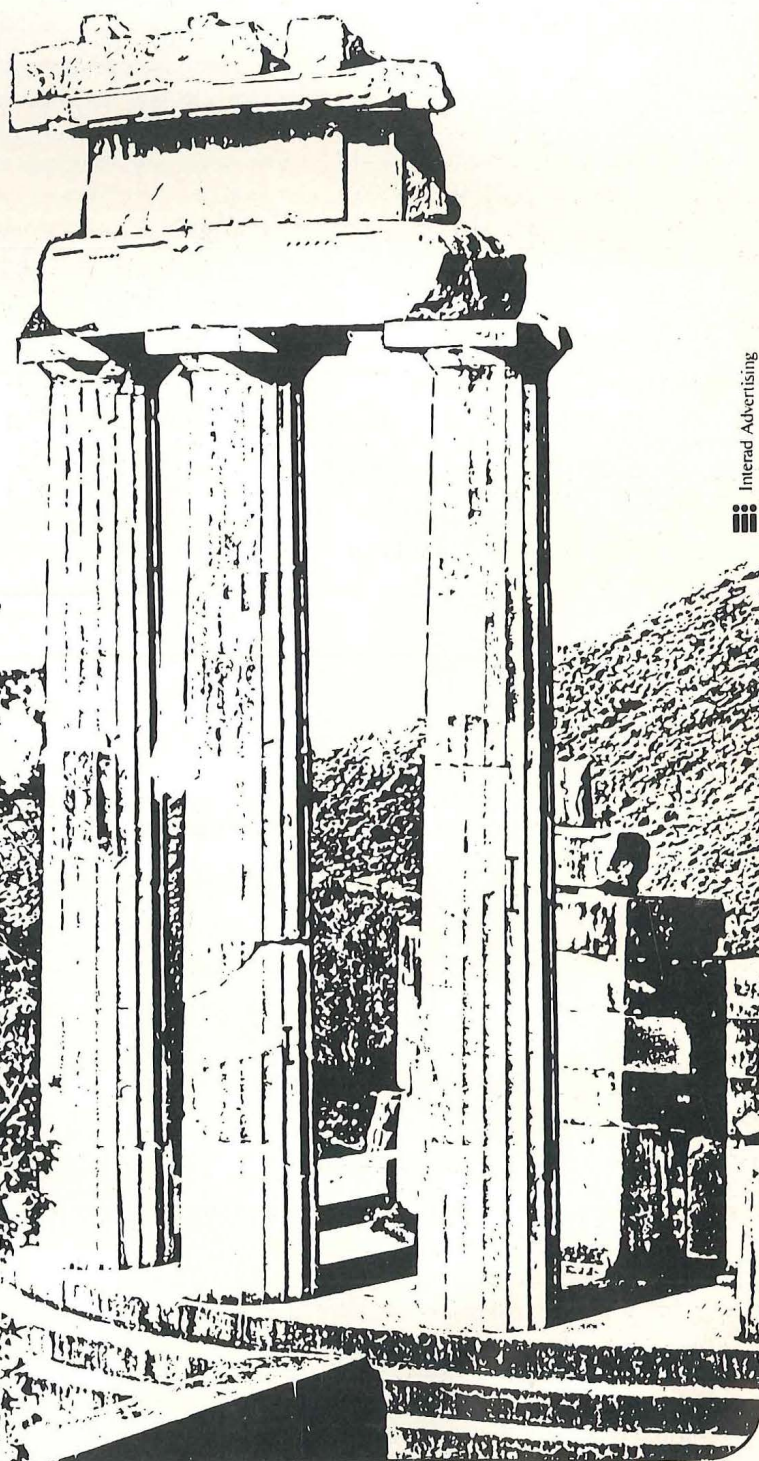
Earth's navel is Delphi - Greece. And number one Department Store in Greece is MINION - Athens

It is essential that you visit Delphi during your stay in Greece. You wouldn't see much without it. Same with MINION - when it comes to buying things; all kinds of things. MINION is number one Department Store in Greece. It is organized on international standards - throughout its 40 floors, that cover a full block (five buildings) in the center of Athens (off Omonia Square). And prices (for all 50,000 different items) are much lower than any other place. What's more; You could even find a Delphi souvenir at MINION!

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KOLIVA (Memorial Wheat)

1 pound (1/2 kilo) whole wheat kernels (*sitari yia koliva*)

Salt
3/4 cup sesame seeds
1 1/2 cups walnuts, chopped
1 cup sultanas or light raisins
1/4 cup parsley, minced
1/4 cup basil leaves, minced
1-2 teaspoons ground cinnamon
2 tablespoons pomegranate seeds (optional)
1 cup confectioners' sugar, or more for garnish
Raisins and blanched almonds for garnish

In a large pot, cook the wheat kernels in a large quantity of boiling, salted water until tender but not too soft, about one to one and a quarter hours. Stir frequently to avoid sticking. Drain thoroughly, then wrap in a towel to absorb excess moisture.

Meanwhile, in a shallow pan, toast the sesame seeds in a moderate oven for eight to ten minutes. Combine toasted seeds with the wheat in a large bowl. Stir in the walnuts, raisins or sultanas, parsley, basil, cinnamon, and pomegranate seeds if you include them. Season with sugar and turn onto a tray or bowl and mound in a smooth circle. Dust with more sugar if preparing for church service and decorate with almonds and raisins. Store in refrigerator.

Note: When preparing *koliva* for a *Mnimosino* service, a small cross is placed in the centre. The initials of the dead are formed with almonds or raisins on either side.

GRANOLA

1 cup bran or soy flakes
1 1/2 cups rolled wheat flakes
1 1/2 cups oatmeal flakes
3/4 cup wheat germ or *pligouri*
3/4 cup shredded coconut (optional)
1/2 cup sunflower seeds, shelled
1 1/2 cups almonds, walnuts, filberts or other nuts, chopped
2 tablespoons sesame seeds
1/2 cup margarine
2 tablespoons vegetable oil
1/4 cup honey and 1/4 cup brown sugar or 1/2 cup honey
1 cup currants or raisins

If you are unable to find soy, bran or wheat flakes, you may increase the oatmeal flakes proportionately. In a large bowl combine all ingredients except the last four. In a saucepan melt the margarine, then stir in the oil, honey, and sugar if using, until warm.

Pour warm syrup over the grains, nuts and seeds, mixing until thoroughly saturated. Spread on a cookie or baking sheet. Bake at 325F (170C) for ten to twelve minutes without burning. Remove and cool. Stir in the currants or raisins. Store in covered jars. This may be mixed with milk for a quick, nutritious breakfast.

—VILMA LIACOURAS CHANTILES



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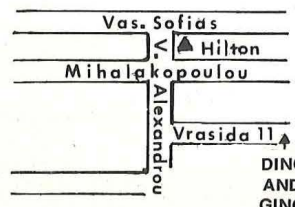


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GRAB BAG

● One would not think that common household items such as CLOTHES-PINS or pegs (*mantalakia*) could be improved upon, yet a local firm makes a double clothespin from plastic that does not break and has no springs to come loose. Surprisingly, they are also half the price of the old plastic pegs that *do* break. They come packaged twelve to a bag under the brand name *Vasco*. I found them in the Klaoudatos Department Store which is located in Platia Kotzia (Demarkiou) on Kratinou 3-5, just off Athinas Street and one block from the market area. This store has several floors and sells an enormous variety of small household items at bargain prices.

● How long the transistor BATTERIES in your radio will last depends a great deal on the volume at which you play it (in other words, the amount of power used). Your radio will require far less volume if it is grounded by placing it on a stove or refrigerator and near water and radiator pipes. It is a simple matter to fashion a small hook or frame from which to hang it on the pipes by using part of a plastic coated wire hanger.

● Another useful item is a COAT HANGER with the hook cut off. Bent at right angles it makes a perfect book end. Bent into a U-shape it will hold several small volumes on your kitchen book shelf, for example. As a matter of fact, hangers can be so versatile that you

must have many of your own ideas on how to use them. I am offering a small gift for the most ingenious idea sent in to me!

● The most remarkable idea we have found, due to its utter simplicity and effectiveness, is a way to CONSERVE WATER. Most toilet tanks are refilled after flushing by water running in until a float reaches the level for which it is adjusted. By applying a variation of the principle Archimedes discovered in the famous Affair of the Adulterated Golden Crown, a brick is placed in the tank. The brick displaces about one litre of water, and as a result, this amount will be saved each time the tank fills up. We have tested this and guarantee that it works — with no impaired efficiency of the toilet. We understand that the British have done this for years, using glass milk bottles. But consider the millions of gallons of water that could be saved if all the hotels and Athenian households did this! How about writing the water company and having them print this idea on all their bills?

● One of our readers told us that the relatively new yogurt called *Fage* is an excellent substitute for SOUR CREAM. This yogurt comes neatly packaged in a plastic container. It is delicious when made into a salad dressing, and we also tried it in recipes calling for sour cream. When baking, for every cup needed, place two tablespoons of butter or margarine in a measuring cup and fill the cup with *Fage* yogurt. This will increase the butterfat

content to meet the recipe's requirement.

● Since there was so much interest in my item about SHEET REMNANTS (*The Athenian* October and November 1975) I thought you might like to know that you can *barter* your material remnants at my store in exchange for the things we make. I use them for slipper linings.

● Spring is approaching and soon CATERPILLARS will be on the march again. Another reader called us about a remedy her dermatologist recommended for a caterpillar bite. She reports it worked like magic. It will work equally as well for many insect stings. Pour into the palm of your hand a small amount of Meat Tenderizer, add a few drops of water to make a paste and apply the paste to the bite. Use a cold pack to reduce swelling.

THE HOME HANDYMAN

● A plastic garden hose cut the length of your saw, split, and slipped over the teeth makes an excellent guard. It can also be used the same way for triangular-shaped tubular legs on bed frames and chairs. Another very practical use is to cut off a piece of hose about twelve inches long and insert the handles of a pair of pliers, one in each end. Thus they are insulated against electricity, have a better grip, are easy to hang and become semi-automatic because in use whenever pressure is released they will open!

—DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

Some food shops, notably in the suburban areas, close at 2 or 2:30 rather than 3:00.

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Commercial Shops, Dry Cleaners, Pharmacies	8 am - 3 pm —	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm —	8 am - 1:30 pm 4:30 - 8 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm —
Groceries, Fruits and Vegetables	8 am - 3 pm —	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm —	8 am - 3 pm —	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
Meat, Poultry	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Fish	7:30 am - 2 pm —	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm —	7:30 am - 2 pm —	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
Bakeries	7:30 am - 3:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 3:30 pm —	7:30 am - 3:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Wines and Spirits	7 am - 4 pm —	7 am to 10 p.m.	7 am - 4 pm —	7 am - 4 pm —	7 am to 10 p.m.	7 am to 10 p.m.
Barbers and Hairdressers	8 am - 2:15 pm —	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 2:15 pm —	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 5 pm —

— Indicates shop is closed

television

The following selection of programs for YENED is valid only until March 13. ERT's March schedule had not been completed at press time. The only thing about which the networks seemed absolutely certain in late February was that they start broadcasting in the early afternoon and sign-off around midnight. News broadcasts are also constant: ERT broadcasts the news at 7, 9, and sign-off; YENED at 7:30, 9:30, and sign-off. Programs in Greek are followed by an asterisk (*).

SUNDAY

ERT 1:00 Folk Songs and Dances*... 5:00 Around The World In 80 Days ... 5:30 Jungle Jim (Johnny Weissmuller) ... 7:30 Music program ... 8:00 Queen Amalia* ... 9:30 Sports*... 10:00 Foreign film.

YENED 1:30 Folk Songs and Dances*... 2:30 Classical Music ... 4:45 Captain Scarlet: lifelike puppets in space adventures ... 5:00 The Real McCoys... 6:15 Dombey and Son ... 7:45 Music program ... 10:00 Eyes on Sports* ... 11:00 Six Million Dollar Man: a weird adventure series about a semirobot (bionicle) 'Superman'. **Mar. 7, 3:00-5:00** Scenes from the carnival in Patras.

MONDAY

ERT 6:30 Lassie ... 7:30 Ligne de Demarcation (French resistance in WWII) ... 9:30 Hawaii Five-0.

YENED 5:30 Untamed World: American documentary series... 7:15 BBC series on classics in literature ... 11:30 Towards the Year 2000: American science documentary. **Special programs on Mar. 8:** 2:15 Greek dancing... 7:15 BBC production of a Chekhov play ... 10:00 'Swan Lake', with Fonteyn and Nureyev.

TUESDAY

ERT 6:30 The Tomorrow People: children's science fiction (through mid-Mar.) ... 7:15 Pilots and Daisies: French history of flying (to mid-Mar.) ... 10:30 J'Accuse (The Avenger). **YENED** 5:30 Cartoons ... 6:45 Arthur of the Britons: BBC series for children about King Arthur ... 7:15 Rhoda ... 8:30 Music program ... 10:00 Foreign film.

WEDNESDAY

ERT 6:30 Little People (children) ... 7:30 Sports* ... 10:00 Foreign film
YENED 5:30 The Real McCoys ... 7:00 Medical Story ... 10:00 Love Story ... 11:00 Space 1999: English science fiction

THURSDAY

ERT 6:30 Fairy Tales* ... 7:15 Places in Europe: a documentary ... 10:30 Musical Evening.
YENED 1:30 Sylvie des Trois Ormes ... 5:30 Children's program ... 7:00 The Little House on the Prairie (dubbed in Greek) ... 9:00 Music program ... 10:00 Theatre* ... 11:00 Harry 'O': American detective series

FRIDAY

ERT 6:30 Oum The White Dolphin ... 9:30 Kazantzakis's *Christ Recrucified* dramatized for television* ... 10:30 Round Table: Interviews with prominent people* ... 11:00 Foreign film (thriller).
YENED 5:30 Puppet Theatre ... 7:00 Spy Forces ... 10:30 Kojak.

SATURDAY

ERT 6:15 English football (soccer) ... 7:30 The Secrets of the Sea (Jacques Cousteau) ... 8:30 Ekinos ke Ekinia* ... 9:30 Foreign film ... 12:15 Tonight We Invite You: tour of Athenian nightspots*
YENED 1:30 I Love Lucy ... 2:15 Honey West ... 3:15 The Last of the Mohicans ... 4:00 Sports* ... 7:15 Arnie: American comedy series about Greek immigrants in the U.S. 7:45 Documentary ... 10:00 Film*

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radio

NATIONAL BROADCAST COMPANY — ERT

Major program changes over the last few months have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (554 KHz, 451m) offers from 6 p.m. - 1 a.m. a wide range of music, readings, and discussions.

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

THE ARMED FORCES RADIO - YENED

News broadcasts (980 KHz or 306 m) in English and French Mon. - Sat. at 2:55 p.m. and 11:15 p.m. and Sun. 11:15 a.m. and 2:25 p.m.

News broadcasts (980 KHz or 306m) in English and French daily at 2:55 p.m. & 11:15 p.m.

U.S. ARMED FORCES RADIO

AFRS broadcasts 20 hours a day from Athenai Airport (1594 KHz) and from Kato Souli (1484 KHz). News and weather are heard on the hour. Popular, jazz, classical music, religious programs, and various community service bulletins daily.

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

VOICE OF AMERICA -VOA ●

VOA may be heard in Athens (through March) from 5-9 a.m.: 7200 and 6040 KHz (41.7 and 49.7m). Also from 5-6 a.m., 8-8:30 a.m. and

11-12 p.m.: 1259 KHz (238m). From 6-9 a.m., 8-9:30 p.m. and 11-11:30 p.m.: 791 KHz (379m). Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference U.S.A.*, *VOA Magazine*, *Science Digest* as well as jazz, popular and classical music programs.

BRITISH BROADCASTING CORPORATION - BBC ●

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

BBC may be heard in Athens from 6-9:30 a.m.: 6.18 MHz (48.54m); 7-9:30 a.m.: 15.42 MHz (19.46m); 11a.m.-6:15 p.m.: 9.75 MHz (30.77m); 11-1:15 a.m.: 9.41 MHz (31.88m).

Broadcasts in Greek: 3-3:15 p.m.: 17, 15, 11 MHz (16, 19, 25m), 9-9:45 p.m.: 9, 7, 6 MHz (31, 41, 49m); 12:30-1:00 a.m.: 7, 6, 4 MHz (41, 49, 75m).

RADIO CANADA INTERNATIONAL

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

DEUTSCHE WELLE ●

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

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

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