

April 1976

THE

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ATHENIAN

Greece's English Language Monthly



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community calendar

APRIL 1

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

APRIL 2

Campion School—School Play at Hellenic American Union.

St. Andrews Women's Guild—Meeting, with speaker Professor Theodore P. Theodorides on, 'Greek Christian Verse for Children'. At the Parish Hall of St. Andrews Church, 66 Sina, 9:45 am.

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: Tel. 895-2682.

APRIL 3

American Community Schools—SAT test
Campion School—School Play (see Apr. 2)
Campion School—Archaeological trip to Corinth and Epidavros.

APRIL 5

Lecture—By Dora Rogan. Goethe Institut, 8 pm.

APRIL 6

American Community Schools—Parent-Teacher conferences (through Apr. 8); annual book fair (for parents and students only) at the Elementary School (through Apr. 8).
American Youth Centre—Sale of arts and crafts by WANF, 9 am.

Lecture—By Professor Evandro Agazzi, University of Genoa, in French. Istituto Italiano, 7:30 pm.

APRIL 7

German Community—Coffee afternoon for elder members of the Community. Sina 66, 5 pm.
American Community School—Poetry Evening. High School, 7 pm.
Lecture—'Septum-und Nasenchirurgie' by Dr. S. Hellmich, in German. Goethe Institut, 9 pm.
Canadian Women's Club—Meeting and cake decorating contest and auction of cakes. For information: Marilyn Crawford, Tel. 672-4530.

APRIL 8

Duplicate Bridge—See Apr. 1
Lecture—'Functional Syllabus Design at Secondary Level' by C. N. Candlin, University of Lancaster. British Council, 8 pm.

APRIL 9

AWOG—Poker and Bridge at the American Club, 7:30 pm.
Multi-National Women's Liberation Group—See Apr. 2
Last day of classes—Ursuline School

MISCELLANY

There is an informative booklet entitled *Present, Lent and Holy Week in Greece* by Anne Anthony which describes the traditions and rituals of Easter in the Greek Orthodox Church. Available at kiosks, some bookshops in downtown Athens and in major hotels for 50 Drs.

Passover matzoth and sugar can be purchased at the Beth Shalom Synagogue, Melidoni 8 (Tel. 525-227). If you relish more varied fare, Mr. Mano in Thessaloniki carries a complete stock of Kosher and Kosher-for-Passover foods. He will send you a list of available products if you telephone him at 031-273-672.

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*.

APRIL 10

Campion School—Archaeological trip to Delphi and Ossios Lukas.

Campion School—'Chemical Magic Show' by Dr. Konstantatos, 7 pm.

American Youth Centre—Teenage Beach Party at Skinia Beach, Nea Makri, 7:30 pm.

American Community School—International Dinner-Dance. See announcement this page.

APRIL 12

Lecture-recital—'The Unknown Beethoven' by Yannis G. Papayioannou. Goethe Institut, 8 pm.

APRIL 13

Rotary Club—Meeting, with Hristos Theodoulou, advisor to the General Secretariat of the Ministry of Press and Information, speaking on 'Cyprus.' King's Palace Hotel, 8:45 pm.

Lions Cosmopolitan Club—General Meeting, Athenée Palace, 9 pm.

APRIL 14

German Community—Coffee afternoon for young members of the Community and lecture by Hanna Braun, 'Problems of Working with Youth in Germany'. Sina 66, 4:30 pm.

Last day of Classes—Campion School

APRIL 15

Duplicate Bridge—See Apr. 1
Discussion—With Franco Fortini, poet and critic, 'Literary Conditions and Civil Changes of the Last Ten Years in Italy'. In Italian with simultaneous Greek translation. Istituto Italiano, 7:30 pm.

Last day of classes—American Community Schools, Athens College, Dorpfeld School, Hellenic International School.

APRIL 16

American Youth Centre—Teenage three-day cruise
Multi-National Women's Liberation Group—See Apr. 2

APRIL 17

Last day of classes—Deree College and French Lycee.

APRIL 18

American Youth Centre—Trip to Sparti for sub-teen members.
American Club—Easter Dinner

The Women's Liberation Group is offering a variety of classes in April: Yoga (every Fri. at 6 pm); an eight-week course in feminist fiction beginning Apr. 7 (every Wed. at 8 pm); and 'Interact' beginning Apr. 5 (every Mon. at 8 pm). For information call 894-9434.

Another seminar in cultural awareness will begin in May. Designed primarily for foreign women living in Greece, discussions range from bicultural marriage to communication. For information and registration call Ms. Brisson, Tel. 513-0398 or Ms. Evangelopoulou, Tel. 659-6263, mornings.

There will be an eclipse of the sun on April 29. It will be partial in most of Greece but total on the islands of Santorini and Kos.

Internal Revenue Service forms for Americans should be filed by April 15 (although those residing abroad have an automatic two-month extension).

Daylight Savings Time will no doubt start sometime in April or the first part of May — watch for announcements.

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NAME DAYS IN APRIL

One's Name Day or Saint's Day marks a celebration which in traditional circles is more lavishly observed than the day of one's birth (which may pass unnoticed). An open-house policy is assumed, with refreshments served to well-wishers who stop by unannounced, with gifts and the traditional greeting of *hronia polla* (many years). The tradition is gradually being eclipsed, especially among the younger generation, by the birthday. However, it is customary to telephone, cable or send flowers on a name day in lieu of a personal visit.

April 17 Lazaros
April 24 Elizabeth
April 25 Lambros, Lambrini (some Anastasios, Anastasia)
April 26 Yiorgos (George), Yiorgia (Georgia)
April 30 Zoe
May 2 Thomas

DATES TO REMEMBER

April 4 Hungary National Day
April 16 Denmark National Day
April 17 Syrian Arab Republic National Day
April 29 Japan National Day
April 30 Netherlands National Day
May 1 May Day: A Public Holiday

Western Easter: April 11 Palm Sunday... April 15 Maundy Thursday... April 16 Good Friday... April 18 Easter Sunday.

Orthodox Easter: April 18 Palm Sunday... April 23 Good Friday... April 25 Easter... April 26 Easter Monday.

Passover: Begins the evening of April 14 and ends the evening of April 22.

APRIL 22

Duplicate Bridge—See Apr. 1
Last day of classes—St. Catherine's School

APRIL 23

Multi-National Women's Liberation Group—See Apr. 2

APRIL 27

Lions Cosmopolitan Club—General meeting, Athenée Palace, 9 pm.
Classes resume—Campion School

APRIL 28

American Club—Annual general membership meeting, 7:30 pm
Classes resume—American Community Schools, Ursuline School

APRIL 29

Duplicate Bridge—See Apr. 1
Discussion—With Ruggero Jacobbi, theatre critic, 'Aspects of Italian Theatre Today'. In Italian with simultaneous Greek translation. Istituto Italiano, 7:30 pm.

APRIL 30

Multi-National Women's Liberation Group—See Apr. 2

MAY 3

Classes resume—Athens College, Deree College, Dorpfeld School, Hellenic International School, St. Catherine's

MAY 4

Classes resume—French Lycee

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publisher's note

By the middle of April, Athenians will have begun their annual Easter exodus from the city. Many will travel abroad, others will head for resorts, but perhaps the majority will return to their hometowns. Easter in Greece is a time of solemn religious ritual and of traditions dear to the hearts of Greeks—believers and non-believers—the world over, as ceremony and custom blend with conventions particular to regions. The Athenian's *Zantiot-in-residence*, Elisabeth Chronopulo, provides an intimate picture of Easter on her Ionian island, Zakynthos. Those who find themselves on Crete may wish to extend the holiday-making into Easter Monday with a visit to Asi Gonia. In 'Sheep May Safely Graze' Michael Laurence describes the festival, to be held this year on April 26, at the tiny village.

The struggle in this country between the purist (*katharevousa*) and vernacular (*dimotiki*) languages has long been a divisive issue whose ghost may well have been laid to rest by a recent government decision making the latter the official language in primary and secondary education. In 'Hellas or Ellada: It's All Greek to Foreigners', Antony M. Economides throws some light on the history of this complex issue. In 'The Language Question and Education', Dr. Alexis Dimaras, the noted educationist, considers the profound significance of this issue in education.

The frequently hostile attitude one encounters towards animals in Greece—an attitude which often manifests itself in belligerence towards pet owners—is disconcerting to newcomers to this country. The Animal Welfare Society is working to rectify this situation and The Athenian's 'Kyria Elsie'—Elsie Hirsch—tells their story.

Our cover is by Gudrun von Leitner. Born in Germany, she studied in Hamburg and the Ecole Supérieure des Beaux Arts in Paris. She has lived in Germany, France and Greece. Her works may be seen in Athens at the Iolas Zoumboulakis Gallery.

goings on in athens

CHURCHES

LENTEN AND EASTER SERVICES

Lenten services at the Greek Orthodox Churches

Sundays: Matins 6:30 am; Liturgy 8 am; Vespers 5:30 pm... Apr. 2: Fourth Hairetismi (Salutations), 7 pm... Apr. 9: The Akathistos Hymn (the Salutations are sung in their entirety), 6:30 pm.

The Greek Orthodox, Russian Orthodox and St. Denis Roman Catholic churches observe Easter on April 25.

Greek Orthodox Services in Holy Week

Morning services at 6:30 am on Wed. and at 8 am on Thurs. and Fri.

Evening Services: Mon., 7 pm... Tues., 7 pm (This service includes the singing of the Anthem of Kassiani; written by a ninth-century Byzantine nun, it is among the finest poetry in Eastern Liturgical literature)... Thurs., 6:30 pm... Good Friday: Lamentation Service begins; Epitafios Procession, 9 pm... Holy Saturday: Liturgy 11 pm; The Resurrection (Anastasi) at 12 midnight... Easter Sunday: The Service of Love (Tis Agapis), 11 am. (The scriptures are read in all languages in a gesture of brotherhood.)

Russian Orthodox Services in Holy Week

Saturday of St. Lazaros (Apr. 17) evening service, 5 pm... Palm Sunday morning service, 9:30 am... Mon., Tues. and Wed.: Matins, 7 am... Holy Thursday: The Twelve Gospels, 6:30 pm... Good Friday: evening service, 1:45 pm; service, 3 pm; Epitafios Service, 7 pm; Epitafios Procession, 9 pm... Holy Saturday: morning service 9 am; Liturgy 11 pm; The Resurrection, 12 midnight... Easter Monday: morning service, 9:30 am.

St. Denis Roman Catholic

Palm Sunday: Blessing of the Palms, 10 am; High Mass, 10:30 am. Other Palm Sunday services at 7 am, 8 am, 9 am, 12 noon, 6 pm... Apr. 19, 20, 21: Mass and Sermon, 7 pm... Maundy Thursday: Blessing of Holy Oils, 10 am; Mass of the Last Supper, 8 pm... Good Friday: Matins 9 am; Stations of the Cross, 3 pm; Following of The Passion, 7:30 pm... Holy Saturday: Matins 9 am; Easter Vigil, 11:30 pm; High Mass, 12 midnight... Easter Sunday: Mass 7 am, 8 am, 9 am, 10 am, 7 pm; High Mass, 11 am.



The following churches observe Easter on April 18.

Christos Kirche

Maundy Thursday: Ecumenical service (in French, German and Dutch) and Communion, 8:30 pm... Good Friday: Communion and service, 10 am and 8:30 pm... Easter Sunday: Sunrise service on Philopapou, 6 am; Easter Service at the church, 9:30 am.

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

St. Andrews Protestant American

Palm Sunday Service, 11 am... Maundy Thursday: Paschal Meal, 7 pm (call 770-7448 for details)... Good Friday Service, 7 pm... Easter Ecumenical Sunrise Service on Philopapou, 6 am; Easter Service at the church, 11 am.

St. Paul's Anglican

Palm Sunday: Family Communion, 9 am; Matins, 10 am; Holy Communion, 11 am; Palm Crosses blessed and distributed at each service... Apr. 12-15: Evensong 6:30 pm; Holy Communion 7 pm... Good Friday: Devotion, 12 noon to 3 pm... Easter Eve: Lighting of the Paschal Candle and preparation for Easter Communion, 7 pm... Easter Sunday: Holy Communion 8 am; Family Communion 9 am and 11 am; Matins 10 am.

Beth Shalom Synagogue

Mincha 6:45 pm and Arveit 7 pm (Apr. 14, 15, 16)... Tiffilot 7:30 am (Apr. 15, 16)... Seder 8:30 pm (Apr. 14 at the Jewish Community Centre)

Evening... Apr. 29, 9 pm: Chamber Music. Recitals by conservatory students on most Saturdays and Sundays and occasionally weekdays in the late afternoon or early evening.

GREEK FOLK DANCES, Kotopouli-Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 611-042. The costumes, music and dances are authentic at these performances sponsored by the Lyceum of Greek Women. Tuesdays at 6:30 pm. Tickets 70 Drs. at the box office.

CONCERTS AND RECITALS

BRITISH COUNCIL—Katy Kopanitsa, soprano, Nelly Semitekolo, piano, Vangelis Boudounis, guitar. Works by Yorgo Sisiliano and Benjamin Britten (Apr. 13, 8 pm).

HELLENIC AMERICAN UNION—Rosemary Judd, piano, and Cornelis Meyer, flute. Works by Serini, Gluck, Bach, Copland, Varese, Milhaud and Mussorgsky (Apr. 6, 8 pm).

ISTITUTO ITALIANO—Piano recital by Ismene Economidi (Apr. 13, 7:30 pm).

UNIVERSITY OF THESSALONIKI CHOIR—Concert, directed by Yannis Mandakas, sponsored by the Goethe Institute. (Lyriki Skini, Apr. 19, 8 pm).

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

MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 614-344. This month marks the end of the winter concert season (performances will resume in July at the Athens Festival). Tickets may be purchased in advance or at the box office before performances. Admission 60, 50, 30 Drs. (10 Drs. for students). Concerts on Mondays at 8:30 pm. (There will be no performance on Apr. 26.) Apr. 5: Agrafiotis conducting Debussy's 'Petite Suite', Mozart's Symphony No. 36 in C major, Theodorakis' Piano Concerto; soloist Vatikioti... Apr. 12: Kolasis conducting 'St. Barbara' by Marios Varvoglis, Arutunian's Trumpet Concerto, Boccherini's Concerto for Cello, and Saint-Saens' Concerto No. 2 for piano and orchestra in G minor; soloists Kafiris (trumpet), Nomidou (cello), Mouzala (piano)... Apr. 19: Ilarion Ionescu Galati conducting 'A Divertissement for Strings and Two Clarinets', Beethoven's Symphony No. 3 (Eroica) and Mozart's Symphony Concertante with soloists Apostolidis (violin) and Von Toszaghe (viola).

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. Premieres, however, begin at 8:30 regardless of the day... Apr. 1: Rossini's 'The Barber of Seville', conducted by Vyron Kolassis with Papatsakou, Frangoulaki, Kouloumbis, Papoukas... Apr. 2,3,4,8,10,11: Strauss's 'Die Fledermaus', conducted by Dimitri Horafa; Milko Sparemplek, choreographer; Dino Yiannopoulos, director; with Tsambalis, Moutsiou, Troussas, Papoukas, Petrakis... Apr. 20,21,27,29: Sklavos's 'Kassiani', conducted by Chou Hoey.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century, and more or less 'preserved' in its natural state, a wrinkled but proud vestige of old Athens. The 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 various organizations. Call ahead to verify the following tentative schedule: Apr. 1, 9 pm: Chamber music for two guitars... Apr. 4, 11 am: A concert by Panhellenic Musical Company 'Orpheus'... Apr. 5, 9 pm: Georgia Anastasiou, soprano... Apr. 8, 9 pm: Chamber Music... Apr. 9, 8:30 pm: Concert by Union of Greek Composers... Apr. 13, 9:15 pm: Olga Esper, soprano... Apr. 16, 9 pm: Christina Tzafa: Musical

THIS AND THAT

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Daily except on full moon nights. Performances: English, 9 pm daily; French, 10 pm Mon., Wed., Thurs., Sat., Sun.; German, 10 pm Tues. and Fri. General admission 50 Drs.; students 25 Drs. Tickets at the Athens Festival Office, Stadiou 4 (in the stoa), Tel. 322-1459 and at the gate, Tel. 922-6210. No performances on April 12, 13, 14, 15 (full moon), or April 23 (Good Friday).

SOUND AND LIGHT, Rhodes. Performances daily at 8 pm, 9 pm, 10 pm. The programs alternate in English, Greek, French, German, Swedish. Tickets 50 Drs.; students 25 Drs. For information: 322-3111, Ext. 350.

PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, French, and German on Mondays by arrangement. The commentary at regular programs is in Greek. Through Apr. 11 every Wed. Fri. and Sun. 7 pm: 'Man and the Universe'. Apr. 12-May 16, every Wed., Fri. and Sun. 7 pm: 'Easter: The Awakening'. Special shows every Sun. at noon: Apr. 4, 'Sky of April'; Apr. 11 and 18, lectures and shows on space or astronomy; Apr. 25, 'Music Under the Stars'. A fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8) and Wed. and Fri. (5:30-8:30).

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. Oils and sketches by Alekos Kondopoulos (through April); oils and watercolours by Spiro Papalouka (through May 10). The permanent collection of nineteenth-century Greek paintings and works by European masters will reopen in May. Open from 9 to 6 weekdays, and from 10 to 2 Sundays. Closed Tuesday.

ATHENS (Glykonos 4, Dexameni, Tel. 713-938) Super Realism oil paintings by Minas (Apr. 2-30).

DESMOS (Syngrou 4, Tel. 910-521. Open Tues. - Sat. 6-10 pm, Mon. 6-midnight) Photographs of Greece by architect Aris Kostandinidis (Apr. 5-30).

DIOGENES INTERNATIONAL (3 Platia Filomousou Eterias, Plaka, Tel. 322-4618) Colour etchings and prints by three American artists: Waisler, Bass, Nama (Apr. 2-22).

DIOGENES INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942) Oils by Mihaelis Yannouris (through Apr. 14); oils, watercolours, and drawings by Theodosios Pangelidis (Apr. 16-May 7).

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

ORA (Xenofontos 7, Tel. 322-6632. Closed Sat. evenings) Oils by Stambouloupoulou and German artist Blauth (through Apr. 14); oils by Youlia Gazetopoulou (Apr. 15-May 6).

PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310. Open Sun. 9-1) A series of exhibits of oils paintings by Greek artists.

Many of the organizations in our listings may be closed during the holidays so call before going.

PHOTO-GRAPHICS (Apollonos 9, Sintagma, Tel. 324-5429) Photographs by Susan Muhlhauser - Tritsis (Apr. 7-15).

WHITE ELEPHANT (Dinokratous 99, Tel. 720-918) Modern marble sculptures and oils by Daradimos Papakonstandis (Apr. 5-30).

ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mon., Wed., Sat. evenings) Oils by Mitaras (through Apr.).

EXHIBITS

ATHENS EDUCATIONAL CIRCLE (6-8 Veikou, Tel. 922-7762) To inaugurate this new cultural centre, a retrospective exhibit of paintings by Spiros Vassiliou (through Apr. 14).

BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211. Closed weekends). Paintings, drawings and prints by Hilary Adair (through Apr. 14); books on English language teaching (Apr. 5-9).

GOETHE INSTITUT (Fidiou 14-16, Tel. 608-111. Closed weekends). Group show by German artists reflecting the German trends in modern art (Apr. 5-15).

HELLENIC AMERICAN UNION (Massalias 22, Tel. 620-886. Closed weekends). Photographs by Elliott Landy (Apr. 6-16).

HILTON HOTEL (Tel. 720-201) Sculptures by Mihalea (through Apr.).

ZAPPION (in the National Garden, Tel. 322-4206). Bulgarian National Fair (Apr. 9-22).

SUMMER STUDIES

A partial list of schools which offer summer programs.

THE AEGEAN SCHOOL. Two divisions: The year-round School of Fine Arts, located on Paros, offers courses in the Visual Arts, Humanities and Modern Greek (applications accepted at any time), and two, six-week music programs (courses and instrumental instruction) in July and August when the Paros Chamber Ensemble is in residence; The School of Cultural Anthropology, on Naxos, offers courses and field studies in the social sciences and Greek language during the July 7 to Aug. 15 session. Deadline for application to summer programs April 15. For further information: Brett Taylor, Director, The Aegean School, Paros, Cyclades.

ATHENS CENTRE FOR THE CREATIVE ARTS. The six-week summer session is from June 21 to July 30. Courses offered in Greek Literature, Dance, and Folklore, Archaeology; Byzantine Art and History, etc., and workshops and field trips. Tuition is \$ 500; deadline for registration is May 30. For information: John Zervos, Director, 22 Massalias, Athens 144 (Tel. 629-886 or 715-623).

COLLEGE YEAR IN ATHENS. Beginning, intermediate and advanced Greek classes, Aug. 2-27. Tuition is \$ 250; deadline for registration is June 15. For information: College Year in Athens, Kifissia, Athens (Tel. 801-1765 or 718-746).

DEREE COLLEGE. A variety of courses will be offered. Registration May 27 and 28; classes begin May 31 (through July 2).

Call for the complete program (Tel. 659-3250, ext. 340).

INSTITUTE FOR BALKAN STUDIES, Thessaloniki. Courses in Greek language, history and culture from Aug. 1-31. Tuition for the session is \$250; deadline for registration is April 30. For information: Professor Mitsakis, 45 Tsimiski, Thessaloniki (Tel. 031-235-550).

LA VERNE COLLEGE, Nea Makri. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History, to include a study tour to Rome and Hellenistic sites in Asia Minor. Summer term: June 7 to July 31; deadline for registration is May 15. For information: P.O. Box 25, Kifissia (Tel. 808-1426).

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 *souvlaki* 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, Patisson and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescos, household utensils preserved under the volcanic ash that covered the island of Santorini (which

some believe to have been Atlantis) in a 15th cent. B.C. eruption. Guidebooks available in many languages; private guides upon request, 275 Drs. an hour. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. 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.

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, March 1976

CABIRIA — Fellini's *Notte di Cabiria* is 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

CHEKHOV — FOUR SKETCHES *The Bear, The Anniversary, The Marriage Proposal and The Harmful Effects of Smoking.* These four one-acters, among the most hilarious farces ever written, have been directed by Kostas Bakas with Yorgos Mihalakopoulos, Christos Kalavrouzas and Theodoros Exarhos. (*Satiras*, 3rd Septemvriou-Trikorfon, Tel. 821-9982)

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, March, 1976

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 Elpidia Braoudaki, music by Sakis Tsilikis, set and costumes by Takis Karanatsos. (*Erevnas*, Ilissia 21, Tel. 778-0826)

EROTOKRITOS — A large cast of talented, energetic and very sympathetic young actors have brought this chivalric romance, a seventeenth-century masterpiece of Greek literature, to pulsating stage life. Spyros Evangelatos, our most promising director, has triumphantly transformed his Amphitheatre into an oasis of life-enhancing affirmation in a season of half-baked political aridity. (Anna-Maria Kalouta, Patisson 240, Tel. 875-588) See Review, January, 1976.

FIGURES FOR VIOLIN AND ORCHESTRA (Prosopa via Violi ke 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) See Review

JOHN GABRIEL BORKMAN — Ibsen's grim but intense tragedy of a banker imprisoned for financial practices in late nineteenth-century Norway is not an entirely irrelevant subject today. Alexis Minotis (to be replaced later in the month by Stelios Vokavits) is the industrialist who sacrifices love, business ethics and a poetic nature for the acquisition of power and wealth. With Vasso Manolidou and Eleni Hadziargyri. Minotis is the director and Dionysis Fotopoulos has done the sets and costumes. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 523-242)

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*, Patisson 37, Tel. 538-742) See Review, Feb. 1976

THE MARRIAGE-GO-ROUND (Mathimata Gamou) Lily Papayanni, Angelos Antonopoulos, Eleni Erimou and Andreas Fillipidis bring insouciance and brilliance to the sexual strategems 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) Brecht's adaptation of the novel by Gorky is a rather elementary and dogmatic text untypical of the playwright and remote from the novelist. Xenia Kaloyeropoulou and Yannis Fertis are among the talents wasted in this scraping of the bottom of the Brecht barrel. (*Athina*, Derigny 10, Tel. 823-7330)

NIGHT PERFORMANCE (Nihterini Parastasi) Olga Tournaki and Takis Voulalas are the leading actors in this new domestic drama by Angeliki Zervou directed by Stelios Papadakis with sets and costumes by Nikos Petropoulos and music by Olympia Kyriakaki. (*National-New Stage*, Agiou Konstantinou and Koumoundourou, Tel. 523-242)

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

THE PROTECTORS (Prostates) Karolos Koun's excellent production of a historical play by Mitsos Efthymiadis which deals with foreign intervention in Greece during the War of Independence. The West's possessive and romantic passion for old Hellas — and just plain power politics — which never allowed the new country's sub-Byzantine culture to develop in a realistic and self-determining manner is the theme. (*Tehnis*, Stadiou 52; Tel. 322-8706)

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) See Review

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 Reviews. Dec. 1975 and Mar. 1976

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.

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)

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)

THE SILVER FAIRY AND THE GOOD WOOD-CUTTER — Sundays at 3 (Akadimos, Ippokratous, Tel. 625-114).

TINCAN CITY (Denekedoupolis) Evgenia Fakinou's delightful puppet theatre in which the performers are all tin cans. Tues. through Sat. at 4, Sun. at 11 and 4. 30 Drs. (Kytarro, Aharnon and Ipirou, Tel. 822-4134).

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.

DERSU UZALA (Uzala) 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)

DOG DAY AFTERNOON (Skilisia Mera) The stunning recreation of a 1972 New York City bank hold-up. Al Pacino is superb as the amateur terrorist, and screenwriter Frank Pierson and director Sidney Lumet successfully convey the excruciating suspense and metaphysical morality of the occasion. Excellent, finely-detailed performances by the supporting cast as well. (A)

ENTER THE DRAGON (O Kitrinos Praktor tou Hong Kong) Bruce Lee seems to be replacing Alexander the Great as the most admired hero of Greek schoolboys. This is one of Lee's best films, reissued now after a record-breaking engagement in 1974. (K)

THE HINDENBURG (Flegete to Hindenburg) 'Airport '37'. A highly speculative account of the Hindenburg's last flight. The special effects are attractive, but the plastic plot and stale dialogue make the going grate. George C. Scott and Anne Bancroft star. Robert Wise directed. (K)

HUSTLE (O Astinomos ke to Call Girl) Burt Reynolds is miscast as the tough cop with a social conscience and nostalgic taste, but this modern film-noir has ample merits. Director Robert Aldrich takes us around the sleazy side of Los Angeles with considerable savoir-faire; the local colour is often shocking, but the characters and events are well-drawn and neatly connected. With Catherine De-

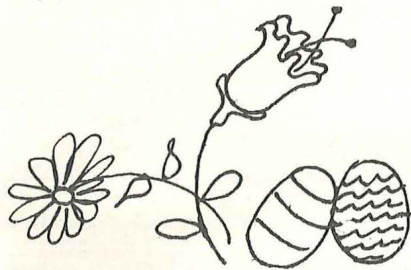
neuve, Ben Johnson, Eddie Albert, and Eileen Brennan. (A)

THE KILLER ELITE (Aristokratia tou Engklimatos) Sam Peckinpah's latest is a disturbing CIA caper set in San Francisco with fine performances by James Caan, Robert Duvall, Arthur Hill, Bo Hopkins and Gig Young. The first half of the film is Peckinpah at his best while the ending tends toward early James Bond. (K)

LUCKY LADY (E Tiheri Kiria) Burt Reynolds again, sailing shotgun with Liza Minelli and Gene Hackman. The film fails on just about every level, and drowns finally in its own pretentious romanticism. (K)

MAHLER (Ekstasi) Mahler mania, from the director who gave us Lisztomania and Tchaikovskymania. Ken Russell is the villain. (A)

MAHOGANY (To Indalma) The Berliner Ensemble had nothing to do with this Motown adaptation of Bertolt Brecht's play. Diana Ross plays a poor black girl from Chicago who rises to international fame and fortune in the fashion world. There are some good moments here, but not enough to make the film worthwhile. (A)



THE MAN WHO WOULD BE KING (O Anthropos Pou Tha Ginotan Vasiliias) 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)

NASHVILLE (Nashville I Polis Ton Ekplixeon) Director Robert Altman and his excellent cast have fun creating a kaleidoscopic picture of the American country music scene. Their self-conscious naturalism gets a bit tiring, but the film has many pleasures. (A)

ONE FLEW OVER THE CUCKOO'S NEST (Dialinos Tahos) An extremely successful adaptation of Ken Kesey's novel, with a brilliant cast led by Jack Nicholson. The setting is a state mental hospital; the story is tragic and funny and sensitively directed by Milos Forman.

SOUNDER — A family film for children and grown-ups, beautifully directed by Martin Ritt. This realistic story of a poor black family in the American south is a refreshing antidote to oversweet and undernourishing Walt Disney-type productions. (K)

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

THE STORY OF ADELE H. (L'Histoire d'Adèle H.) Directed by François 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)

THREE DAYS OF THE CONDOR (Tris Imeres tou Kondoros) The first and worst of the current CIA melodramas. Robert Redford is on their hit-list and Faye Dunaway is on his list, but neither the action nor the romance ever gets off the ground. Slow,

literal, uninspired direction by Sidney Pollack. (A)

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 (Mia Gineka Exomologite) One of the best American films in many years; a rare work of art that transcends its medium and becomes an intimate experience — full of anguish and love, horror and humour, identification and understanding. Gena Rowlands gives a stunning performance as the woman under the influence of husband Peter Falk, and others. John Cassavetes directs. (Note: The local distributor is shamelessly hustling this film as a sensational expose called *A Woman Confesses*. It is nothing of the sort, so do not be misled by the style of the posters and newspaper ads.)

W.W. AND THE DIXIE DANCEKINGS (Agrios ke Atithassos) Burt Reynolds is in top form as a hillbilly Robin Hood, carving a larcenous trail across America's southland, while promoting a small-time country danceband. Lots of delicious local flavour here, and a genuine affection for the simple folk on the part of director John Avildsen. (K)

NOTE: Depending on how business is going at the box office, several Athens cinemas may (or may not) present a James Dean retrospective in April. The films will include East of Eden, Rebel Without a Cause, and Giant...all outstanding pictures, which should not be missed.

ART CINEMAS

ALKYONIS, Ioulianou 42 (Platia Victorias), Tel. 881-5402. Programs change on Mondays. Until Apr. 4: *E Pirovolismi Pou Pesan to Proi Then Itan E Teleftei*, Greek/Russian film by Andrea Dimitri, 1974; from Apr. 5: *Antonio des Mortes*, Claudio Rocha, Brazil, 1969.

STUDIO, Stavropoulou 33 (Platia Amerikis), Tel. 861-9017. Through Apr. 11: *Trash*, Paul Morrissey, U.S.A., 1972. From Apr. 12: beginning at 4 pm, five American documentaries will be screened in the following order: *Portrait of Jason*, Shirley Clarke, 1964; *On the Bowery*, Lionel Rogosin, 1955; *Winter Soldiers*, Collective, 1973; *The Unquiet Death of Julius and Ethel Rosenberg*, Alvin H. Goldstein, 1974; *The Murder of Fred Hampton*, Mike Gray, 1971. Call theatre for details and exact starting times.

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

BRITISH COUNCIL — *Cul-de-Sac* by Roman Polanski (Apr. 12, 8 pm).

GOETHE INSTITUT — Short films on sports, the arts, etc. in Germany (Apr. 9, 6 and 8 pm).

DEREE COLLEGE CINEMA CLUB — *A Matter of Dignity* by Michael Cacoyannis (Apr. 2, 6 pm); *The Engagement* by Pandelis Voulgaris (Apr. 9, 6 pm); *Kelley's Heroes* with Elliott Gould and Donald Sutherland (Apr. 16, 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.

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

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.

SKORPIOS

The owner of one of Cyprus' finest restaurants recently opened a branch in Athens. The lavish yet tasteful decor — harmonious colours, wall-to-wall carpeting, lovely paintings and pleasant background music — combined with the good food and gracious service promise to make this one of Athens' most popular dining establishments. The international cuisine includes some Cypriot specialties. Coeurs de palmiers, 80 Drs., chateaubriand for two, 400 Drs., crêpes suzette for two, 150 Drs., excellent Irish coffee, 40 Drs. Open for lunch and dinner. Closed Sundays. Located at 1 Evrou and Lampsakou St. (across from the American Embassy), Tel. 779-6805.

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, Xenokratous 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 Taverna 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.

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

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.

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

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. Charming 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.

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.

Corfu, 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 Corfu. 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.

Kapalos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large, main dining room is on the top floor. (A smaller one faces 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 Aharnon 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.

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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 Leaf. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere; several fireplaces, beamed ceilings, flokati-covered benches, and wine 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 '6, Lioepesi (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 *kokinelli*. Starters include spicy pickles, country sausages, tiny meatballs. From the various charcoal broils we chose lamb chops 65 Drs. and pork shish-kebabs 60 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.

Kavaliatous, 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.

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.*

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 Maisor, 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

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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 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.

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).

SNACKS AND SELF-SERVICE

McMilton's, Adrianou 91, Plaka, Tel. 324-9129. Convenient to the downtown area. Menu ranges from bacon and eggs, sausage, and sandwiches to hamburgers, fried chicken, steak, salads, desserts, pies, sundaes, etc. A success with the younger set and those in search of quick, tasty food served in snack-bar style. Prices very reasonable. Open daily 10 am-5 am.

Minion's Mini Grill, Patission 13, Tel. 540-287. Cafeteria and coffee bar on the eighth floor of the Minion Department Store. Complete meals, snacks, drinks and orders to take out. Reasonable prices. The food is predominantly Greek, but with a contemporary flavour. When store is closed, enter from Patission St. Open daily, except Sundays, 8 a.m.-11:30 p.m.

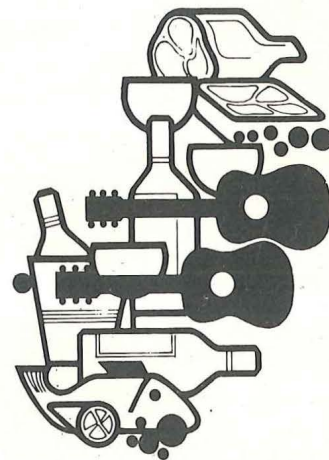
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BOITES

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

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory (about 500 Drs. per person including drinks). 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.

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 Dounghias 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, Mihalopoulos 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.

Palaia 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. Entrées from 200 Drs. Closed Mondays.

Mostrou, Mnisikleous 22, Tel. 322-5558. A well-known night spot featuring entertainers Sotiris Moustakas, Christiano, Dimitri Mitropano, Sofi Zaninou 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.

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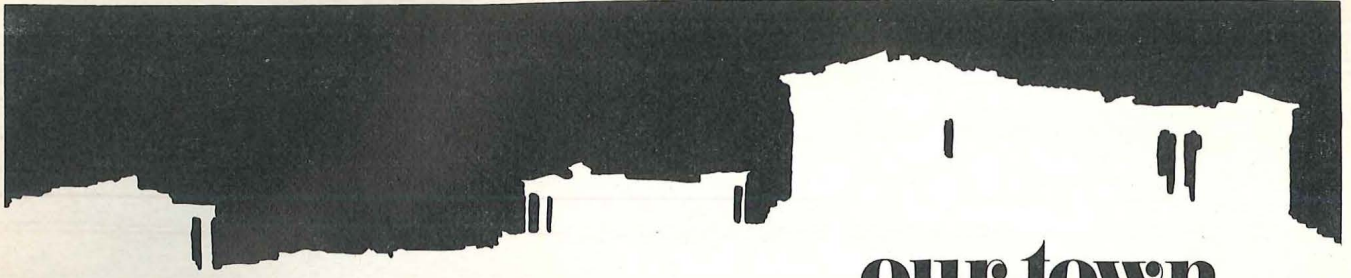
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A Friend of Nature

KAITI Argyropoulou, who died suddenly on March 7, was one of our best known conservationists. The wife of the late ambassador, Alexandros Argyropoulos she was president of the Athens Society of the Friends of Trees, formed after World War II. Among her many projects, she organized the reforestation of the slopes of Mount Hymettus with its centre at the Monastery of Kaissariani and, under her guidance, the monastery itself was beautifully restored and the gardens surrounding it landscaped. Today the spot is one of the most attractive and popular areas around Athens. She was largely responsible for the restoration of the Monastery of Saint John the Hunter (also on Mount Hymettus) and for the landscaping of the area around the Temple of Olympian Zeus. Author of many books on folklore and nature (some of which were written in English and are still available), she also published a magazine named *Nature and Life*. In recent years she devoted much of her energy to discouraging the wanton chopping down of evergreens at Christmas. Emphasizing that the Christmas Tree is not a Greek custom, she sought to revive traditions native to Greece, such as decorating ship models during the Yule season. She organized exhibitions which aroused in children an interest in such customs.

For many years a popular and well-known figure to the foreign community, Kaiti Argyropoulou played an important role in drawing international interest and participation to the cause of Greek conservation.

The Kos Water Epic

ON February 8 a local newspaper announced in dazzling headlines that a miraculous water, discovered by George Kamateros on the island of Kos, was a fool-proof cure for cancer. This elixir, dubbed 'helion', was described as 'the water of God'. From that day on such merely profane matters as entry into the EEC, negotiations on the future of NATO bases, the Cypriot talks, and even further CIA revelations were

temporarily relegated to small print on back pages as the press, with pious fervour, discussed and weighed the properties of the new wonder drug.

At a press conference led by Constantine Gratsos — a compatriot of Kamateros and the major spokesman for the so-called 'Group of Twelve' who have dedicated themselves to the promotion of helion — it was noted that Mr. Gratsos sported a gold cigarette lighter. That an ardent adherent of helion should smoke—and even chain smoke—seemed merely further evidence of his complete faith in the sacred water. That the lighter was emblazoned with a crown, however, aroused considerable comment. Thus, a matter that might seem to be the sole and proper concern of doctors and theologians took on a political colouring.

It was soon revealed that the alleged potency of helion has been known for the last three-and-a-half years, and that hundreds who had taken it had been, it was claimed, cured of cancer in the last six months. Most curious of all was the revelation that those first cured had all been royalists and that, from the start, ex-Queen Mother Frederika had been warmly enthusiastic about helion.

On February 12, the Bureau of Social Services gave helion a cautious acknowledgment on the basis of the testimony of former patients who declared that it had restored them to health. On the following day Mr. Gratsos's home on Kanaris Street, just off Kolonaki Square, was inundated by hopeful patients asking for samples of the water. As was his usual practice, Mr. Gratsos gave these out gratis. On the following day, it was again distributed free of charge at Agia Sophia Church in Neo Psychiko in response to another large public gathering.

Meanwhile, the ranks of the skeptics began to swell. The director of the Cancer Research Hospital of Saint Savvas proclaimed that 'the helion cure' was pure charlatanism. Several other medical experts publicly doubted if the water had any therapeutic value, and samples were dispatched to the Democritos Atomic Research Centre in Athens, and to science laboratories in

Italy, Germany and the U.S. for thorough testing.

The earliest results of these preliminary tests, however, were confusing as the content of each sample was different: some were said to be no different from most ordinary drinking water while others were said to have a considerable cobalt and nickel content. What was tested where and when remains a mystery and there seems to have been very little co-ordination between the testing laboratories. Later in the month, responsible members of the medical profession began suggesting that a moratorium be declared on the distribution of helion until exhaustive tests had been made, studied and collected. The Government, however, only repeated what it had said before, warning those who took the water that they should by no means give up other therapy.

For two weeks the matter died down a bit. Then, on March 13, Pitsa Kalpatsoglou, Professor of Medicine at the Marika Eliadi Hospital, announced that doses of helion given to female mice suffering from cancer produced a positive response. The growth of existing tumors, she announced, was halted and no other tumors had appeared. So, helion rushed back onto the front pages, this time in a wider context, when actor Nikos Stavridis announced that helion had cured him of cataracts and Parkinson's disease, thus seeming to confirm what Mr. Kamateros had claimed originally, that helion could cure *anything*. The water appears to have been particularly beneficial in the theatre world as other stage figures began praising the new wonder drug—in the full glare of publicity.

In all the excitement there were bound to be some mishaps such as when somebody's sample of helion, left in the sun, exploded, and a man was run over by a helion tank truck in Vrillissia.

By the third week of March, the Helion Affair had reached tidal wave proportions and there was such a run on the water that houseware shops were running short of plastic water containers. At this point, helion's disco-

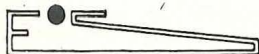
verer, George Kamateros, gave a startling three-page interview to a leading weekly magazine which devoted nine full pages of a single issue to the matter of helion. Mr. Kamateros, who often speaks in parables, has an elliptical way of expressing himself. (He is deeply influenced, he says, by his three favourite literary masterpieces: *The Gospel of St. John*, *Revelations* and Queen Frederika's *A Measure of Understanding*.) Part of his interview went very much like this, 'I am going to open a *patsatzidiko* (tripe shop) in Constantinople. How am I to do this? To have land in Constantinople I must either become a Turk — which is out of the question, as I am devoted to Orthodoxy—or Constantinople must become Greek. How is Constantinople to become Greek? When President Ford comes to me to get cured, I will say, very well, but first I want a signed international agreement that we get back Saint Sophia.'

According to official reports, the American President is fit as a fiddle. It is an election year, however, and there is no doubt that it is an exhausting business. So one must consider the possibility of President Ford's stopping by here between primaries for a restorative dose of helion, and agreeing to Mr. Kamateros's proposal. In this case, Istanbul will be the mightiest city overcome by water since the Biblical deluge.

On March 22, at yet *another* press conference — duly recorded on the front pages of the newspapers — Mr. Kamateros announced that, thanks to

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the waters, we will be in Istanbul-Constantinople by May 29, that one bottle of helion will disperse the Turkish army, and that an island in the Aegean will be blown up to demonstrate the power of helion. (This suggests an interesting new theory for the destruction of Santorini to archaeologists who should be thankful to Mr. Kamateros. A few days earlier he had reassured them that he would see to the preservation of all our ancient monuments.) And so the Kos Water Affair continues on its mad course.

Numismatic Neurosis

THE reason that Athenians standing in front of kiosks are staring at their hands these days is not due to a sudden fad in palmistry. Nor is the look of alarm on their countenances due to the sudden discovery of a broken life line. They are simply bewildered by the latest series of newly-minted coins.

In the last seventeen years, over thirty different coins have been issued for nine denominations in ten different sizes — sometimes varying only by a hair's breadth — constituting a dizzying collection of small and jumbo ten drachmas, medium and small twenty drachmas, and several sizes of five drachmas. (The smallest denominations come not only in several sizes, but in a choice of silver or gold colours.)

As Greece has passed through monarchy, tyranny, oligarchy and what not in the last decade, each form of government has immortalized its reign by minting its own coins — and the result is pocket-anarchy. Our pockets and purses jangle with an extraordinary assortment of ancient celebrities, Glucksburg monarchs, revolutionary heroes, phoenixes, crossed guns, revol-

ving atoms, owls, olive wreaths, grape clusters, winged horses, frigates, Olympian deities and assorted monuments.

In our latest series, the once noble five drachma *talliro* (recalling the day when the drachma was five to the dollar) has been ignominiously reduced in weight to approximately that of the old twenty lepta 'doughnut' (without the hole in the middle, however) and in size to that of the old two drachma piece. Although it sports Aristotle on its 'heads' side, the reverse is branded with a prosaic number five. (Fortunately, the late King Paul, who adorned an older series, was beardless and balding; otherwise he would be indistinguishable, after a bit of wear, from Aristotle.) The new ten drachma coin is a Democritus-headed and gyrating-atom-tailed piece. One of its predecessors was a particularly flighty junta number with Pegasus on one side and the phoenix on the other which invited the curiosity of numismatists for being 'headless' — and, needless to say, snide comments from citizens who drew other significance from it. Finally, the latest twenty drachma piece has Pericles on the 'heads' side and the Temple of Nike on the 'tails' side. Although he has not yet rated coinage, we are eagerly awaiting a Socrates piece, backed, no doubt, by a vial of hemlock.

It is said that the Ministry of Finance plans to recall all earlier coins, which should interest collectors. Meanwhile, whether buying a chocolate, a stamp, or a tube of toothpaste, one must rifle through images of at least two thousand years of history before one can pay for his purchases — ever fearful of cheating or being cheated. It should give the expected four million summer tourists a run for their money.

issues

Hellas or Ellada: IT'S ALL GREEK TO FOREIGNERS!

A MULTINATIONAL businessman who arrived in Athens not long ago invited a translator to his office and asked him whether he could translate an English text containing many technical terms. The translator looked at the text, said he could translate it, and then asked: 'Into what sort of Greek do you want this translated? *Katharevousa* Greek or *dimotiki* Greek?' The foreign businessman was aghast and innocently inquired: 'What's the difference?'

'Well,' said the translator, '*katharevousa* is the formal, purified type of modern Greek, somewhat akin to ancient Greek, used mainly for official purposes. *Dimotiki* is the vernacular type, largely employed by the daily press and in literature.'

The businessman was even more perplexed. 'Into what kind of Greek do you think this text should be translated?' he asked. The translator replied: 'If you want to make the text more readable, it should be translated into *dimotiki*. On the other hand, if it is written in *katharevousa*, it may sound more serious to those who read it.' Latest information is that some sort of compromise was reached. Most of the text was rendered into what purported to be *dimotiki*, and the purely technical sections into *katharevousa*—a solution that would not satisfy the adherents of either type of modern Greek.

The incident is characteristic of the confusion that has reigned in Greek linguistics for the past one or two hundred years. A formal decision taken

recently, however, is likely to settle the argument — hopefully once and for all — in favour of *dimotiki*.

The differences between spoken and written languages have created problems in many countries. The former is a dynamic, living organism, constantly changing with the times, whereas the latter, usually based on strict grammar rules, tends to become rigid and immutable, moving further and further away from daily life. Incidentally several letters or even syllables which remain unchanged in the written form of a language may, over the centuries, alter in pronunciation or cease to be sounded at all. A favourite George Bernard Shaw quip about the oddities of English pronunciation was that an imaginary word such as 'ghoti' might as well be pronounced 'fish', since 'gh' may be pronounced 'f' as in 'enough', 'o' may be pronounced 'i' as in 'women', and 'ti' as 'sh' as in 'position'.

The problem of reconciling the 'literary' (written) language with the 'popular' (spoken) language was resolved long ago in most Western European languages (as in the so-called Latin and Germanic languages), the literary form catching up, for all practical purposes, with the popular version. Thus, formal, academic or legal texts in these languages, to use one example, do not differ substantially from the language used in the theatre or in the press.

In Greece, however, probably as a result of the long Ottoman occupation and the general lack of printed texts, the problem emerged as a pressing issue

only toward the end of the eighteenth and the early part of the nineteenth centuries. Although it included some local varieties in dialect, popular Greek was a well developed language despite the centuries of foreign domination. It lacked, however, a formalized grammar that could serve as the basis for education. A heated debate ensued as to whether the new national state should adopt a grammar based on the language spoken by the people or one based on ancient Greek. Adamantios Korais, a distinguished writer, proposed a complicated compromise, but finally the adoption of grammar rules essentially akin to ancient Greek (or at least to Greek of the Gospels) prevailed.

Generations of Greeks since then have been brought up on *katharevousa*, which has been the only language used in formal writing, education, administration, law, politics, religion and science. *Dimotiki*, on the other hand, has been the language everyone speaks (even politicians when not addressing Parliament). It has also been cultivated in literature by writers seeking to express themselves in the people's language and to preserve the rich popular traditions.

The gap between the two forms of modern Greek gradually widened. The protagonists of *katharevousa*, occupying every important post in the administration and in higher education, looked down upon the supporters of *dimotiki* whom they regarded as rebels. Social and political overtones were introduced in the dispute. Presumably one could not be 'chic' or well-bred if one did not use *katharevousa* in writing or in public speech. In time, right-wingers in power branded the users of *dimotiki* as left-wingers.

When in 1901 the daily newspaper *Acropolis* dared to publish excerpts from the New Testament in *dimotiki*,

<p>How a Bank of Greece Bulletin Switched from <i>Katharevousa</i> to <i>Dimotiki</i></p>	<p><i>Katharevousa</i></p>	<p><i>Dimotiki</i></p>	<p>English</p>
<p><i>The first column is a random selection of entries from the imports section of the Bank of Greece's monthly statistical publication 'Greece's Foreign Transactions Bulletin' as they appeared up until March 1975. The second column lists the same entries as they have appeared in the same bulletin since April 1975. (The Athenian's transliteration from Greek into Latin characters approximates the Greek spelling.)</i></p>	<p>Pinax Eisagogai Ihthyira Sitos Geomila Sakharis Oryza Oporai Protai ylai Vamvax Halyps Venzini Plastikai ylai Synthetikai ylai Hartis Eidi ek hartou Eidi ek yalou Eidi ek pilou</p>	<p>Pinakas Eisagoges Psarika Sitari Patates Zahari Ryzi Frouta Protes yles Vamvaki Halyvas Venzina Plastikes yles Synthetikes yles Harti Eidi apo harti Yalina eidi Pilina eidi</p>	<p>Table or chart Imports Fish Wheat Potatoes Sugar Rice Fruits Raw materials Cotton Steel Gasoline Plastic materials Synthetic materials Paper Paper articles Glassware Pottery</p>

riots broke out in Athens and the government had to resign. Two years later, riots again broke out — this time with several casualties — when a *dimotiki* version of *Orestia* was performed at the Royal Theatre.

The argument continued for decades, *dimotiki* slowly gaining ground, without, however, *katharevousa* giving way as the bastion of respectability in all forms of public life. *Messimvini* was the first newspaper to adopt the use of *dimotiki* in 1961. There were of course no riots; on the contrary, the bold attempt was well received by the public.

Katharevousa was strictly used on all public occasions between 1967 and 1974, when all forms of cultural (or political, for that matter) activity were in 'plaster-cast'. The use of *dimotiki* in official statements or the mass media was banned as being contrary to the regime's 'national' policy. The dictator himself (who presumably spoke *dimotiki* at home) invariably spoke *katharevousa* on public occasions. His propensity for long-winded sentences, replete with doubtful syntax and even more doubtful meaning, and delivered in his shrill voice led to *katharevousa* being ridiculed in the public mind. And that marked the beginning of its end.

When democratic processes were reestablished in 1974, there was general and spontaneous reaction against *katharevousa* and in favour of *dimotiki*. Public use of *dimotiki* assumed the proportions of an avalanche. Political leaders of all parties represented in Parliament, including the President of the Republic Constantine Tsatsos (who uses what is generally regarded as the most elegant form of *dimotiki*) and the Prime Minister, have used *dimotiki* in most of their public appearances, while public institutions, some banks and even a number of government departments substituted *dimotiki* for *katharevousa* in many of their press releases, bulletins and correspondence.

Among the thirteen daily 'political' newspapers published in Athens today, only three still cling to *katharevousa*, and out of three financial dailies, only one does so. The rest are written in various shades of *dimotiki*. On radio and television there is a choice. Hellenic Radio-Television (ERT) broadcasts the news and announcements in an advanced form of *dimotiki*. Those who prefer *katharevousa*, however, may switch over to the Armed Forces Information Service (YENED). It is sometimes entertaining to observe how ERT is compelled to rewrite into *dimotiki* official statements or news bulletins originally worded in

katharevousa, while YENED does exactly the opposite. The differences between the same news item as broadcast by the two networks may be considerable, indeed.

The Greek Constitution of 1952 was quite strict about the use of *katharevousa* for official purposes. Article 107 of that text specified: 'The official language of the State is that in which the Constitution and the laws of Greece are drawn up; any attempt to corrupt it is prohibited.'

Katharevousa, in other words, was the 'official language' and the official use of *dimotiki* was out of the question. When the 1975 Constitution was being drafted in Parliament, the consensus was that things should be changed as regards the language. Although the new Constitution was drafted in *katharevousa*, all reference to an 'official language', such as that contained in the previous charter, was deleted. This meant, in effect, that nothing now prevents official documents and even legislation from being written in *dimotiki*. Even though no law has yet been drafted in *dimotiki*, the first legal appeals in *dimotiki* have already been filed with higher courts — a bold novelty for jurists.

What is regarded as the most revolutionary step in the language question thus far, however, was the decision taken by the government on January 28, 1976. After considerable discussion it decided to adopt *dimotiki* as the language of instruction and of textbooks, throughout primary, secondary and technical-professional education. A newly created Centre of Educational Studies and Training (KEME) will undertake to rewrite school textbooks in uniform *dimotiki* style. *Katharevousa*, however, will continue to be used in universities, presumably because available scientific books are as a rule written in *katharevousa*.

The government decision establishing a unified language of instruction has created the impression that *dimotiki* will formally substitute *katharevousa* in all areas of public life. A government statement on February 24, 1976, hastened to put a brake on 'dangerous enthusiasm' in this respect. It said that the government decision to use *dimotiki* was applicable only to general education, and that it was 'premature and probably dangerous' to extend it at once and without necessary preparation to all walks of public life, and in particular to legal texts, which have been exclusively written until now in *katharevousa*. The reason given was

that several generations that had been brought up only on *katharevousa* had not learned to use *dimotiki* in their work in a correct and uniform manner.

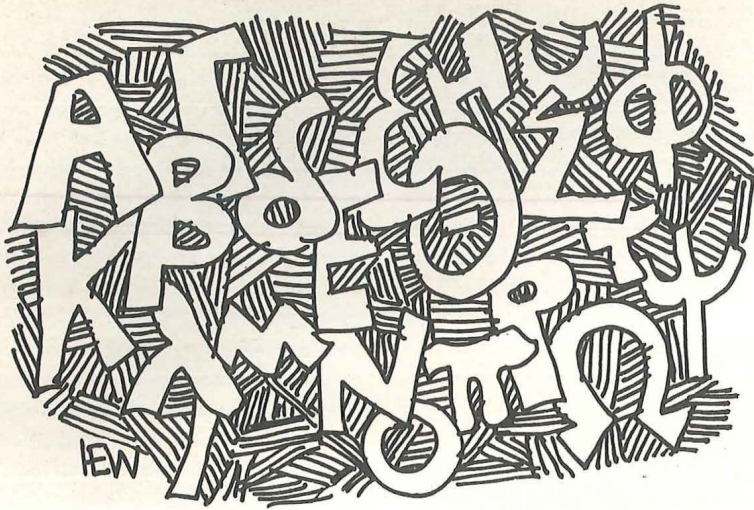
In fact, now that the tide has turned in favour of *dimotiki*, the next major language problem is to establish in *dimotiki* proper and agreed-upon rules of grammar, syntax and spelling (including the use of accent marks) to be taught and used by every educated person. That is what KEME is supposed to do. That *dimotiki* differs substantially from *katharevousa* goes without saying, but there is still no common agreement on how *dimotiki* should be written.

Thus, when KEME completes its work, Greeks will have to relearn their grammar and spelling. It will be harder on the *katharevousa*-reared, older generation than on younger people. A fundamental problem, one that has plagued the country for more than a century will, however, have been settled. Estimates as to how long it will take before *dimotiki* becomes generally adopted in all walks of life vary from between five to twenty-five years.

The adoption of one version of modern Greek as the general language in common use should facilitate learning, help eradicate illiteracy, and raise the overall cultural level of the people. In addition to establishing rules of spelling, syntax and grammar, *dimotiki* will have to be enriched with a proper vocabulary before it becomes an adequate tool for the sciences and other fields of higher learning. Writers of new textbooks will be able to draw upon the rich vocabulary of *katharevousa* and even of ancient Greek for required terms, which may then be properly adapted to *dimotiki*.

The language habits of Greeks, therefore, will have to change in the years ahead. Terms and expressions deriving from *katharevousa* and used in everyday life and business may have to be revised or at least simplified. Even the name of Greece's capital 'Athinaï' will formally become simply 'Athina'. Foreigners who have found it difficult to substitute 'Hellas' for 'Greece' (or Grèce, Griechenland, Grecia or what not) will probably find it even more confusing to discover that they must now call the country 'Ellada'. To traditionalists, this is a sorry break with a glorious past; to revisionists, it is a welcome, long-overdue change. Only time will tell whether the necessary change-over will show the proper respect for the roots of the language out of which it has inevitably developed.

—ANTONY M. ECONOMIDES



The 'Language Question' and Education

THINGS seem to have been happening in the field of education in Greece during the last two months. Indeed, since George Rallis was appointed Minister of Education in early January, general interest has once more been focused on the problems of the organization and efficiency in the educational system. This is not new. Nor is it a novelty that demands and expectations for educational reform dominate the scene. On the contrary, after more than a century of stagnation, unaffected by an endless succession of hopes and disappointments, one would expect that this issue would no longer attract attention. But this time, the situation seems to be different.

Historically Greece has just emerged from a long national crisis which, culminating in the 1967-74 dictatorship, made clear that radical reforms in all fields were necessary for the survival and progress of the country and its people. In the field of education, more precisely, the situation has reached what seems to be a final impasse of disarray and inefficiency, particularly after the chaos created by the military regime.

The present government, however, enjoys a very strong parliamentary majority and the support of an important section of the electorate which, though it may not identify with the ideology of the governing party, has still expressed by franchise its desire for firm and sensible progress towards democratization. After a period of rapid reorganization during the rule of the brief, seventy-day administration of the so-called 'Government of National Unity' which followed the collapse of the dictatorship in 1974, questions of education appeared to return to a state

of sterile stability. As a result, one could note increased student agitation, teacher union activity, and a general growing impatience with this situation.

Then, just over a month after his January nomination, the new Minister of Education, Mr. Rallis, decided to live up to his reputation of being a particularly able politician and a man of action. On his initiative a meeting, presided over by the Prime Minister and attended by non-government experts in education, was called. Soon after the Government drew up and announced its own overall educational policy.

Far from expressing a radical change in educational philosophy, however, the plan aims at solving the functional problems of the existing system. Although this is very important for a particularly centralized system such as the Greek one, it is doubtful whether it will lead to long-term reform.

What is especially interesting is that, externally, the governmental plan is very reminiscent of the 'reform' legislated by the Centre Union government of the late George Papandreou in 1964 and abolished three years later by the military dictatorship. This fact seems to support the view of observers who argue that there are no differences in educational policies among the political parties in this country — not because they share the same goals but simply because they have no policies and restrict themselves to external reforms which ignore the inherent issues. However true this may be, it should be noted that twelve crucial years have elapsed since these measures were originally legislated in 1964 and what was 'modern' and 'progressive' then may be 'traditional' and 'conservative' now. In this respect, then, there is little

that might be considered revolutionary in the government's plan.

There are, however, two measures in the new program which constitute a definite step towards the democratization of education. They are the extension by three years of the school-leaving age (from twelve to fifteen) and the establishment of a particular form of Greek, the *dimotiki*, as the language to be used at all levels of education. Both derive from the 1975 Constitution and thus have not come as a surprise. The first measure, the raising of the school-leaving age (which was also legislated in 1964 but revoked by the dictatorship) is demanded by Article 16 of the Constitution. The second measure involving the language issue could only be indirectly foreseen in the abolishment of a clause which has been included in all Constitutions since 1911. This clause had imposed another form of Greek, *katharevousa*, as the official language, thus making it illegal to use *dimotiki* in education.

Strange as it may seem to those not familiar with Greek affairs, this measure, which is supposed to resolve the 'Language Question' may prove to be far more important to the future of the country than any other included in educational reforms in the last century.

The reason for this is that, although the 'Question' has roots which date back to the time of Alexander the Great, it is only since the 1880s that demands for its solution have increased. The whole matter is far too complex to be analysed here, nor can it even be described in a few sentences. Suffice it to say that Modern Greek, though more or less uniform in its spoken form, has two distinctively different written forms: *katharevousa*, the 'purified' language, and *dimotiki*, the 'common' language. The latter incorporates changes which have occurred in the language over many centuries, and includes lexical, morphological, structural and phonological differences from the ancient idioms from which it derives. Fundamentally, however, its basis is the ancient linguistic pattern. *Katharevousa* on the other hand, aims to 'purify' the language of the non-hellenic features which have been acquired over the centuries. It actually represents an attempt to impose, as a national language, an artificial form of a naturally developed tongue. A similar situation would be, to repeat an often-used parallel, an attempt to replace, through legislation, present-day English with a language artificially devised by grammarians and based on the King James version of the Bible.

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This goes far beyond the regulations regarding the grammatical 'do's' and 'dont's' common to all languages.

The relationship between language and intellect is well established. The enforced use of a new 'mother-tongue' introduced in the classroom can only have a negative effect on a child's intellectual development. It does not require an educationist's expertise to recognize the serious implications of persistent attempts to teach at school a language which is different from that used at home and in every-day life — or to grasp the reasons why they have been unsuccessful. No special sociological knowledge is required to calculate the effects on most people of dealing with two, quite distinct, forms of a language, one used in official texts and institutions (such as government and the courts) and one in daily living. Until recently, school attendance has been compulsory for only six years. The 'official' language requires at least twelve years to be merely comprehensible — let alone mastered.

Keeping all this in mind, it should not be surprising that the 'Language Question' has dominated the socioeducational and political controversies for so many decades. For this reason the 'Language Question' became, perhaps, the only issue which clearly distinguished the differences between the educational policies of 'conservative' and 'progressive' political parties. Moreover, since *katharevousa* symbolizes the preservation of traditional values for the Right, it has naturally been an issue which has aroused strong feelings. What is new in the present situation is that now a party of the Right is recognizing — and imposing — the use of *dimotiki* at school, thus taking the first step towards its establishment as the official and only language, thus condemning *katharevousa* to death by disuse.

It is certainly far too early to attempt any deep interpretations of these developments, particularly since we have not yet seen how extensively the Government intends to implement its decision and how far it intends to go. It does not seem premature, however, to say that the Government is first of all facing the situation realistically. Over the years *dimotiki* has not only monopolized fiction, poetry, and literature, but it has also made considerable progress towards establishing itself as the language in the sciences (a fifteen-volume encyclopedia was recently published in *dimotiki*). Moreover, particularly since the fall of the military regime, which had systemi-

cally imposed the use and teaching of *katharevousa*, almost all national newspapers have turned to *dimotiki* — obviously in response to public demand.

The Government's decision, however, is also a very clever political move as it has deprived the opposition parties of their only impressive argument on educational matters. It remains to be seen whether this decision will also have the beneficial side-effect of forcing the parties of the Centre and Left to determine and define more precisely what their educational policies are.

It should not be overlooked that similar — although not so broad — attempts to 'legalize' *dimotiki* have been made in the past, but because they were always imposed by 'progressive' political parties, they have lasted no longer than their short-lived initiators. Since *dimotiki* is now being legislated by the Right, it may well be here to stay. Opposition can only come from the well-known and long-standing *katharevousa* strongholds: the Faculty of Philosophy of the University of Athens, the Church, and the extreme Right (within and outside the Prime Minister's own party). The Academy of Athens has made its protest: it favours a *laissez-faire* approach to linguistic development — an attitude difficult to understand.

Clearly, it is one thing to legislate the use of *dimotiki* and quite another to work out the details of implementation. A fresh examination of methodology is necessary. How will *dimotiki* be taught in the classroom? What rules of grammar will govern its use and with what vocabulary and structure? How can *dimotiki* be adapted to the needs of all aspects of human knowledge? These are but a few of the questions that arise. It is up to the Government and the educational authorities to decide whether the necessary steps will be taken in the spirit of the initial decision — or whether pressure from conservative circles will be allowed to adulterate the outcome. An issue of fundamental national importance is in the balance.

—ALEXIS DIMARAS

A slightly more detailed account of the Language Question can be found in Mr. Dimaras's 'Traditionalism and Reaction in Greek Education' originally published anonymously in *Greece Under Military Rule*, edited by Richard Clogg and George Yannopoulos (Secker and Warbury, London, 1972). An excellent book on the subject is Peter Bien's *Kazantzakis and the Linguistic Revolution in Greek Literature* (Princeton University Press, 1972), the first part of which provides a detailed exploration of the development of the issue.

BETTER RED THAN DEAD?

THE RECENT row between the government and the industrialists has convinced many of my friends that the spectre of a Greek socialist or even communist state may soon take on the flesh and bones of stark, staring reality.

Some of them have a set of suitcases packed and ready and have bought a one-way open ticket to Zurich. Others are sticking pins into little wax effigies of Mr. Papaligouras or sending anonymous notes to Mr. Papandreou saying 'Yankee go home!'

Still others have anchored their yachts off one of the Ionian islands with enough fuel on board for a quick dash across the Adriatic.

I myself have given a great deal of thought to what I would do if I woke up one day to hear the 'Internationale' blaring from the radio and discover that the only newspapers on sale were the *Rizospastis* and the *Athens News*.

To flee the country would be out of the question. Where would I go? Switzerland is too dull for words. Italy is just as likely to go communist as Greece and all that rich food in France would kill me within six months. In England, the immigration officer who looks at me suspiciously when I say I am only staying two weeks would certainly never let me in if I said I was intending to stay for good. In America, I would either get mugged in a hotel elevator, get caught in the crossfire between police and bank robbers or get kidnapped by some Symbionese lunatic and kept in a closet for six months with no Patty Hearst to keep me company either.

So I think the best thing for me to do would be to stay put and make the best of it.

Naturally, I would not be allowed to live in my villa at Psyhiko. That would be taken over by some minor official in the party machine. But I would not mind sharing a two-room flat in Peristeri with three other families as long as they did not spend too much time in the bathroom and did not play *bouzouki* records louder than 130 decibels—a sound level I will have got used to in the boiler factory to which I will probably be assigned.

I won't need my car either because the boiler factory will be right next to the flat and not too far from the lecture hall where I shall have to go after work for my daily indoctrination on the duties and obligations of a productive worker in a socialist society.

The highlight of the evening will be the get-togethers with fellow workers after the lectures. Perhaps a game of chess with the attractive brunette in the assembly line opposite mine who won the Manolis Glezos Award for turning out more rivets in a day than any worker, male or female, in the entire



M.M

Balkan peninsula. Or else a quiet discussion on how to combat deviationism with my foreman over a glass of imported *slivovits*.

I shall miss Western movies at first but in time I shall come to realise that their educational and cultural content, Woody Allen notwithstanding, is minimal and that all they really do is reflect a sick and decadent society that will shortly become as extinct as the poor dodo.

Religion has never been my strong point so I shall not shed any tears when

the Greek Orthodox Church loses its importance and couples can get married without having to spend a fortune on fancy candles and sugared almonds—or when Mount Athos is turned into a holiday playground for Bulgarian *stakhanovites*.

Every fourth summer, with luck, I shall be allowed to spend a holiday at a seaside resort in Crimea and sun myself on a beach side by side with brawny Brunhildes from Brandenburg or a svelte siren from Sverdolvsk.

But best of all, I will no longer have to worry about such things as school bills, doctors' bills, income or inheritance taxes or the Dow Jones average. Indeed, the American Forces Radio Station and Mr. Eliasco who reads out the New York Stock Exchange closing prices will then be nothing but a memory from the distant past.

I am afraid I shall not be able to understand the Soviet announcer who will give the Russian equivalent of 'Yassou, baby mou' or follow his daily readings of the *Pravda* editorials but I shall surely enjoy the Russian Forces Station's broadcasts of the Red Army choir, songs of the Volga boatmen and Prokofiev's 'Peter and the Wolf'

If, however, in spite of my best intentions, the boiler factory job and the social order of Greek egalitarianism begin to pall, and nostalgia for the wicked Western way of life becomes too strong to resist, I can always stow away on an American cargo ship bringing grain to Greece, seek political asylum in the United States and gladly hand my wallet and all it contains to that mugger in the elevator.

—ALEC KITROEFF

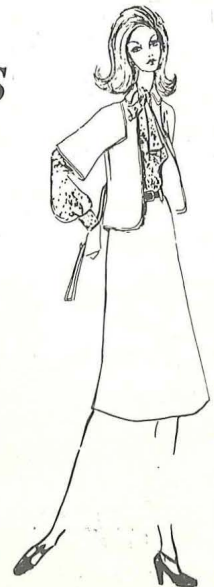
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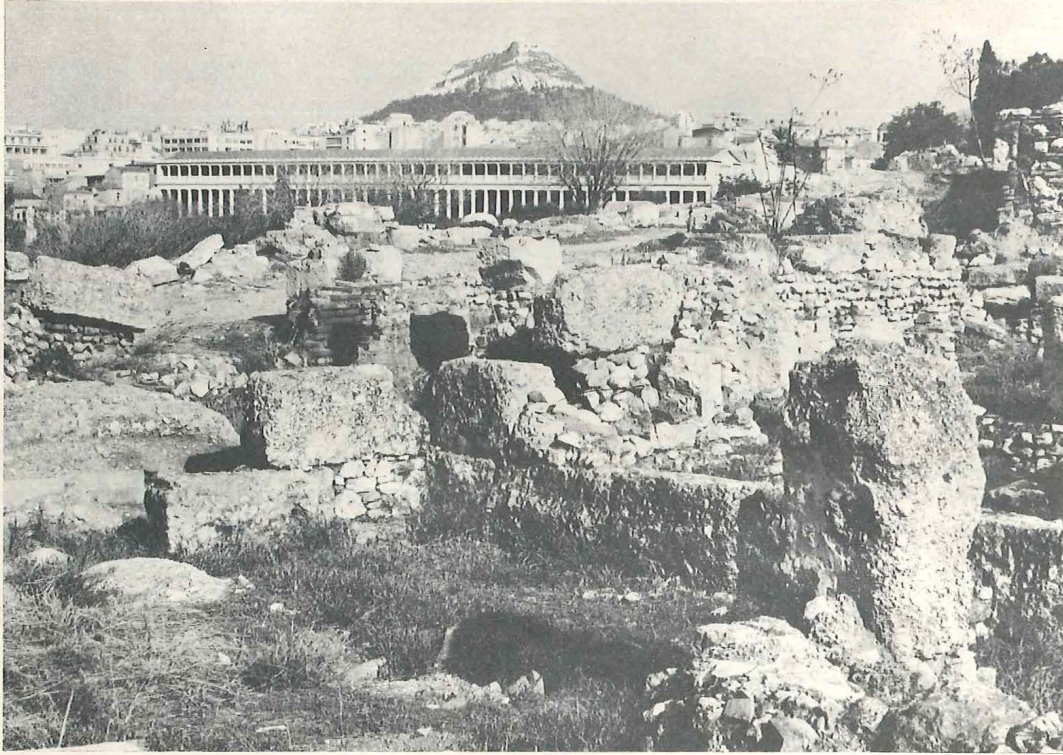
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The ruins of the foundation walls of the Poros Building. Behind, the restored Stoa of Attalos and in the background, Mount Lykavittos can be seen rising in the distance. The sunken remains of a pithos (a large jar) are located in the grassy spot in the forefront of the photograph, the jagged edges barely visible. The water with which Socrates bathed before he swallowed the hemlock may have been drawn from this pithos. The area near the Great Drain (which is not visible in the photograph) is populated in the springtime by small marsh tortoises and coloured patches of scarlet and blue pimpernel.

The Prison of Socrates

For some years Eugene Vanderpool, retired Professor of Archaeology and, for over forty years, connected with the Agora Excavations, has been in the habit of reading Plato every day to keep up his ancient Greek. It was while rereading the *Crito* and the *Phaedo*, which describe with some specific detail Socrates's last days in prison, that Professor Vanderpool was reminded of the mysterious Poros Building partially excavated in the forties near the Agora.

Last year Professor Vanderpool presented a paper entitled 'The State Prison of Athens' at the annual meeting of the Archaeological Institute of America in Washington. In this paper, excerpts of which we publish below, a theory is proposed which identifies the Poros Building as the prison of Socrates. It was not until last February that the significance of this paper was given any wide publicity. Quite suddenly the studious tranquility of the Agora was intruded upon by excited journalists, cameramen and television crews who finally got the news onto the front page of the London Times, and the Moon Mullins page of the New York Daily News.

As Professor Vanderpool has warned, the site is anything but imposing as the building has been destroyed down to its foundations. A well-intentioned gentleman who wrote, in a letter to the Paris Tribune, that the site should be turned into an International Monument for Political Prisoners would certainly be disappointed by the odd bits of Roman wall and mosaic flooring that obscure the building today.

As a dramatic encounter between archaeology and human history, Professor Vanderpool's paper is quite exciting—for it provides an unusual opportunity to see how the ancient texts, although far removed from our present, can shed some light on still-current mysteries.

OUTSIDE the Athenian Agora, to the southwest, a valley runs from the Tholos up in the direction of the Pnyx. This valley, excavated in the late 1940s, proved to have been occupied in Classical times chiefly by private houses and small workshops. In the midst of this residential and industrial area there was discovered a building larger and more solidly constructed than its neighbours with some large squared blocks of poros in its foundations. This came to be known as the Poros Building and was recognized from the start, from its size and its heavier construction, as a public

building rather than a private one. The building right down to its foundations has been very badly destroyed. The poros blocks, which are its characteristic feature, are preserved at only a few points; elsewhere nothing but the pillaged foundation trench has survived. The site was built over in Roman times, and many of the Roman walls and mosaic floors are still standing, obscuring the outline of the original building so that the visitor to the site sees little or nothing unless he has a detailed plan of the ruins in hand.

The building is a large one and of irregular shape. It consists of three main

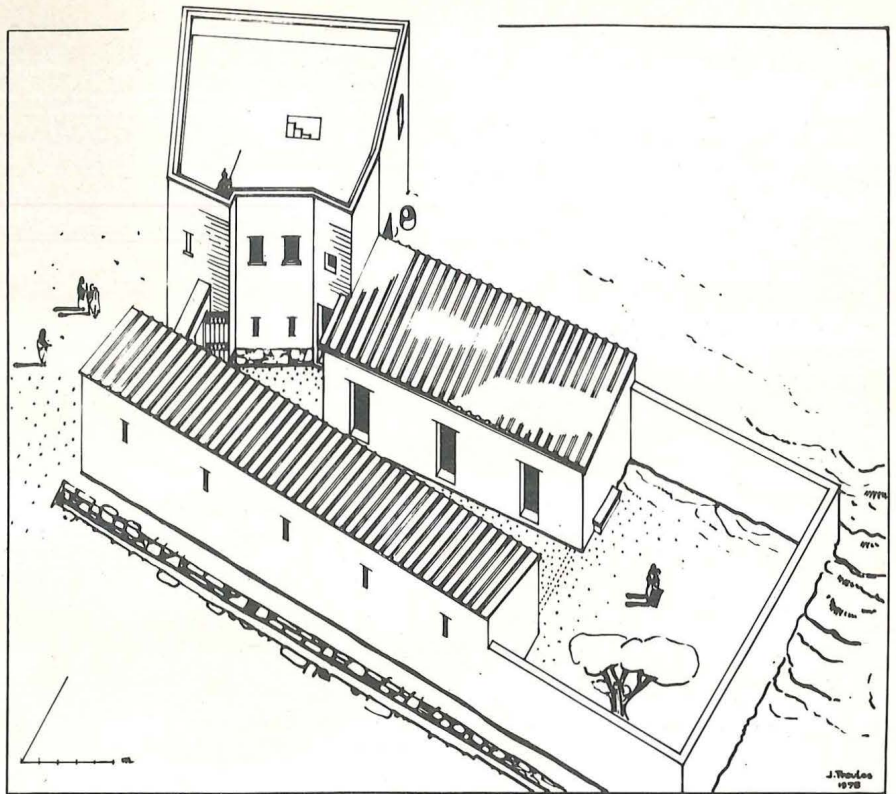
parts: a central section with rooms on either side of a corridor, a large open air courtyard at the south enclosed by a high wall, and a sort of annex at the northeast with four rooms set at an odd angle, corresponding to the bend in the street outside. This annex was probably a two-story structure as its walls are slightly thicker than those of the main complex, and there seems to have been a stair in the narrow space between the two southern rooms. The entrance to the complex was from the north where the building faces on an important east-west street which the excavators have named 'Piraeus Street', since it comes in from the Piraeus Gate. The entrance first leads into an irregular open area and then into a corridor which divides longitudinally this section of the building. This corridor was without a roof and there was a drain running the length of it. Opening off this passage were eight rooms, five on the right and three on the left, each about 4.50 metres square. These, of course, were roofed, and fragments of the Laconian tiles that covered them were found.

Little in the way of furnishings was found in any part of the building. The northwest room of the main complex had some simple arrangements for bathing: in a corner, a basin was found set down into the ground with its rim flush with the floor, an arrangement

which recalls that found in bathing establishments. A *pithos* set deeply into the floor near the centre of the room probably held a supply of fresh water.

The building was originally constructed about the middle of the fifth century B.C. as indicated by the pottery found beneath the earliest floors which are of hard packed clay. There is evidence of remodelling in the late fifth or perhaps the early fourth century when the floor levels were raised considerably and the floors surfaced with marble chips to give a clean surface on which to walk. The building continued in use through the Hellenistic period with minor changes in plan until it was destroyed in Sulla's sack of the city in 86 B.C. When the area was rebuilt in Augustan times, two private houses replaced the Poros Building.

The identification of the Poros Building has aroused considerable discussion, for it was recognized from the start that a building of such size and construction, of fifth century B.C. date, and located so near the Agora, should be a public building. The most favoured suggestion was that it was a law court, but this idea had to be abandoned because the form of the building did not suit the function of law courts as we know them. The idea that it was a *synoikia* or apartment building found even less favour. I should like to make a new suggestion as to the identification of the Poros Building, namely, that it is the State Prison of Athens, the *Desmoterion*.

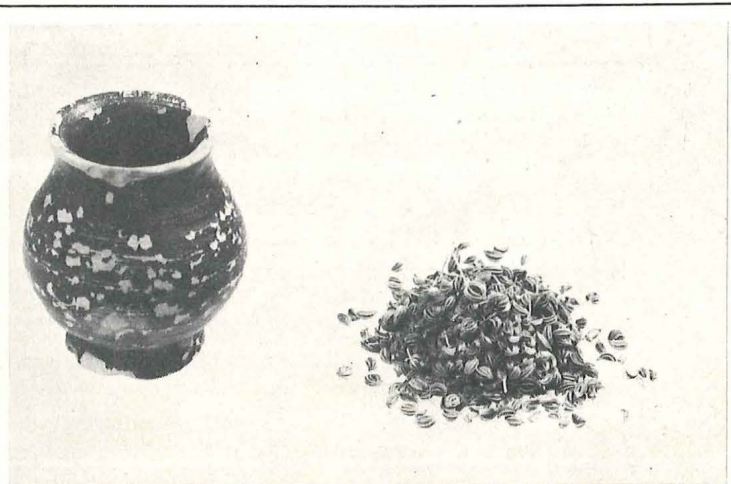
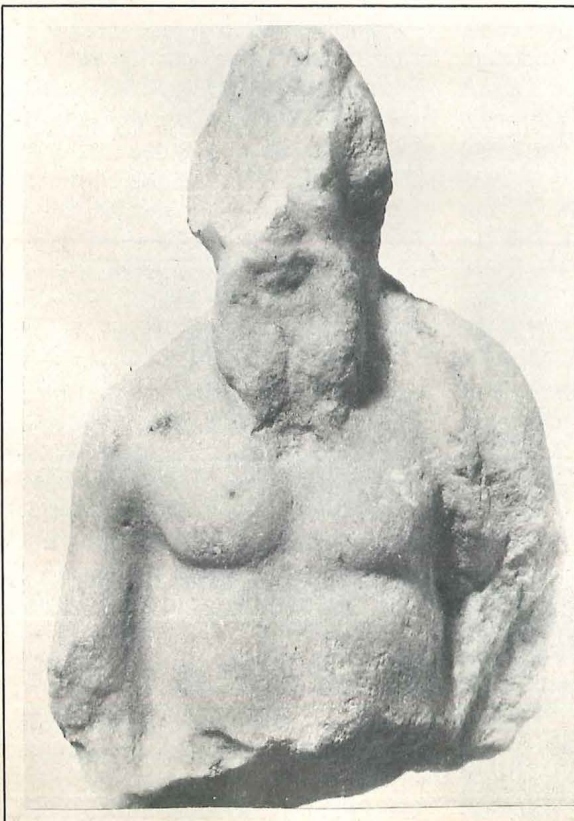


An artist's reconstruction of the Poros Building, by John Travlos.

The most famous prisoner of ancient Athens was Socrates, and the Platonic dialogues that describe his last days and hours give us quite a few bits of information about the location of the prison and about its furnishings. A few more facts can be gleaned from other authors. This evidence is, of course, well known and has been collected more than once, but the picture that emerges from the literary evidence alone is

neither very full nor very precise and does not enable us to say just where the prison should be sought or what sort of building it was. But now that we have postulated a definite location and a particular building, let us see how the literary evidence fits the case.

'We used to meet at daybreak,' says Phaedo, 'in the court where Socrates's trial took place, for it was near the prison. Every day we used to wait about,



The Athenian Agora has been replanted in the last twenty years with trees and shrubs that are known from ancient sources to have grown there in antiquity. Among the medicinal shrubs only one poison is grown there today, the *conium maculatum*, the so-called hemlock, in memory of the death of Socrates. Photographed next to a sample of this hemlock is one of the thirteen medicine pots (actual size) found in the Annex.

Marble statuette (actual size) found on the Poros Building site in the late forties. It is of the Socrates type best known from an example in the British Museum.

talking to each other, until the prison was opened, for it was not opened early. When it was opened we went in to Socrates and passed most of the day with him.' It is now well established that there were several law courts in the Agora, including the Heliiaia, and it is most probable that Socrates was tried in one of these, perhaps in the Heliiaia itself. The Poros Building, which is just outside the Agora, could be described as near any law court in the Agora — and the nearest is the Heliiaia. Furthermore, Plato in another passage where he is describing the ideal state says that the general prison for the majority should be near the Agora. (Vitruvius likewise says that the prison should adjoin the forum, and the Mamertime prison in Rome is in fact so located.) Finally, when in 403 B.C. Theramenes [the Athenian politician and military commander] was taken from the bouleuterion by the Eleven, he was led by way of the Agora to the place where he was to drink the hemlock, that is, the prison. The Poros Building, which is just outside the Agora, thus meets the requirements of the sources in respect to general location.

The prison must have faced on a wide street, for in May of 318 B.C., when the Athenian general Phocion and four others were in prison drinking the hemlock, the scene described by Plutarch mentions a religious procession conducted by horsemen passing the prison. It must have been moving along a wide street, and our 'Piraeus Street', on which the prison opens, was one of the principal east-west thoroughfares of the city and could easily have accommodated such a procession.

As to size and form, the Poros Building seems suitable also. There would have been no need for a huge prison because prison sentences were not given for any and every kind of offence as is done now. People were held in prison while awaiting trial or sentence, or for failure to pay a fine. Only occasionally was a prison term itself the penalty. The eight rooms on either side of the corridor probably provided enough space for ordinary needs.

Socrates was certainly a very special prisoner, and his wealthy friends were probably able to obtain certain amenities for him. When Crito arrives very early one morning, Socrates remarks, 'I am surprised that the watchman of the prison was willing to let you in'. To this Crito replies, 'He is used to me by this time, Socrates, because I come here so often, and besides I have done something for him.' Socrates seems to have had a cell to himself; at least we do not hear of any other prisoners sharing it, and this may have been arranged by his friends. The people who came to see him on his last day numbered perhaps twenty or so in all. These would have pretty well filled a room about 4.50 metres square. Socrates himself was fettered, so the door would be left open and visitors could come and go.

There were facilities for bathing in the prison. Shortly before the end, Socrates interrupts the conversation by saying, 'It is about time for me to go to the bath, for I think it is better to bathe before drinking the poison, that the women may not have the trouble of bathing the corpse.' Shortly afterwards, Socrates got up and went into another room to bathe. He spent a long time, and when he came back it was nearly sunset and he sat down, fresh from the bath. We have seen that the northwest room of the main complex of the Poros Building was arranged at about this time with simple bathing facilities, a small basin set in the floor, and a *pithos* to hold a supply of fresh water.

Two items found in the Annex may have some connection with its function. A group of thirteen small pots of a sort usually described as medicine pots, each about four centimetres high, was found in a context of the third century B.C., at the bottom of the cistern in the northwest room of the Annex. This is a remarkable concentration, for these thirteen little pots are a homogeneous lot and they make up about half of the total number of such pots catalogued at the Agora. There must be some reason for this concentration, and I wonder if these particular pots did not once contain hemlock, each pot holding a

single dose. We know that the amount given was carefully measured because Socrates, when he was about to drink his potion, asked the man who was administering it whether he might pour a libation to some deity. 'No,' said the man 'we prepare only as much as we think is enough.' And again, when Phocion, Thudippus and others were awaiting execution in 318 B.C., Plutarch reports that 'Thudippus on entering the prison and seeing the executioner bruising the hemlock, grew angry and bewailed his hard fate... When all the rest had drunk of the hemlock, the drug ran short, and the executioner refused to bruise another portion unless he were paid twelve drachmas, which was the price of the weight required. However, after a delay of some length, Phocion called one of his friends, and, asking if a man could not even die at Athens without paying for the privilege, bade him give the executioner his money.'

Finally we may mention a statuette of Pentelic marble, found in the northwest room of the Annex, amid debris of late Hellenistic times — the time of the destruction of the Poros Building. The statuette is broken at the waist and the preserved upper part is about ten centimetres high. The head and face are damaged at the right. We have a representation of a bearded man standing with a cloak thrown over one shoulder but leaving the chest bare. The statuette represents Socrates, and the type is best known from a statuette in the British Museum. What a statuette of Socrates was doing in the offices of the State Prison of Athens we can only guess. We may recall, however, that the Athenians soon repented of having put Socrates to death and they tried and punished his accusers. Later, a bronze statue of him was erected in the Pompeion. Perhaps one of the prison officials thought it appropriate to have a small replica of the statue in the place where Socrates was executed.

In conclusion, then, although formal proof of identification is lacking, and although the Poros Building has nothing like the dramatic dungeon of the Mamertine Prison in Rome, or even rock-cut chambers like those on the Museum Hill in Athens which have long appealed to the public imagination as the 'Prison of Socrates', the building does seem to meet, in a satisfactory way, the known requirements of location, form and furnishings and may be considered with some assurance to be the State Prison of ancient Athens.

—EUGENE VANDERPOOL



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The sheep at Asi Gonia arriving for their annual blessing on their way to summer pastures.

'SHEEP MAY SAFELY GRAZE'

In the half-light and silence before dawn, the distant tinkling of sheep's bells and shepherds' piercing whistles echoed from hill to hill. The darkness turned blue, then a faint pink, and then became light as the day of the sheep blessing in Asi Gonia began.

THE BLESSING of the sheep in Asi Gonia is one of the oldest Cretan festivals. It is celebrated on the feast day of Saint George when the herds are brought from the lower winter pastures to be blessed before they are led to higher summer pastures on the mountain. Dating back to pre-Christian times, the festival has evolved into the present-day ceremony which takes place annually at the chapel of Saint George in the small village located in the foothills of the Sfakia range. It is easy enough to get to Asi Gonia: less than a half hour's drive from Rethymnon, it is about two hours from Iraklion and a little over an hour from Hania.

Saint George's Day is normally celebrated on April 23, but when Easter is later, the Saint's day and the festival are postponed until Easter Monday. It will be observed this year on April 26. Almost every house in Asi Gonia has a George; the individual celebrations of their name days adds considerable intensity to the festival. Thus it is the occasion for a great *paniyiri*, of unlimited and lavish hospitality, of vitality coupled with the simple morning services. The *tavernas* and the *platia* throb with *Iyramusic* and dancing raised to a high pitch in this village known for its musicians and dancers. There is continuous feasting — with lamb gracing the table and with much drinking of wine, ouzo, and the near-fatal drink of the region, *tsikoudia*.

Last year we left Hania before dawn for the sheep-blessing ceremony. Tak-

ing the National Road, we passed through the rose gardens and drove into the countryside which in the spring is brilliant with fields of scarlet poppies and golden daisies. At a clearly marked sign, we turned off the National Road and travelled a short distance along a country road until we arrived at a spot conspicuous for its suddenly dense lushness in an already luxuriant ambience. This is a place to stop for a drink of sharply-cold water and to take a stroll. On the hills above, open aquaducts carry water down to the valley. Wide, tree-lined steps lead upwards and the ascent is made between carefully laid out, winding runnels of water. At various levels are large, man-made ponds, their still surfaces reflecting the branches of the mulberry trees that lean over them. It is like a piece of the Alhambra incongruously set down in the Cretan countryside. Near the top, a minute chapel is built into a cave. It is not far from here to Asi Gonia.

Dawn was breaking over the village when we arrived. Herds of sheep and goats dotted the hillside on which Asi Gonia is built. The sound of bleating, clanging bells, and shouts and whistles from the shepherds filled the air. Herd after herd was driven through a ravine near the main *platia* and up to the chapel of Saint George. With spindly legs and coats still shaggy from winter, the sheep stood in docile groups as the priest moved among them, blessing them with holy water sprinkled from a sprig of basil tied to a cross. As each herd moved

on, the priest returned to the chapel to continue the service only to re-emerge as a new herd arrived.

Once blessed, the sheep were driven into a corral and milked, the festival's rowdiest event. In a confrontation between protesting sheep and determined shepherds, the animals were straddled, milked and led off to higher pastures as cauldrons of foaming fresh milk were lugged away. Everyone had a job: barefoot boys chased strays; old men, experienced but no longer nimble, kept their trained eyes and handy crooks in constant action.

We left the ceremonies for a time and wandered up through the town where we were greeted by a very old villager sipping his coffee at a *kafenion*. He wore the costume of all older men of this area: high black boots, black baggy pants, black shirt, vest and wide sash, and a crocheted head covering. He asked us to join him.

He said he was one hundred years old. A member of his family nearby said he was ninety-two. 'It's the same thing,' the old man commented.

I asked if he had always been here for the sheep blessing festivals. He held his hand just above the ground to indicate that he had since he was a baby and then added that so had his father before him, and his father's father, and so on back into time.

Later we stopped at the house of George Psyhoundakis, whose well-known diaries from his youth during the war have been translated into English as *The Cretan Runner*. His wife, Sofia, brought out *tsikoudia* on a tray with glasses of water. We sat under a grape arbor in the drowsy sound of nearby beehives, emptying our quickly refilled glasses and talking, within sight of the chapel and the great ebb and flow of sheep. Clouds were massing from the direction of the sea. But soon that changed, too, as the sky constantly does on this island equidistant from Africa, Asia, and Europe.

Returning to the chapel we lit our candles. In the midst of the green and rocky countryside, the bleating of the sheep, the antiphony of their clanging bells, the chanting from the chapel, and the odour of incense invoked a timeless quality.

The sheep's milk had been blessed. We filled our cups and accepted chunks broken off from enormous wheels of bread that had been blessed and passed around. In that setting, it was all one really wanted at that moment. The festivity, which had begun the night before, resumed.

—MICHAEL LAURENCE

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Agriculture, Aharnon 2	32-911
Commerce, Kaningos Square	616-241
Coordination and Planning, Syntagma and Ermou	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
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Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
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Labour, Pireos 40	533-121
Merchant Marine, Vas. Sofias 152,	
Piraeus	421-211
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Zalokosta 3	630-911
Ministry to the Prime Minister,	
Palea Anaktora	322-7958 or 323-8434
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Holargos (Pentagon)	643-4033
Public Order, Triti Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	618-311
Secretariat of Press & Information,	
Zalokosta 1	630-911
Social Services, Aristotelous 17	532-821
Transport & Communication,	
Syngrou 49	913-981
Northern Greece, Diikition,	
Thessaloniki	031-260-659

Mayor of Athens

(Public Relations Office)	324-2213
Aliens' Bureau	
(Central Office)	628-301
Residence/Work Permits	622-601

EOT (National Tourist Organization)

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

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Hellenic Export Promotion Council,	
Stadiou 24	323-0035
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service,	
Likourgou 14-16	324-7805

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Foreign Press Club, Akadimias 27A	637-318
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3 (Syntagma)	623-150

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British Hellenic, Valaoritou 4	620-168
French, Vass. Sofias 4	731-136
German Hellenic, George 34	627-782
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Italian, Patroou 10	323-4551
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Akadimias 17	630-820
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Kolokotroni 100, Piraeus	417-6704
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Yugoslavian, Valaoritou 17	618-420

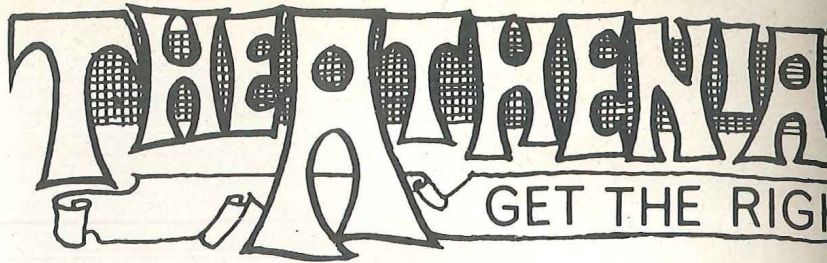
EMERGENCIES ■■■

For all emergencies	100
Emergencies (English spoken)	171
Fire Brigade	199
Coast Guard	108

FIRST AID ■■■

Athens emergency medical & ambulance service (English spoken)	525-555
Piraeus	646-7811
Poison Control Centre	779-3777
Navy Dispensary (for US military personnel & dependents)	745-631

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The Athenian Magazine, April

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UN Information Centre, Amalias 36	322-9624

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Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messoghion 15	604-611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	617-886
Brazil, Vass. Sofias 4	713-039
Bulgaria, Ipsilantou 63	714-151
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Irodou 16	737-883
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia,	
Elik. Athanasiadou 26	671-3755
Denmark, Filikis Etairias Sq. 15	713-012
Egypt, Vass. Sofias 3	618-613
Ethiopia, Vass. Sofias 25	718-557
France, Vass. Sofias 7	611-664
Germany East, Vas. Pavlou 7,	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Israel, Koumbari 4	614-650
Italy, Sekeri 2	611-722
Japan, Vass. Sofias 59	715-343
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Antheon 14	672-4380
Lebanon, Kifissias 26	7785-158
Libya, Irodou 2	727-105
Mexico, Vass. Sofias 21	624-974
Netherlands, Vass. Sofias 4	711-361
New Zealand, Vass. Sofias 29	727-514
Norway, Ipsilantou 40	746-173
Panama, Vass. Sofias 82	777-9064
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Rumania, Ravine 14	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sweden, Meleagrou 4	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5575
Turkey, Vass. Georgiou B 8	764-3295
United Kingdom, Ploutarchou 1	736-211
U.S.A. Vass. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vass. Sofias 7	602-635
Venezuela, Vass. Sofias 115	646-2919
Vietnam (South), Alopekis 40	722-040
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Akrita 3	681-8925

AUTOMOBILE & TOURING CLUB

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists. Services include information on road conditions, gas coupons, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service... 779-1615 Emergency Road Service Athens & Thessaloniki... 104

PETS

Hellenic Animal Welfare Society (English spoken)	643-5391
GSPA: The Greek Society for the Protection of Animals (pets only)	883-3583
Vet Clinic & Kennels, Iera Odos 77, (English spoken)	770-6489
Vet Clinic, Halkidonas 64, Ambelokipi	770-6489
For the export and import of pets: Ministry of Agriculture, Office of Veterinary Services, Aeolou 104	321-9871



CULTURAL ASSOCIATIONS

British Council, Kolonaki Square 17	633-211
Escuela de Espanol, (private), Koumbari 8	634-931
Goethe Institut, Fidiou 14-16	608-111
Hellenic American Union, Massalias 22	629-886
L' Institut Francais, Sina 29	624-301
Branch: Massalias 18	610-013
Istituto Italiano di Cultura, Patission 47	529-294
Jewish Community Centre, Pireos 44	527-997
Lyceum of Greek Women, Dimokritou 14	
.....	611-042
Parnassos Hall, Karitsi Square	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	639-872
YMCA (XAN), Omirou 28	626-970
YWCA (XEN), Amerikis 11	624-294

SOCIAL/SPORT CLUBS

American Club, Kifissia	801-2987
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	910-071
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
Federation of Bridge Clubs in Greece	
Amerikis 6	625-510
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-1867
Greek Touring Club, Polytechnion 12, Patission	548-600
Hippodrome, Faleron Delta	956-6511
Riding Club of Greece, Paradissos	681-2506
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Table Tennis Federation, Menandrou 36	538-022
Target Shooting Club of Greece, Stadiou 10	322-4506
Underwater Fishing, Agios Kosmas	981-9961
Varibopi Riding School, Varibopi	801-9912
XAN (YMCA) of Kifissia	801-1610
XEN (YWCA) of Kifissia	801-2114
Yacht Club, Tourkolimano	417-1823

CHURCHES & SYNAGOGUES

<i>Greek Orthodox Churches of special interest in the Athens area:</i>	
Agia Irini, Aeolou, Monastiraki (Mass sung in harmony)	322-6042
Agiou Dimitriou, Panormou, Ambelokipi (Byzantine chant)	646-4315
Agiou Sotiros, Kidathineon, Plaka (Byzantine choir accompanied by organ)	322-4633
Chrisospilotissa, Aeolou 62, Monastiraki (Byzantine chant)	321-6357
Mitropoleos (Cathedral), Mitropoleos St., (below Syntagma)	322-1308
<i>Other Denominations:</i>	
St. Denis (Roman Catholic), Venizelou 24	623-603
Beth Shalom Synagogue, Melidoni 6	525-227
Christos Kirche (German Evangelical), Sina 66	612-713
St. Andrews Protestant American Church, Sina 66	7707-448
St. Paul's (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox) Filellinon	323-1090

REPAIRS

Electricity: Central Office	
24 hour service	324-5311
Gas	363-365
Gas installations (8a.m.-2p.m.)	391-971
Water	777-0866
Street Lights	324-8906
Garbage Collection	512-9490

MORGANIZER

NUMBER ONE THE FIRST TIME

is 20, Athens 139. Tel. 724-204

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

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

LOST PROPERTY

14 Mesogion St.....	770-5711
Traffic Police (for items left in taxis or buses).....	530-111

STREET MARKETS

MONDAY

Nea Erithrea (Anakreontos, Evangelistrias) Neo Psihiko (Xanithou, 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 (Xenokroutou) 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.)

Most investment banks are open 8 a.m. - 2:30 p.m.

ETEVA, Amalias 14.....32-961 or 324-2651
ETVA, Venizelou 18.....323-7981
The Investment Bank, Omirou 8.....323-0214

The following foreign banks are open 8 a.m. to 1 p.m. Monday through Saturday.

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
Banque Internationale pour l'Afrique Occidentale S.A. Filellinon 8.....324-1831
Chase Manhattan, Korai 3.....323-7711
Continental Illinois National Bank & Trust Company of Chicago, Stadiou 24.....324-1562
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

YOUTH HOSTELS

XAN (YMCA) Omirou 28.....626-970
XEN (YWCA) Amerikis 11.....624-291
Kallipoleos 20.....766-4889
Alexandras 87 and Drosi.....646-3669
Patisson 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

AIRLINES

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
Canadian Pacific, Kar. Servias 4.....	323-0344
Czechoslovak Airlines, Panepistimiou 15.....	323-0174
Cyprus Airways, Filellinon 10.....	324-6965
Egyptair, Othonos 10.....	323-3575
East African, Stadiou 5.....	324-7000
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
Kuwait Airways, Filellinon 17.....	323-4506
LOT, (Polish) Amalias 4.....	322-1121
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
Pan Am, Othonos 4.....	322-1721
Qantas Airways, Mitropoleos 5.....	323-2792
Sabena, Othonos 8.....	323-6821
Scandinavian Airlines, Venizelou 16.....	634-444
Singapore Airlines, Mitropoleos 5.....	324-7500
South African Airways, Kar. Servias 4.....	322-9007
Sudan Airways, Amalias 44.....	324-4716
Swissair, Othonos 4.....	323-5811
Syrian Arab, Panepistimiou 49.....	324-5954
Tarom, (Rumanian) Venizelou 20.....	624-808
Turk Hava Yollari, Filellinon 19.....	322-1035
TWA, Xenofontos 8.....	322-6451
Varig Brazilian, Othonos 10.....	322-6743

COACH (BUS) STATIONS

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
Kamena Vourla-Atalanti-Lamia and Karpension.....	874-809
Katerini-Larissa-Farsala-Elassona.....	842-694
Levadia-Antikira.....	861-7954
Nafplion.....	513-4588
Patras.....	512-4914
Pyrgos.....	513-4110
Sparta.....	512-4913
Thebes.....	861-8143
Thessaly.....	861-6813
Karditsa.....	874-712
Tripoli.....	513-4575
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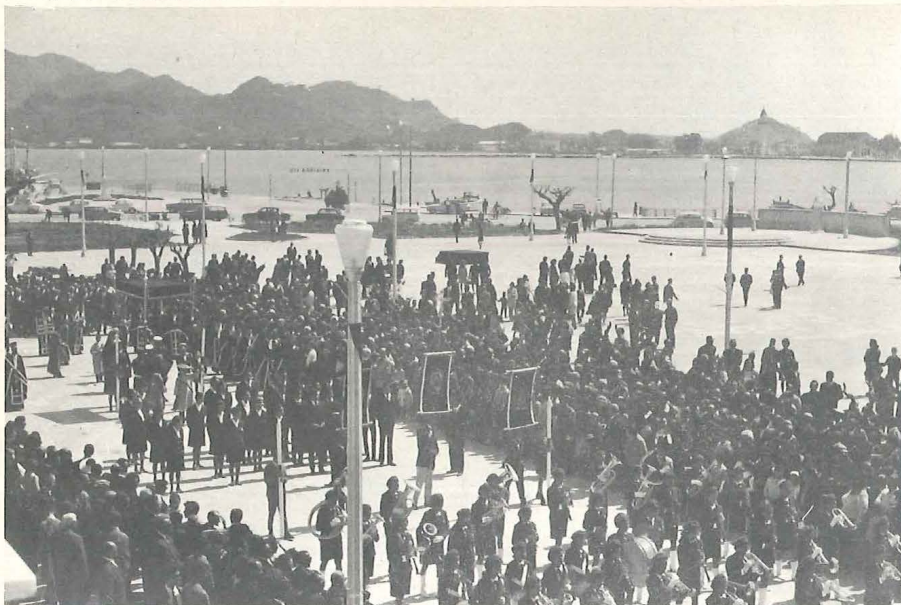
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TOURIST POLICE (For All Emergencies)

Responding 24-hours a day in all languages, for questions or problems of any kind, from information about festivals, hotels, beaches, shops, travel in Greece or abroad, etc., to thefts, losses and other emergencies, dial..... 171



The Good Friday procession passing along the waterfront on its return to the church of St. Nicholas of the Sea Wall.

Easter on Zakynthos

Every area of Greece has its own particular Easter week traditions and customs. Zakynthini (or Zantiots) the inhabitants of Zakynthos (or Zante) the southernmost of the Ionian Islands, are known for their highly individualistic approach to almost everything, and excel themselves at Easter. The island, a riot of flowers and plants in spring, is the scene of a uniquely colourful celebration that blends the religious, secular and charmingly eccentric.

THE ANNUAL rituals of Easter on Zakynthos begin for many travellers to the island on Holy Thursday with a scurry to catch the last ferry leaving from Killini, the little port which juts out from the northwest coast of the Peloponnisos. Attending the Service of the Twelve Gospels in the evening is considered the proper beginning to the Easter Celebrations.

During this service, the story of Christ's Passion is recounted with readings from the Scriptures. The Great Cross is removed from the altar, carried three times around the Church, and placed in the centre of the nave. The solemn service used to attract an inordinate number of the faithful to one of the island's churches. This was not due to religious zeal, but to a curious practice of the parish priest, Pater Pamfilas. An otherwise sane human being, he was given to embellishing the passage from the Gospel according to St. Mark in which the Lord says to Peter, 'Verily I say unto you, before the cock crows twice, you will deny me thrice.' Having pronounced the sacred words, the good Father would throw back his head, turn to the expectant congregation, and their delight emit a gusty

'Keekeereekou' — the Greek equivalent of 'Cock-a-doodle-do'.

Good Friday dawns on a Zakynthos shrouded in black. Church bells, muffled and tolling mournfully in other parts of Greece, are here silent, their ropes bound and motionless in the tall Venetian steeples. It is a day of deep fasting. Meat, fish and dairy products are all forbidden fare. In Zakynthos, lunch tables are not set, and dry foods, needing no knife or fork, are served on a bare board. Although olive oil is also forbidden, olives themselves are not and so in Zantiot monasteries, gourmet-minded monks concoct a deliciously oily 'Lenten pilaf' which incorporates at least ten varieties of olives into the otherwise plain rice.

At three o'clock, the area surrounding the Church of Saint Nicholas of the Sea Wall in the town of Zakynthos is crowded with people. The hour, corresponding to the Hebrew nine o'clock, is traditionally believed to be the time of Christ's death. A band mournfully competes with a choir, periodically interrupted by an ominous roll sounded on black-draped drums. The procession, which has left the church an hour before, is now returning. The priests

robed in black velvet make their way through the town which has been decorated with black crepe billowing from bell towers and windows. The bishop mounts a dias and holding aloft a large, painted, seventeenth-century crucifix — another distinctive feature of the island — turns first to the east, then to the south, west and north, and blesses the throngs. The average citizen then returns home to simple fare, perhaps a cup of hot chocolate or bitter black coffee — and to rest for the evening's exertions.

The Good Friday Epitafios procession and service which commemorate the burial of Christ, take place in most parts of Greece in the early evening. On Zakynthos, however, they begin in the early hours of Saturday morning and continue until dawn. The entire population appears on the streets at around midnight to witness a curious island custom which precedes the religious procession: the changing of the shop signs.

Armed with screw-drivers and pinners, mischief-minded Zantiots divest shops, restaurants and institutions of removable plaques and shop signs. These are then randomly hung outside other establishments. Thus 'Objets d'Art Touristiques' may decorate the 'Museum of Illustrious Zantiots' and the proud Zakynthos Art Museum may carry a sign announcing that they sell 'Spare Parts'.

Reclaiming signs and plaques leads to considerable confusion and even pandemonium. One year, in deviation from normal practice the signs were not attached to other premises but collected and deposited at the Art Museum. (A cannon and two rotting old row boats were included for good measure.) Legend has it that a newly-appointed museum official (alas, from the Peloponnisos and unfamiliar with sacred if quaint local tradition) saw no reason to make an exception to the rules and insisted on charging the usual admission to anyone wishing to enter the institution's premises on the following day — including shopkeepers arriving to claim their signs. Needless to say, this only added to the outrage of the irate sign owners. The subsequent fisticuffs and exchanges of colourful language thoroughly delighted other bystanders.

This curious rite completed, Zantiots undergo a sudden change of mood. Assuming a solemn demeanour, they light their amber-coloured candles and stand in silence, waiting. The symbolic funeral procession leaves the cathedral, located near St. Mark's Square — a



A painted seventeenth-century crucifix leading the Good Friday procession through the streets of Zakynthos

reminder that Zakynthos was once a Venetian protectorate — and wends its way through the streets. First comes a contingent of young girls wearing white dresses with black sashes and carrying huge baskets of petals which they scatter along the route. Next come the black-clad priests, followed by a band playing funeral marches. Shortly before dawn they make their way back to the cathedral. The clergy hurry inside and quickly change into red robes in preparation for the First Resurrection (*Proti Anastasi*) service which follows immediately. Laurel branches have been piled in front of the church's portals. Crowds begin to gather in the adjoining square to await 'the first light': since Orthodox churches are built facing the east, the first sunbeams of the rising sun shine upon the altars when the churches' doors are opened. On this occasion, a priest stationed inside flings open the portals, steps forward and kicks away the laurel branches. The church bells, their ropes now free, ring out joyfully.

This is the signal for another Zantiot rite which is also observed on Corfu. At the first peal, caches of old crockery and other paraphernalia, carefully assembled on balconies the night before, come clattering down. Wise citizens will have taken cover, as pots, pans, and earthenware vessels are

hurled over the railing by the zealous townspeople.

In former years, 'the first light' was the occasion for another custom. The island's butchers gathered at dawn at the slaughterhouse located a few miles outside of town. Their horse-drawn carts, loaded with slaughtered calves (traditionally the first meat eaten on the island after the long Lenten fast) stood in a row. Up front sat their owners, their hands on the reins at the ready, their ears pricked up expectantly. The first sound of the bells signalled the beginning of a race — and they were off! Within the town, people lined the sidewalks, cheering the carts and their drivers as they flew in, and showering the winner, who was presented with a prize, with flowers. This custom has now disappeared.

Saturday is a day devoted to shopping for food and preparing for the feasting that will break out after the Resurrection at midnight. A favourite food on the island is a heavily salted ham and a white cheese in goat skin bags. The shops as well as their wares are decorated for the occasion with red paper and myrtle. By eleven o'clock in the evening the crowds, now dressed in their gayest finery, are once again gathering in Saint Mark's Square. From within the cathedral are heard the words, 'Come receive Light'. Candles, now white, are lit and the bishop and his suite move to the middle of the square where the service continues. At midnight the words 'Hristos Anesti' (Christ has risen) are sung out. Fireworks explode, boats and ships in the harbour sound their horns and the people begin to dance about exclaiming, 'Hristos Anesti'.

The procession and crowd now leave the square and move once more to the Cathedral. The doors have again been closed in anticipation of the 'Arate Pilas' — the Open the Doors ceremony which symbolizes the resurrection of Christ and his victory over death. It is observed throughout Greece, but in Zakynthos the bishop or priest substitutes a hefty kick for the usual knocking on the portals. The moment arrives and the priest approaches the doors and calls out loudly: 'Open the Doors and let the King of Glory enter'.

An altar boy posted on the other side of the door within the church replies, 'And who is this King of Glory?'

'A master, mighty and victorious in war,' is the reply. This exchange is repeated twice after which the priest delivers three vigorous kicks to the door which is then opened by the altar boy. The priest then enters the church,

followed by the congregation carrying their lighted candles.

Some years ago the altar boy assigned to the task of delivering the replies from inside a church, fell ill. The replacement, a rather young and inexperienced boy, was hurriedly instructed on the proper rites.

'Keep the door well closed,' he was told by the priest. 'Open it only when I tell you to!' The altar boy took his place and waited within, no doubt somewhat in dread of the awesome task that had been entrusted to him.

All went well until the third exchange. 'Open the doors and let the King of Glory enter,' intoned the priest, as he kicked the door. But the door failed to give. Rather perplexed the priest tried once again.

'Open the doors and let the King of Glory enter.' The only response was silence. With his entourage and the milling crowds waiting for the dramatic opening which was not forthcoming, his pious mood was overtaken by fury and he began to yell and pound the door. 'Open the doors and let the King of Glory enter.'

From within, the terrified altar boy, in a faltering voice, emitted a weedy wail... 'And who is this King of Glory?'

'It's me, you imbecile,' bellowed the priest. 'Open up!'

The services over, the people make their way home for the customary Zantiot 'Resurrection' dinner: tripe, red eggs, and the ham and white cheese bought that morning. 'And so to bed'... to dream of the morrow's mid-day feast: roast lamb on the spit with *kokoretsi* and *gardoumba* or — more likely — the traditional Zantiot boiled beef and egg and lemon soup.

—E.C.

FLY, DRIVE OR CHUFF-CHUFF

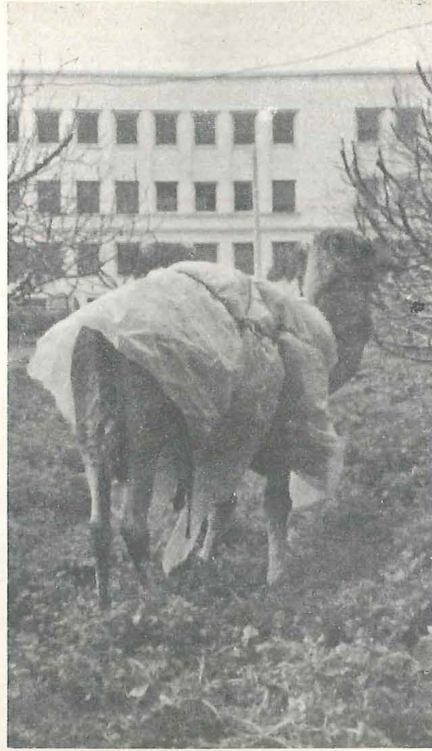
As with hotels throughout Greece, those on Zakynthos are usually fully booked at Easter so make reservations before setting off.

Buses and Trains (see *Organizer* for telephone numbers) leave Athens daily for Killini, a small port on the Peloponnisos opposite Zakynthos. Their schedules are coordinated with a regular ferry service. Space for private cars cannot be reserved in advance for the Killini-Zakynthos run, but reservations for the return trip are essential and should be made upon arrival on the island.

Olympic has regular 45-minute flights between Athens and Zakynthos. Call them (see *Organizer*) for details.



Field Worker Frosso Vassiliadi with a young puppy. A camel, wearing an improvised topcoat to protect him from the cold.



Animal Welfare to the Rescue

Since time immemorial human beings have formed attachments and shown concern for animals. Yet here in Greece the prevailing attitude is one of indifference, hostility, or outright cruelty, the result, it is often argued, of years of widespread poverty next to which the welfare of animals has seemed a frivolous concern. This is only part of the explanation, however. Tradition, misplaced fears, and ignorance are also responsible. The consequences are cruel to the animals... and hazardous to man.

Among those combatting this attitude and correcting the existing conditions are Patricia Stathatos and her associates at the Hellenic Animal Welfare Society. This is their story, or the beginning of their story, and they need support to continue and expand their work.



The bull who 'jumped ship' and swam to shore at Piraeus, in a quiet moment.

TUCKED away in a cul-de-sac not far from the American Embassy are the offices of the Hellenic Animal Welfare Society. As you enter the hallway, the first thing you will probably see is an animal — a dog, lying in a basket, recovering from an operation, kittens found abandoned in the open air to die of exposure, perhaps a monkey prancing delightedly about his cage and emitting cries evocative of the jungle.

In the main office, sitting at a desk facing the window and almost undoubtedly speaking on the telephone, is the Director of the Society, Patricia Stathatos, a handsome, distinguished-looking woman in her early forties, the mainstay of the newly established Society. Widowed very early in life, she is the mother of two girls, now aged ten and thirteen.

Officially registered now as the Hellenic Animal Welfare Society, the organization evolved from the London-based Greek Animal Welfare Fund begun in the 1960s by Eleanor Close, the wife of the Representative at the British Council, in response to the desperate need for animal care in Greece. The Society still depends primarily upon the generosity of the Greek Animal Welfare Fund of London for support but its members plan to supplement these funds by various activities in Athens. The HAWS has become known throughout Attica and Patricia Stathatos intends it to become known throughout Greece. As the Society becomes better known, however, its activities multiply and the greater are its needs.

The variety of activities which occupy the Society are quite extraordinary. The routine daily work includes rescuing trapped or injured dogs and cats, collecting unwanted litters and caring for equines (the Society has its own stables). They have also turned their attention to alleviating the often terrible conditions under which horses are exported, the ways in which animals are used for experimental purposes in laboratories, and to improving methods used for slaughter.

Occasionally some unlikely animal is in need of help. Among their recent clients were a bull and three monkeys. The bull was tied aboard a boat leaving Piraeus but discovering that there were cows on board, he managed to break away. Before he could reach the ladies, however, he slipped on the deck and fell overboard. Undaunted, he had the presence of mind to swim back to shore where he raised havoc until the Society came to his rescue. Monkeys are an

increasingly popular pet that tend to wander out of their homes and get lost. One was found disporting itself upon a Kolonaki terrace not long ago. It was caught and given shelter and, when it was not claimed, placed in a good home.

Patricia Stathatos directs all activities with determination, strength and dedication setting aside any engagement — other than those connected with her children's welfare — in order to go to the rescue of an animal in distress. The Society's offices are located on the ground floor of her home where she can be reached day or night. A telephone answering service takes messages when she is out.

Patricia Stathatos was born to Greek parents in England. She came to Athens in the early 1960's when she married. The number of half-starved stray dogs and cats to be seen in the city and the apparent indifference of both the authorities and the general public shocked her. The Plaka, where she then lived, was overrun with stray cats, breeding in unlimited numbers. Her distress over this situation led her to make enquiries as to whether anything was being done to control the problem, and she discovered that there was, in fact, a Greek Society for the Protection of Animals, the SPA. Her life since that day has been bound up with the many and varied problems surrounding animal welfare in Greece.



Kathrine Stathatos, the Director's daughter and young volunteer, shown up to monkey business with her friend Miranda.

The Greek SPA was the first organization dedicated to animal welfare in Greece. It was founded in 1916 by Queen Sophia, a great animal lover. Princess Nicholas (who married the king's brother and was the mother of Princess Marina) succeeded her in her work. The SPA built a dog pound and a small clinic known as the Kinokomion. Here for the first time was a haven, however primitive, for unwanted or lost dogs to be cared for or humanely destroyed if unclaimed. The Second World War and the ensuing Civil War had disrupted the Society's work, however, and the shelter was closed. After the war it reopened but by the late 1950s it was working against great odds under the most primitive conditions.

When this became known to Eleanor Close, she wholeheartedly undertook to improve and modernize the Kinokomion and, above all, to introduce modern methods of euthanasia using pentobarbitone sodium. Mrs. Close formed a Working Committee which included veterinary surgeons. It soon became apparent that the plans formulated by the Committee for the amelioration of existing methods of animal welfare required more financing than could be raised in Greece. So it was that Mrs. Close inaugurated the Greek Animal Welfare Fund in London.

The aims of the Fund were to win support in Britain for animal welfare activities in Greece; to raise money, and to arrange for the purchase and dispatch of equipment and medical supplies unavailable in the country at that time. The committee in Athens, which included Greek and foreign members, first met in December, 1961. A few devoted and energetic helpers undertook field work, giving their services free in order to rescue animals in distress. One determined helper was known to have crawled to the end of a thirty-yard long sewage pipe to rescue three puppies. With a puppy in each hand and the third clutched between her teeth, she inched her way back along the pipe. Another helper singlehandedly rescued a cat which had been stuck for five days up an eighty-foot tree.

Despite such grit and commitment, the volume of work and the expenses involved far outpaced the number of helpers and available funds. Yet, very slowly, a little leeway was gained. Patricia Stathatos had long been one of the Fund's enthusiastic helpers. Mrs. Close who left Greece in 1967 asked her if she would consider taking over the post of Representative in Greece. She accepted in spite of her many commitments at home. It was, however, work



Patricia Stathatos, the Director of the Society, and the office's mascot, Afroditi.

after her own heart, and she knew that it was needed. Since then she has devoted herself with enthusiasm and energy to her multifarious duties, and to the creation of the Greek-registered organization, the Hellenic Animal Welfare Society of which she is director.

It has been an uphill struggle thus far and Mrs. Stathatos considers the newly formed Society to be far from achieving the many projects envisaged. 'It is not only that we are permanently short of money... and this means that we are also short of staff... but we have to combat this fearful belief that it is wrong to destroy any life.'

'Do you remember the horrifying story of the Constantinople dogs which, before World War II, were rounded up and transported to an island and there left to die of heat and thirst because it would have been wrong to kill them? I heard about it when I was a child and it has haunted me all my life. Well, we have the same attitude here. You wouldn't believe how many people look at us in horror when they hear we are going to put the animals down. They appear to be quite unable to see that a quick painless death is far preferable to a slow agonising one. All civilised countries practice euthanasia.



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Hellenic Animal Welfare Society

The HAWS is now collecting items for their annual fund raising bazaar and making plans for their Dog Show to be held in May. They are always in need of volunteers, especially those with cars willing to call on homes where animals have been adopted. A campaign to awaken people to the plight of stray cats is being launched and those with a knowledge of public relations are needed to help. If you wish to help in any way, call their office. Tel. 643-5391.

Work is being done for animals in other parts of the country as well as Athens. In the north of Greece in particular there is a danger of rabies carried by wolves and foxes coming down from the North. In Thessaloniki, Mrs. A. Ward is very active at 80 Themistokleous Sofouli, Tel. 516-788, 517-170 and 824-479. On Corfu; Mrs. Vinni Spinoula, Tel. 92-209; Hydra: Mrs. M. Baldwin, Tel. 52-334; Poros: Mrs. Virginia Caliva, Tel. 22-787; Rhodes; Mrs. Maud Psarris, Tel. 41-453.

Although the Animal Welfare Society is sometimes forced to put down stray or abandoned animals, they prefer to place them in suitable homes. If you are looking for a pet, contact them at 643-5391. You can adopt an animal for a small 250 drachma fee.

'Another difficulty, by no means confined to the uneducated, is the belief that it is wrong to give help or funds to animals when so many human beings are in distress. Surely there is enough room and enough kind people to help the relief of all suffering. Leaving a donkey to die of exposure with both its legs broken would not help one single human being. Sympathy and the relief of suffering must cover all fields and I am quite sure there are enough kindhearted people on this earth to give help both to human beings and to animals.

'My hope is that with constant propaganda on the radio and television we can re-educate the people. One telephone call to us is all that is necessary — we will collect unwanted animals and find them a good home or, if we cannot, put them down painlessly.'

Patricia Stathatos and the Society have already achieved a great deal in a few years. The police, hitherto indifferent to animal problems, now telephone her for advice and instructions. Many calls are received from passersby to report an injured animal or a case of cruelty. A Junior Animal Welfare Group is being formed for young people and children.

A few years have seen an enormous advance in the progress of animal welfare and the recognition of its necessity. Patricia Stathatos and her associates have achieved a great deal.

— ELSIE HIRSCH

theatre

Adultery for Violin and Orchestra

BERNARD Slade is a relatively new playwright whose comedy about happy marriage, happy family life, and happy adultery has enjoyed considerable international success. A man and a woman meet once a year on the same day and at the same place and carry on a love affair. Hence the title, *Same Time, Next Year*. Although the idea may not be particularly original, Slade's handling of the thematic material is. The story of these interludes is secondary to the human interplay and the effect of time on their personalities and their relationship.

The play covers a period of twenty-five years. We witness some of the meetings, some milestones in the lives of the participants' respective families, and the effect these have on their thinking and their attitude. Each scene takes place after a lapse of five years and reveals the characters' gradual transformations. By the end of the play their essential decency is still intact but they have been radically altered.

The passing of time is illustrated by radio broadcasts and music inserted between scenes which successfully suggest the social and world changes that have occurred. Azchos Hadzifotiou's choice of news items are clever and witty but are not entirely successful as lead-ins to the scenes that follow.

Alekos Alexandrakis and Nonika Galinea in the lead roles give faultless performances, perhaps the best in their careers. Although they do justice to the comic scenes, they have wisely avoided the temptation to emphasize the burlesque. The deeper psychological and human connotations are skillfully revealed in counterpoint to the story which appeals to both our sentiments and our libido. Director Andreas Voutsinas has presented a fine theatrical event. Pavlos Matessis's translation, Dionysis Fotopoulos's set, and Jacques Menahem's musical arrangement are all excellent.

FIGURES *For Violin And Orchestra*, produced and directed by Karolos Koun, is a quartet of one-act plays by Iakovos Kambanellis. Each contains clever ideas inspired by daily life in the midst of political events in Greece during the last decade.

A petit-bourgeois, haunted by the threat of communism, is the familiar

subject of the first playlet. Having identified democracy as being synonymous with crypto communism, he is eager to serve any tyrant who is anti-communist. Dimitri Hadzimarkos is the tragi-comic 'hero' who delivers a forty-five minute monologue against a background of the ubiquitous Greek card players. His performance is praiseworthy but hindered by the excessive length of the play and the artless climax.

Nikitas Tsakiroglou, as a Junta-appointed mayor is the respected-by-no-one official continually warned about what will happen to him once the first free elections are held. He is haunted by this threat while desperately trying to protect his non-existent dignity.

The next playlet is more original. The characters are a wife-mother, a policeman, and an inspector. The mother, beautifully played by Iro Kyriakaki, is so accustomed to her leftist husband and son being led off to prison or exile every now and then that she treats the appearance of an Inspector and a Policeman as a conventional visit and elaborately offers her gracious hospitality, coffee and other treats, to the bewilderment of these representatives of authority (Mimis Kouyoumzis and Alexandros Mylonas).

The final part of the quartet portrays a printer too democratic to surrender unreservedly to the Junta but too



Alekos Alexandrakis and Nonika Galinea in a scene from *Same Time, Next Year*.

mercenary to turn down business propositions from a self-important Junta officer (Nikos Kourous). The subtly complex role of the printer is, I am afraid, too much for Yannis Mortzos who is not up to its demands.

Karolos Koun's direction, the naturalistic and unobtrusive sets by Savvas Haratsides and music by Rinio Papanicola, however, serve this production well, one of the best Iakovos Kambanellis has written.

—PLATON MOUSSEOS

Bread and Puppets

ATHENIAN audiences were pleasantly surprised by the Bread and Puppet Theatre when it appeared here in late February. The masque-like skits presented by this determinedly informal American troupe incorporate elements of Medieval Mystery and Morality plays, puppet theatre, the circus, madrigal singing, and many other facets of the performing arts.

It was all great fun and began outside on the sidewalk and in the lobby with sideshows and the distribution of bread. At 'curtain time', they made their way like a perambulating pageant, singing, to the stage. Once confined within the physical framework of the proscenium, however, the country-fair charm of the

performance was lessened. Their production cried out for the open air, or at least a theatre-in-the-round; many of the visual effects, furthermore, were lost to those seated in certain parts of the theatre.

Although visual imagery is the outstanding feature in the relatively wordless presentations, the content of each skit seemed to carry weighty meanings that were not always discernible. The satire, counterculture commentary, and analogies were also frequently obscure. A mock horse, for example, which took part in the action in some scenes, or mysteriously appeared at the back of the stage in others, was clearly symbolic. I was told it was an allusion to the *Woolly Tapestries* at

The Cloisters, the Medieval branch of New York's Metropolitan Museum. Without Frazer's *The Golden Bough* in tow for reference, however, such symbolisms were meaningless to local audiences — and I would venture to guess to others as well — as were the many references to contemporary America.

I cannot help but wonder why this daring and enthusiastic troupe, having decided to travel throughout the world, did not prepare material with more universally familiar themes — and this was not their first European tour; as early as 1969 they performed at the Royal Court Theatre in London—or to provide programs with background information. For example, the first piece depicted the Stations of the Cross. Although these last scenes from the Passion of Christ have considerable significance in the Roman Catholic faith, they are virtually absent in Greek Orthodox ritual. On the other hand, the 'Fire Birds' scene employed delightfully simple, and even crude, techniques to produce spectacular visual and sound effects which won justified ovations from the audience.

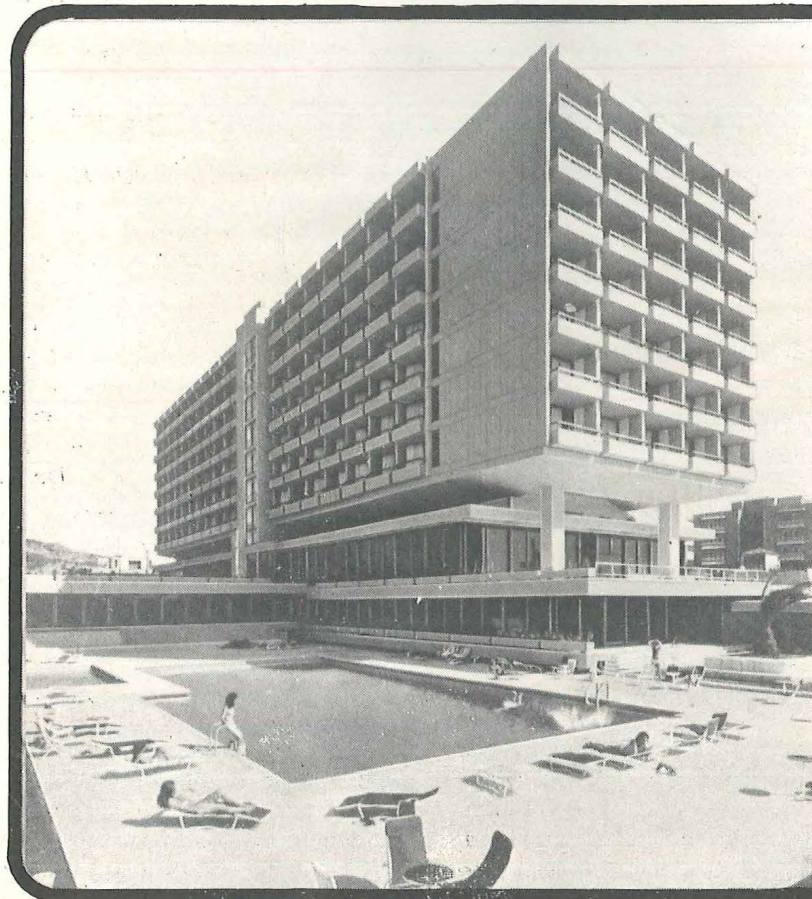
Another skit, 'His Majesty the King of America' seemed to be satirizing the contradictions, hypocrisy and emptiness of middle-America as well as violence in that country. (Among other things, His Majesty gets shot.) The crowds wore masks with bland, obtuse expressions, looking like a 'Little League Baseball' team, donning labels ('Mother', 'Son', 'Grandma', etc.) which were very effective indeed, and somewhat amusing. The grosser aspects of the anti-populist American message were certainly understood, at least superficially, by local audiences. They were also, however, rather cruel spoofs conceding no pity for the average man, in any culture, who performs his assigned role and is equally a victim of social forces.

The message of the Bread and Puppet Theatre, in fact, seems to be that of the disenchanting counterculture of a comparatively privileged, middle-class, affluent society. Unfortunately, it once again illustrated the problems of understanding and communication between peoples. What was intended as a proclamation of compassion for the underprivileged instead suggested, in a comparatively poor nation and, I

suspect, to those struggling in other rich nations, a patronizing approach. Poverty, from which the genuinely poor of the world are attempting to extricate themselves, seemed somehow to be elevated to the level of Romance. This proselytizing notion of 'brotherhood' is something of an anachronism in 1976.

Nonetheless, the Bread and Puppet Theatre was fun and offers valuable proof that simple, imaginative theatre can be a refreshing substitute for more elaborate and sophisticated techniques. Beyond these novelties, however, Greek audiences generally demand more flesh than bubbles. It is easier to horrify and startle than to persuade. The players presented satirical pageants of man's suffering and society's travails. The multiple elements carried associations ad infinitum but gave a negative view without a glimmer of hope and no discernible constructive philosophy. But then, perhaps this theatre is meant to be no more than a theatrical and visual experience. As such, it was a great success.

—P.M AND H.P.K.



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music

Vivaldi and Others

AS THE current musical season draws to a close, one must remark upon the fine and varied programs we have been offered. Certainly it has been the Lyriki Skini's best year in my seven-year recollection and one that saw outstanding productions of *Macbeth*, *The Consul*, *Anna Bolena*, and a well-intentioned (if visually ludicrous) *Dido*. The German, American, and British cultural offices have sponsored several very worthwhile musical evenings. Even the State Orchestra, usually a musical embarrassment of dull programming and shoddy playing, has caught the prevailing infection of admirable musicianship, most recently with a thoroughly delightful performance of Vivaldi's 'The Four Seasons' (*Le Quattro Stagioni*).

Vivaldi was a contemporary of both Handel and Bach. The preservation of his music is due to Bach's transcriptions of his string music for organ. With the general revival of the Baroque tradition after World War II, Vivaldi quickly came into his own, and by the mid-1950s the world had recognized why Antonio Vivaldi's works were so highly regarded by the greats of his own day. Except in his native Venice, that is. Once the centre of a great musical tradition that revolved around the school of San Marco, from the late-fifteenth through the mid-seventeenth centuries, which nourished such masters as Monteverdi and the Gabriellis, Venice by Vivaldi's time was well into its musical, as well as political, decline. Although he was associated with the grand basilica as its leading violinist, Vivaldi devoted most of his time to the 'Seminario dell' Ospedale della Pieta', a foundling home that was also a conservatory for young women with an excellent choir and orchestra, where he served as music master. He wrote some excellent works for his choir, notably the oratorio 'Juditha Triumphans' (entirely for female personages), which has only recently been revived, but it is for his instrumental music that Vivaldi is, most deservedly, best known.

To the Venetians of his day, however, Vivaldi was simply the 'Red Priest' (so named in a more innocent age because of the colour of his hair) — and a rather eccentric bit of local colour: his casual devotion to his priestly duties was

the subject of common gossip, and his fervent dedication to his young musical charges was the theme of many whispered fishwife fantasies. In his love of virtuoso playing (presaging Paganini), Vivaldi was generally regarded, by the more stolid musicians of St. Marks, as flashy, facile and not to be taken seriously. How fortunate for us that his music has survived in such bounty.



In March it was announced that a whole new body of Vivaldi's works had been uncovered in Berlin, giving rise to the hope that perhaps more of his lost masterpieces will soon surface.

By far the most familiar of his chamber works for string orchestra, 'The Seasons' are simply the first four in a set of twelve concerti published after 1720 under the title 'Il Cimento dell' Armonia e dell' Inventione' (The Trial of Harmony and Invention). Four sonnets, written most probably by the composer himself, explain and accompany it in a most elaborate example of pre-nineteenth century program music.

The performance by the State Orchestra on March 1 was memorable for its precision playing and stylistic accuracy. Although his mannerisms were impressive, conductor Efthymios Kavallieratos appeared to have little to do with the excellence of the playing. For the most part, the orchestra conducted itself, playing just as a seasoned chamber group should. Although by no means a perfect performance, the occasional ragged entrances of the company and slips by solo

violinist Tatsis Apostolidis were by and large insignificant — and more than expiated by the lovely sonority of the group as a whole, and by the obvious enthusiasm with which the players addressed the music before them. Harpsichordist Raita Grinsbergs Diamantopoulou was at her very best, despite a cracked sounding board courtesy of careless movers, and added genuine virtuoso brilliance to the entire ensemble.

THE Ides of March were ushered in with much ceremony by a violin recital at Athens College sponsored by the American Women's Organization of Greece — an event of considerable advance prophecy but marginal musical fulfillment. This is not to gainsay in any way the admirable motives of AWOG in its first attempt to undertake a musical evening on behalf of a scholarship fund for budding Greek violinists — a worthy cause deserving of as much support as can be generated. It is unfortunate indeed that the featured soloist, Professor Kosmas Galileas, Concert Master of The Thessaloniki State Symphony Orchestra, was not up to the demands of the program he had chosen. Though certainly a competent violinist, his playing was for the most part mundane and often unmusical. Doubtlessly his technique is of professional calibre, but there were far too many slips of pitch, attack, and interpretation, not to mention frequent squeaks and distortions. The high point of the evening was meant to be a 'world premier' of Emanuel Piculas's 'Errare' (in one movement-1974), an inoffensive but trivial work that within the brief span that its performance requires, succeeds only in drawing upon every major musical innovation of this century. Even so, one has the feeling that the composer was repeating himself within measures of the work's opening pizzicato. The evening concluded with a selection of popular Gypsy-style dances by Brahms, Kreisler and Ravel. The accompanist, Miss Nora Loukidou, performed her role with competence, though often obscuring the soloist with an overly solid pianistic approach. The event was well-attended, and from the point of view of fund-raising must have achieved its goals. Certainly the ladies of AWOG are to be highly commended for their sincere attempts to foster worthwhile concerts and to aid deserving young Greek musicians, regardless of the ambiguous musicality of their initial effort.

—ROBERT BRENTON BETTS



One Flew Over the Cuckoo's Nest, A Woman Under the Influence and Dog Day Afternoon, ... Hollywood Humanism

cinema

Politics and Paranoia

IT IS Academy Award season in Hollywood. The nominations for best picture, best actors, best cinematography, and a host of other bests have been made (usually five in each category), and the members of the Academy of Motion Picture Arts and Sciences are now voting for their top choices. (This 'Academy' consists of several thousand previous Award nominees, and other prominent producers, directors, writers, actors, and technicians.) The winners will be announced on a glittery television special this month—an annual orgy of self-adulation, which will be watched by an audience of over two-hundred million people in the United States and in thirty other countries where the show is broadcast.

The whole affair is a remnant of Hollywood's more glamorous and familial days, but the tradition still serves an important function—increasing box-office receipts for a handful of movies, and increasing salaries (and recognition) for the winning actors, writers, directors, et al. The nominations and awards also determine, to some degree, which films (American and foreign) will be promoted and distributed most heavily, and which actors and directors will be favoured for future work. It is an extravagant popularity contest, with winners decided *not* necessarily by artistic achievement (how *can* one choose a winner among many excellent films, or compare several outstanding performances in several different films?) but by an unpredictable, and somewhat vulnerable collective sympathy.

For many reasons, the Academy Awards is an easy institution to criticize,

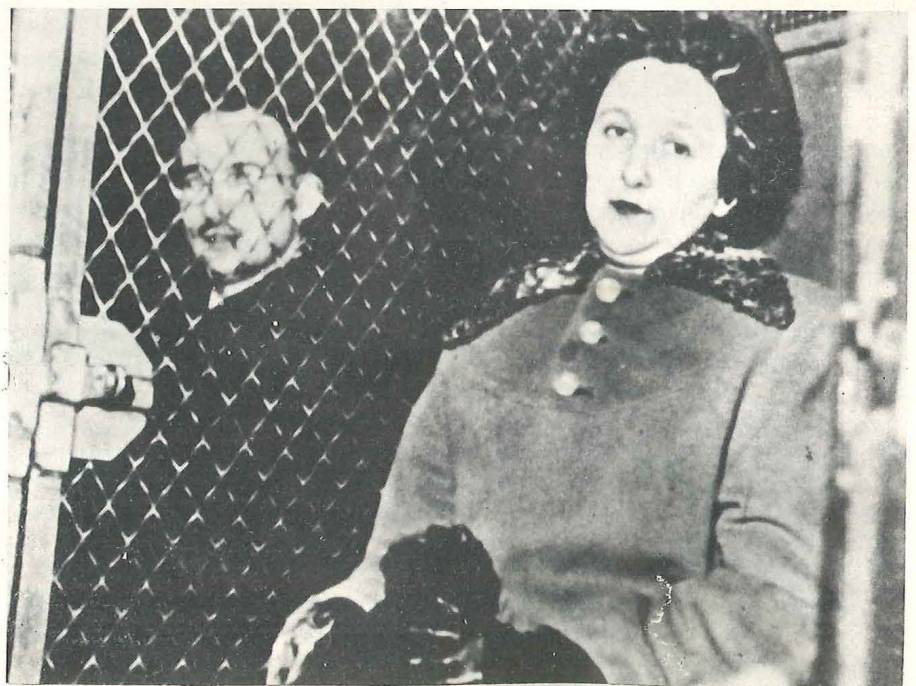
but there is one charge currently making the rounds of Athens' film circles which the Academy does not deserve: political bias. The situation I'm referring to involves the much-acclaimed Greek film, *O Thiasos* which was released abroad under the title, *The Travelling Players*.

Any country may enter one film in the Academy's Best Foreign-Language Film category. The entries are decided by various judges in the respective countries. The five nominees are then chosen from these by a committee of Academy members in Hollywood. (The members of this committee are selected because of their experience or interest, or both, in foreign productions.) This year, twenty-three countries submitted films, and Greece was represented by *O*

Thiasos. The five nominations were announced in February, and *O Thiasos* was not among them.

The rumour in Athens has it that when *O Thiasos* was screened at the Academy, several members of the committee walked out in protest over the anti-American sentiments of the film, and this may have robbed it of a nomination.

The charge is groundless. This writer has not seen *O Thiasos*, so I cannot judge the film's merits (which I have heard are considerable). Nor have I seen most of the other films which were in the running this year for nominations. But in past years I have sat in on foreign film screenings at the Academy, and I know that if anything, the political bias of the nominating committee favours liberal, progressive, humanistic, and intelligent motion pictures. This is also the prevailing attitude of the Academy as a whole, which their record proves: In 1967, the Foreign Film Award winner



Julius and Ethel Rosenberg... Washington Politics.

was *Closely Watched Trains*, a strongly anti-fascist Czechoslovakian film. In 1968 it was *War and Peace* — the six-hour version, from the USSR. In 1969, *Z* by Costa Gavras (Algerian entry); in 1971, *The Garden of the Finzi-Continis* from Italy — an attack on fascism and anti-semitism, and in 1972, Bunuel's *The Discreet Charm of the Bourgeoisie*, a forthright attack and exposure of capitalism.

In the closing years of the Vietnam war, an Academy Award was won by Jane Fonda (for *Klute*) who had visited Vietnam and announced and demonstrated her support for the Communist National Liberation Front. Last year, the Best Documentary Award went to the superb *Hearts and Minds*, a breathtaking attack on American foreign policy during the Vietnam years. This year, two of the nominees in the Best Documentary category are *The California Reich*, a frightening look at American neo-Naziism, and *Fighting For Our Lives*, which concerns itself with the exploitation of migrant farm workers in the western states.

The nominees for Best Foreign-Language Film this year were from the USSR, Mexico, Japan, Italy, and Poland. The committee may have been wrong in bypassing *O Thiasos*, but their judgment was based on their opinion of the film's merits, and not by the film's politics. A member of the committee has reported that some of his colleagues were bored by the film's 'long, dull, meaningless editing' (it is almost four hours long) and some did, in fact, walk out. But again, this is a judgement of the director's style — and unfortunate technical bias, perhaps, but not a political one. So may the rumour rest in peace.

HOLLYWOOD is often accused of being politically mindless (at least) or reactionary (at worst), but those who make such charges have not kept a careful scorecard. Certainly there has been ample fluff and nonsense, but I don't think any country with a sizable film industry (with the possible exception of the USSR) can claim a lower proportion of the same. Certainly John Ford killed a lot of Indians, and promoted a naive and probably harmful brand of patriotism, but it was the same John Ford who directed two of the greatest pro-worker (and in some respects pro-socialist) movies in history — *The Grapes of Wrath*, and *How Green Was My Valley*.

There was a fairly massive fuss made in the United States Congress in the early 1950s when a gang of reactionary

politicians decided there was a Red in every Hollywood bed. It is true that hundreds of important Hollywood writers, directors and actors had at one time or another been Communists, but theirs was a thoroughly humanistic Communism which was a positive response to the threatening despair of the 1930s Great Depression. (As Communism grew increasingly synonymous with Stalinism, according to their reckoning, nearly all turned in their cards, but continued working in progressive ways until the McCarthy 'blacklist' put hundreds of them out of commission.)

Politically, the fifties was a dark age for Hollywood, and perhaps the tremendous growth of American film exports during this decade, which coincided with a renaissance of more socially-conscious European production, led to an anti-Hollywood bias that has persisted up to the present.

There is, and always has been, a hard-core, right-wing element in Hollywood — the John Wayne Gang dies hard — but the predominant mood today is once again progressive, politically aware, and in some cases courageous. Many, if not most, of the artists who were blacklisted in the fifties are thriving today; talent guilds have rescinded their 'loyalty oaths', and major studios are no longer rejecting good screenplays because of their political content. One of the most successful, and highly-praised films of 1975 was *The Godfather, Part II*, which showed American senators cavorting with Mafia bosses in Nevada, and Mafia bosses conspiring with American business leaders in pre-revolutionary Cuba.

Hollywood films are getting tougher on the CIA (*Three Days of the Condor*), irresponsible government (*All the President's Men*), political conspiracy (*The Parallax View*), and 'business-as-usual' (*The Towering Inferno* and *The Conversation*). And yet, the best American films — now, as always — are political in the humanist sense, such as *Dog Day Afternoon*, *One Flew Over the Cuckoo's Nest*, and *A Woman Under the Influence* — three outstanding Hollywood products, which will be playing first-run theatres in Athens this month.

TELEVISION in the United States has also been growing bolder in recent years. Americans have lately seen excellent dramatizations of important political trials ('Catonsville Nine', 'Chicago Seven', and others), as well as numerous documentaries about big business scandals, Defense Depart-

1975 ACADEMY AWARD NOMINATIONS

For the record, here is a list of Nominees in the major categories:

Best Picture of the Year

Barry Lyndon, *Dog Day Afternoon*, *Jaws*, *Nashville*, *One Flew Over the Cuckoo's Nest*

Best Foreign-Language Film

Dersu Uzala (U.S.S.R.); *Land of Promise* (Poland); *Letters from Marusia* (Mexico); *Sandakan No. 8* (Japan); *Scent of a Woman* (Italy).

Best Director

Federico Fellini, *Amarcord*; Stanley Kubrick, *Barry Lyndon*; Sidney Lumet, *Dog Day Afternoon*; Robert Altman, *Nashville*; Milos Forman, *One Flew Over the Cuckoo's Nest*.

Best Actor

Walter Matthau, *The Sunshine Boys*; Jack Nicholson, *One Flew Over the Cuckoo's Nest*; Maximilian Schell, *The Man in the Glass Booth*; James Whitmore, *Give 'em Hell, Harry*.

Best Actress

Isabelle Adjani, *The Story of Adele H.*; Ann-Margret, *Tommy*; Louise Fletcher, *One Flew Over the Cuckoo's Nest*; Glenda Jackson, *Hedda*; Carol Kane, *Hester Street*.

Best Original Screenplay

Amarcord, *And Now My Love*, *Dog Day Afternoon*, *Lies My Father Told Me*, *Shampoo*.

Best Adapted Screenplay

Barry Lyndon, *The Man Who Would Be King*, *Scent of a Woman*, *The Sunshine Boys*, *One Flew Over the Cuckoo's Nest*.

ment propaganda, the plight of migrant farm workers, and outrageous profits made by some organized religions in America. Unfortunately, foreign audiences get little opportunity to see such American television presentations, but Athenian audiences will have a chance this month to see one excellent documentary called *The Unquiet Death of Julius and Ethel Rosenberg*.

In the wake of recent Watergate-CIA-FBI investigations, there has been a renewed effort in the United States to reopen the case of Julius and Ethel Rosenberg — the couple who were executed in 1953 for allegedly passing the secret of the atom bomb to the Russians. This film was produced last year in Washington for the Public Broadcasting Service (a network partially funded by federal grants), and presents some startling evidence to suggest that the Rosenbergs may have been victims of the same kind of political foul play that has been making headlines since the Watergate affair.

The film will be shown daily at the Studio Cinema, along with four other documentaries — all made by Americans about America. (See listings for further details.)

GERALD HERMAN

George Giannaris
AMERICADOMINA
 Pleias, Athens, 80 pages, 130 Drs.

Although the cover and title page proclaim this to be a book by George Giannaris, the page after that, and a mimeographed sheet which accompanies the book, describes it as indeed it is: a joint effort by poet, calligrapher, painter, sculptor, and musician. The poems, in English, are by Giannaris who at the age of twenty, left Greece to study in the United States, taught modern Greek language and literature at Queens College and Fordham University for some years, then turned his back on 'Americadomina' and returned to his racial roots. 'Americadomina' is a word coined to express the oppressive dominance of the United States throughout the world, its CIA interference, its support of tyrannical governments if they side with American interests, its involvement in the Viet Nam War, the massacre at My Lai.

The poems are sincere, simple, hard-hitting; the diagnosis is bleak, although light does break on the far horizon. Man is a savage animal surrounded by wolves; Charon reigns supreme, 'his own man and free/unrivalled and honest in his actions'. Artists are accused of being unconcerned with social problems: 'What the hell do your gods want with lightning-rods / if they do not throw them / for the corrections of man's wrongs on earth?' Hunger is our common feature; our hopes, our dreams are 'Uncompetitive in a garden unrecommended'. The duty

*The actor at his best does not imitate;
 having seen with clarity and assurance all possibilities
 anguish causes him to revolt
 in his flight to stardom.
 In his solitude the actor does not play possum.*

*The actor at his best does not profess
 for he has lived out all his hopes
 and balanced on the air maskless
 he competes with the inaction
 of the miming antagonistic death.*

The actor has lived out all his possibilities.

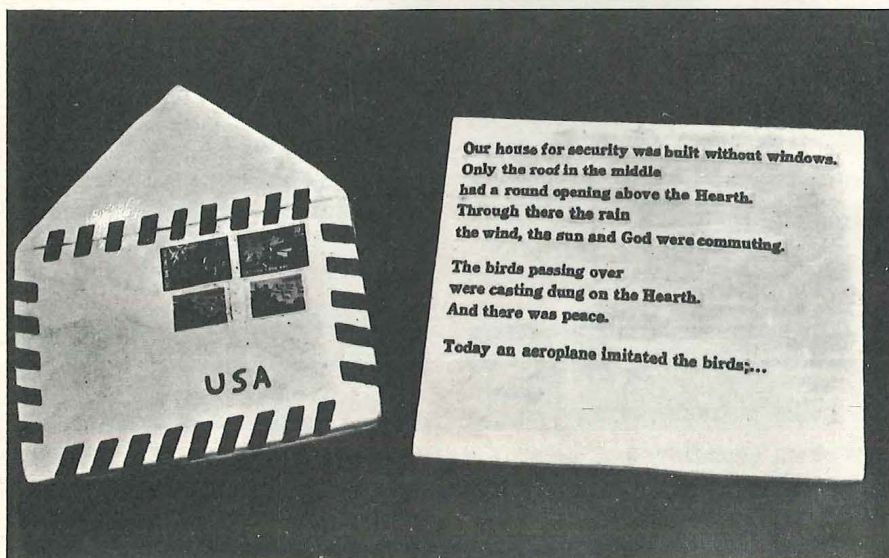
of the poet is to resurrect those who died a violent death and that of the free man to come to the aid of all besieged. One must resist wretchedness and misery 'with a joyful awareness' and bring hope to those in despair. In a limitless, invisible Garden of Eden we precariously balance on a tightrope and cannot see our way out of the impasse. But the book ends with a call to Eve to arise again and build a new Paradise. The sincerity, the anguish, the hope gives these poems their strength, marred only here and there by a few clichés: 'eternal value of life', 'the stream of eternal darkness.'

The book has been beautifully published by Pleias. Although thin, it is large enough, almost eight by twelve inches, to give Miss Leslie English ample scope to trace out the poems in an

exquisite calligraphy. The ink washes by the late Jack Rabinowitz spread on nineteen full pages like Rorschach ink blots as anguished and expressive as the poems, revealing to each reader his own emotional and intellectual factors. The single 'sculpture' by Yiannis Jordanides is the photographic reproduction of a bas-relief in ceramics of an envelope and sheet of paper containing one of the poems, 'Unfinished Letter of a Vietnamese Boy'. The music is the score by Mikis Theodorakis (Giannaris has published a book *Mikis Theodorakis, Music and Social Change*, Praeger, New York, 1972) to a poem 'Onto the Seashore'.

Altogether this is a very handsome production, the fruit of a collective effort by artists of several nationalities. The mimeographed statement by Giannaris sums up their intentions, so aptly fulfilled: 'The book calls upon artists to join forces, to stand up together against organized commercial, political and aesthetic barriers and destructive individuals as well. No syndication is suggested here, but rather an understanding of one another's inspiring forces and independent creativity in order to offer artistically and technically uplifting works. Finally, it suggests to comparatists a hopeful exit from their confusion.' Hope and despair intermingle in this book; Giannaris's motto may very well be Odysseus's declaration in Kazantzakis's *Odyssey*: 'But I hold Death like a black banner and march on!'

— KIMON FRIAR



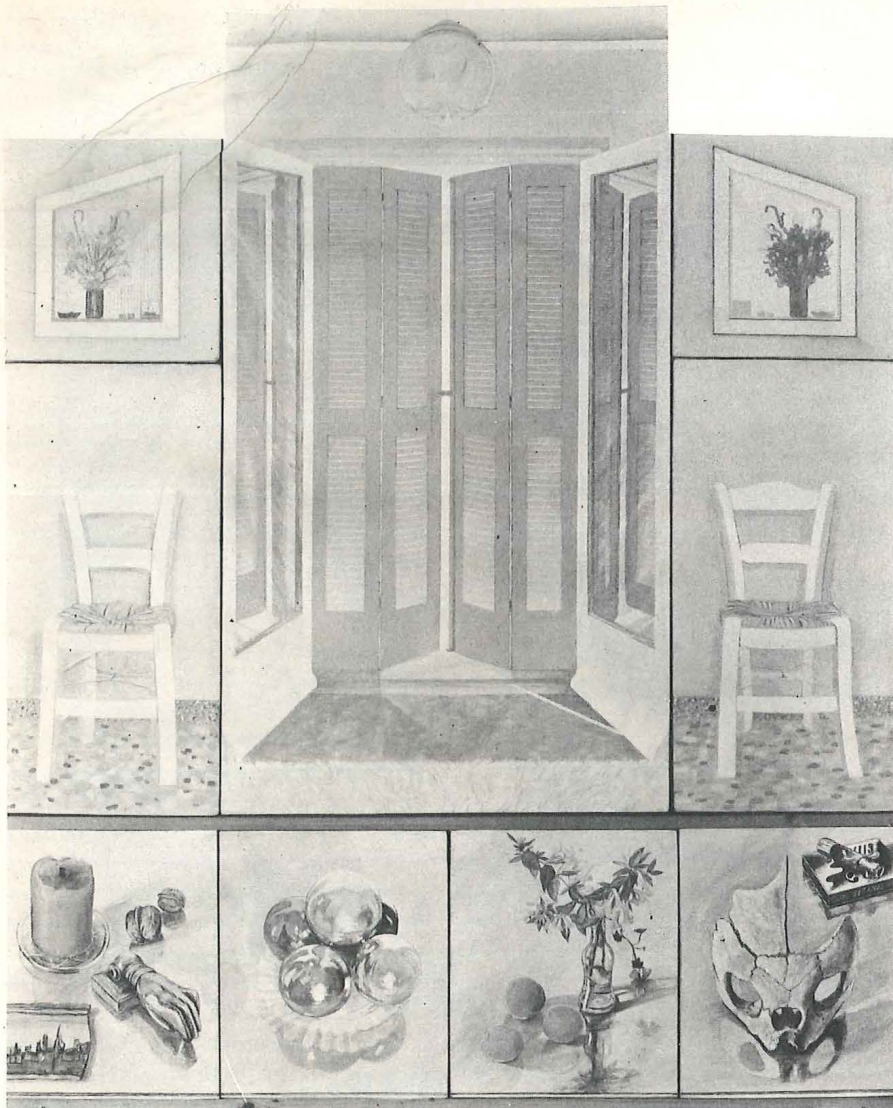


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'Altar-piece: Room with Closed Shutters' by Hilary Adair.

art

Hilary Adair At the British Council

THE current exhibition of paintings, drawings and prints at the British Council is Hilary Adair's third one-woman show in Athens. The English artist has lived and worked in Greece since 1971. Trained as a painter and print-maker in Brighton at St. Martin's, she taught and lectured at various Fine Arts schools in England before devoting herself entirely to her own painting in 1971.

Acrylic, which she prefers as a medium because it does not have a pasty texture, is applied to canvas and plexiglass. Drawn from the full colour spectrum (save for black and brown), the clear, translucent, almost-bleached tones include within the limpid spectrum patches of bright, 'shocking'

colour. Adair's work is figurative and realistic; her subject matter revolves around her environment and her immediate private and personal surroundings. Hilary Adair lives in Kastella and most of the paintings either depict scenes of the urban Piraeus landscape as viewed from her studio window at various times of the day, or portray intimate glimpses of the interior of her studio. Many of her paintings recall the sense of intimacy and tranquility found in the works of the Nabis painters such as Bonnard and Vuillard, particularly 'Diptych: Studio Interior' which is a composition of flat patterning over the entire canvas surface which denies perspective as did the turn of the century works of Les Nabis. Adair's

colours, however, are paler, the light more shimmering. She basically is not concerned with perspective. All activity and objects crucial to the paintings' compositions are in the foreground. Major focus is on window frames, doors, or shutters which are represented with startling reality. Her strongest and most convincing compositions are those in which perspective and depth have been omitted. Adair is neither preoccupied with expressing social commentary concerning her surroundings, nor is she selective in her choice of subject matter; she paints her immediate surroundings because her interest lies in transferring the impact of her environment and her day-to-day visual experiences to canvas.

Major recurring themes are time, reality and illusion. Time is closely allied with light. Some canvases suggest almost literally the passing of time; the same scene is painted repeatedly at different times of day and therefore in different light as in the triptychs 'View from Sitting-room at Dawn', at 'Mid-day', and in 'Afternoon'. Adair is at her best, however, when she evokes time subtly by the inclusion of transient objects — the ephemeral, fragile and destructible such as fruit, flowers, glass objects and, at times, even skulls. All the more because of the mundane subjects, her paintings carry a marvellous quality of calmness and privacy, the lingering of tranquil, personal moments insisting on their own continuation, and projecting into infinity. We are completely persuaded about the continued existence of these objects in the paintings even after we have transferred our glance elsewhere.

The marginal threshold between reality and illusion is expertly treated by Adair through the unique use of plexiglass, and canvases which have moving parts. Many of the paintings are large, in diptych and triptych forms, with moving parts that may be opened and closed. Plexiglass allows for a play of reflections introducing a sense of uncertainty as to the bounds of the painting. It is a means of breaking away from the limits of the conventional rectangular canvas. The sense of illusion is suspended and sustained due to the distortion of reflections on the glass surface. For instance, in 'Triptych: Studio Window I', the use of plexiglass and moving parts give a stronger sense of reality to the paintings but coincidentally add to the illusion and confusion of the moment. It is left to the spectator to pause, sort out and restore order to these apparent contradictions.

— CATHERINE CAFOPOULOS

KOSMOS

FEBRUARY 22:

The only bridge which connects Evvia to the mainland is in danger of collapse, engineers inform the Ministry of Public Works. Completed in 1962, the horizontally-sliding drawbridge has deteriorated due to a total lack of maintenance and spare parts. Motorists from the mainland pay a ten-drachma toll to cross it.

FEBRUARY 25:

Restoration begins on the ancient theatre at Megalopolis in central Peloponissos. It is among the one-hundred-and-fifty restorations of ancient monuments presently in the works.

There would appear to be no threat of a water shortage in Athens this year. The level of the Marathon Reservoir has already surpassed those of recent years on the same date.

FEBRUARY 26:

In the last fifteen months Parliament has debated 4,577 specific issues. The enthusiastic statistician who made up this list, however, did not record how many had been solved — or shelved.

The Ministry of Transportation begins to install new automatic ticket machines on public transport. The four thousand ticket collectors affected will be absorbed into other transport jobs.

FEBRUARY 27:

Telly 'Kojak' Savalas is a leading celebrity at a reception following the *vernissage* of paintings by his mother, Christina Savalas.

FEBRUARY 28:

The Ministry of Public Finance announces that customs officials uncover large caches of luxury items smuggled in from abroad. Storage houses in Athens have been discovered filled with mink coats, black caviar, perfumes, soaps, vintage French wines and — less easy to hide — a number of Porsches, Alfa Romeos and Cadillacs.

FEBRUARY 29:

The celebrated icon of Moni Vlatadon, a monastery in Thessaloniki, is stolen. Considered the best preserved fifteenth-century representation of the Virgin, it was brought over by refugees from Asia Minor in 1922.

The statue of the politically-controversial, fifth-century B.C. statesman, Themistokles (who opted for the other side after the Persian Wars) is unveiled in Piraeus. Executed by the equally politically-controversial sculp-

tor Nikolas (whose idealised portrait of Hitler caused a furor during the war), it is four metres high standing on a four-metre pedestal and is located beside the Main Port.

MARCH 1:

Thirteen hundred private schools in Greece close as 6,000 teachers go on strike demanding tenure.

MARCH 3:

Authorities on Rhodes are searching for an appropriate site for the Hotel of the Stars. This deluxe camping project of The National Tourist Office will cater for knapsack-carrying tourists who desire non-camping comforts.

MARCH 5:

With one drachma and a precisely-timed karate chop on the public red telephones, you can call friends and relatives in any part of the world. This recently discovered method is becoming well-known, judging from the long lines queuing up in front of these coin telephones.

The Organization of Greek Handicrafts inaugurates an exhibition in memory of Angeliki Hadzimihali, at its

exhibition hall on Mitropoleos Street. Ms. Hadzimihali, who died ten years ago, devoted her life to the study of Greek Popular Art.

Nine Argolid beekeepers begin a hunger strike outside the Ministry of Agriculture. They claim that one-third of their swarms have died due to insecticides distributed by the Ministry to orange growers in the vicinity.

MARCH 7:

The Greek Railroad Authority is trying to raise money to establish a museum of old train carriages. Among interesting items now lying abandoned at various sites are Sulta Abdul Hamid's private train, an 1891 rack-railway wagon, several nineteenth-century steam engines, King George I's royal wagon constructed in 1883, and several open summer excursion carriages constructed at the turn of the century for the Piraeus-Kifissia line.

MARCH 8:

Clean Monday — the country's most popular Moveable Fast — is celebrated as half a million Athenians take to the hills or the seashore. Most of those who



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remain fly kites in the traditional areas of Philopappou Hill and the Temple of Olympian Zeus.

MARCH 9:

The March 8 International Day of the Woman is celebrated, one day late, at the Athens Cultural Centre and is attended by members of many local organizations. The day commemorates the one-hundred-and-nineteenth anniversary of the first woman's strike in New York when weavers took to the streets.

Industrialist and banker Stratis Andreadis returns to Athens after an absence of some months during which the Government, by emergency decree, placed Commissioners in three of the banks he controls to examine evidence of alleged infractions of rules. The Government's public statement on its findings has been postponed a number of times.

MARCH 10:

Musician Yannis Markopoulos wins the French Academy's annual 'Charles Cross' for his record 'Rizitika', based on traditional Cretan folk music.

Ilias Politis, director of the Central Blood Bank of the Piraeus General Hospital, commits suicide shortly after seven children, following transfusions, die of Mediterranean anaemia. Dr. Politis, highly esteemed in the medical world, was in no way involved in the incident but is believed to have taken his life in a state of depression caused by the deaths.

Ear-biting incidents are on the increase. Marinos Tsingoinis, owner of a taverna in Iraklion, chews the ear of a drunken client during a quarrel. Two weeks earlier the referee at a soccer game lost part of his ear when he was assaulted by the irate followers of the losing team.

MARCH 11:

Disgruntled Maroussi housewife, Eleni Kostarelou posts herself in front of Parliament with a placard proclaiming her plight. Last December she received a telephone bill for 167,000 drachmas. A complaint to the telephone company produced the reply that indeed a mistake had been made and that the bill should have been 220,000 drachmas. Even though her telephone was disconnected for non-payment, Mrs. Kostarelou claims, she continued to receive monthly bills which now total close to one million drachmas.

MARCH 12:

The Hellenic Society for the Protection of Animals installs an emergency number, 346-0360, to speed aid to our ailing four-legged friends.

Sokrates Theoharidis, a car dealer from Kavalla who recently bought a second-hand American-made model at an auction, finds thirty-five little packets of top-quality hashish in the chassis. Authorities are trying to locate the former owner of the abandoned car.

Members of the Athens State Orchestra go on strike to protest the Ministry of Culture's delay in officially appointing the new director-designate, Manos Hadzidakis.

Menelaos Loudemis, a well-known writer who has lived in exile in Rumania for eighteen years, returns to Greece. The ailing author is accompanied by his doctor to help him in his highly emotional return:

MARCH 13:

Jacqueline Onassis and Christina Onassis Andreadis stop briefly in Athens on their way to the island of Skorpis to attend a memorial service for their late husband and father, Aristotle Onassis.

MARCH 16:

The six-story concrete frame of an unfinished building collapses suddenly on Sina Street opposite the French Academy. The only victim is a car parked beneath it.

MARCH 18:

The remains of Dimitrios Yorgiadis, a wealthy lawyer, are discovered in his three-story house near Platia Vathis. Although he probably died over a year ago, his relatives expressed their concern to the police only a few days ago. Mr. Yorgiadis is believed to have willed his fortune to the State.

MARCH 19:

Five tons of pork unsuitable for human consumption and stored in a chicken-food factory are found at various pork counters in the Piraeus Central Market.

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VIEWPOINT

A DIABOLIC contraption acquired by the Suburban Traffic Police was recently shown over both television networks. The purpose of this publicity was not so much to enlighten the public as to intimidate it. Combining a radar system and a camera, the new equipment tracks automobiles exceeding the speed limit, records the exact time and place of violations, and photographs the offending vehicles for posterity. The consequences are inescapable. Upon receipt of a summons, the owner of the vehicle has a choice of paying the fine immediately, or of going to court where he is certain to be convicted in the face of the irrefutable evidence.

This 'new' system recalls older, premechanized days when the traffic police lurked out of sight behind the oleander bushes on Syngrou Avenue and jotted down the license numbers of cars which seemed to be speeding. During the dictatorship, closed-circuit television cameras were placed at five or six central points in Athens. (The wise and cynical suggested that the bird's-eye view they provided of central Athens monitored the population as well as the traffic and it must be admitted that it never seemed to have much effect on the latter.) Now we have progressed to radar.

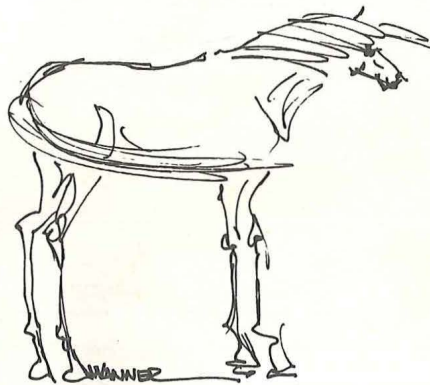
Of course, this type of police supervision will not eradicate anarchy on the roads, which is only a symptom of the root of the problem: buying and owning a car in Greece.

Having succumbed to pressure from his wife, son, relatives and neighbours, the Greek Citizen decides to take the Great Leap. The first shock comes when he discovers that he may have to sell an apartment or liquidate other assets in order to raise the sum necessary to make the purchase. To retreat at this stage would invite the scorn of his family, neighbours, etc. If he is wise, he does not give another thought to cost and resigns himself to his fate. If he is a masochist, however, he will begin to dwell on it, make inquiries, and arrive at the conclusion that he is the Victim of a Conspiracy. He will immediately ascertain that he will be paying the highest price and the heaviest circulation tax of any citizen in Europe, and on top of that, he will be fuelling his car with the most expensive and poorest quality petrol in the world.

The actual cost of a car, including taxes, is basically determined by the

engine horsepower. The volume of an engine is expressed in cubic centimetres and the taxable horsepower is determined from this. The Alfa Romeo Alfesud, for example, has an engine of 1,186 cc and a taxable horsepower of eight, while the Mini 850 has an engine of 848 cc and a taxable horsepower of six. Obviously, the greater the taxable horsepower of a car, the more expensive it is initially and the greater the circulation taxes it incurs each year.

First comes the Import Tax, popularly referred to as the 'extortion' tax. Introduced in 1950, the introductory



report to its legislation described this tax as a 'temporary' measure. Its purpose was to raise funds for the relief of refugees from Northern Ipiros, the disputed area held by Albania. (It is still popularly referred to as the Frederiki Tax because it was at one time disbursed through the former monarch's charitable organizations.) In the intervening years, however, this original purpose has been all but lost from sight — but not the tax, which involves a significant sum ranging from 29,000 Drs. (about \$1,000) to 150,000 Drs. (about \$5,000) which one coughs up, 'once and for all', at the time of purchase.

But this year things are changing — inevitably for the worse. Whenever reserves of the Public Treasury are reduced, or funds are required to meet immediate expenses, the car owner is called upon to empty his pockets. The import tax has now been increased by twenty-five percent, a staggering amount by any reckoning. Imagine such an increase on the price of cigarettes or wine. (In 1976 cigarettes increased by one drachma, approximately ten percent.)

By contrast, in Spain, where the duties on imported cars are as impressive as in Greece, the situation is a little different. The Spaniard who purchases a foreign-made car must pay heavily for his preference, but he has an alternative. Seat, an affiliate of Fiat, and Innocenti, an affiliate of British Leyland, both operate factories in Spain producing automobiles. It is not unreasonable that the Spaniard wishing for something 'different' should be heavily taxed. Here in Greece, however, we have no domestically produced alternative.

The final price tag on cars in Greece is determined by the following costs: the factory price, the dealer's profit, transportation costs, import duties and the license plate tax. (About a year ago, incidentally, the Minister of Commerce formed a special committee to investigate the dealers' profits which some believed were excessive. Nothing further has been heard.)

After the car has been bought, the owner must then look forward to paying the circulation tax each year. It, too, is the highest in Europe. (It includes a charmingly modest but cheeky four-hundred and sixty drachma 'parking' tax which Athenians must pay even though parking space in the city is unavailable — even on top of Mount Lykavittos.) For a Mini, with a horsepower of six, the annual tax is 5,000 drachmas. This amount applies to small cars up to 1,100 cc. As the cubic

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Curiosity prompted two *Athenian* staff members to 'consider the purchase' of a new automobile. They chose low, medium and high priced makes and collected duty-free and non-duty-free figures. Prices are subject to standard bargaining and are bound to vary; nevertheless, they were able to glean some comparative figures. (Keep in mind that the Duty-Free Price quoted has a dealer-profit-margin built in, and the Greek Market Price includes this as well as the import tax and a license plate charge.)

MODEL	DUTY-FREE PRICES QUOTED	GREEK MARKET PRICES QUOTED
Mini 1000	88,515 Drs. (\$2,529)	199,600 Drs. (\$5,700)
Fiat 131	155,575 Drs. (\$4,445)	375,000 Drs. (\$10,714)
Jaguar XJ6 (Series Two)	441,350 Drs. (\$12,610)	1,200,000 Drs. (\$34,285)

centimetres increase, the amount of the circulation tax climbs skyward. (There are some reductions, however, for cars more than five years old.)

The State, however, evidently did not consider the amount paid by the private individual to the Internal Revenue every year sufficient. Thus, as of this year, it will impose yet another 'poll-tax'. The owner of a private car will be paying an extra five-hundred drachmas toward the 'professional drivers' union and, in particular, toward their pension fund. The members of this organization are those who support themselves driving trucks, taxis, buses and other vehicles. Our average citizen may not readily grasp why he is

expected to support these funds, but he will have to pay it nevertheless.

Finally, having completed his purchase, paid the various duties and taxes and devoted countless days to unraveling red tape, the Greek citizen may venture forth with his precious possession. He will warn his passengers to close the doors gently and to be careful not to scratch the paint. His mother will have crocheted a pillow which will sit proudly in the back window. When he parks his car, he may even go to the trouble of wrapping it in a huge cloth covering to protect it from dust or other injuries.

None of these precautions, however, will protect his investment from the

'professional drivers' whose fund he has been enlisted to support. The truck drivers will come hurtling toward him on the wrong side of the road and ease him off the highways and into the gutters. The bus drivers will pull out in front of him without warning and carry off his fenders. And the taxi drivers, in addition to heaping verbal abuse on him, will consider his precious investment a moving target to be eliminated from the streets at all cost. This is only the beginning of the story...

—TAKIS PROKAS

(This is the first in a series of articles on the pleasures of car ownership.)

pikilia

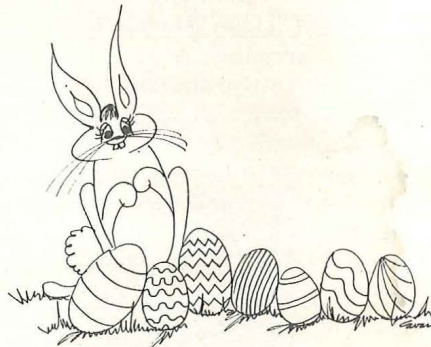
ON THE LAMB

EVERY DAY is lamb time in Greece but Easter is the only time during the year when most people eat little else. The sacrifice of a lamb or kid is certainly a religious tradition which predates the advent of Christianity. At Greek Easter, this ritual again becomes real. The adventurous visitor to this country, or one wishing to experience all the symbolism of the Paschal lamb, should visit Platia Psirri on Good Friday when the Naxian shepherds bring in their flocks to be slaughtered.

If you have Greek friends, or have even just met one a minute before, you are almost certain to be invited to a true Easter meal. It begins with a soup, *mageritsa*, which breaks the fast after the Resurrection on Saturday. This is an egg and lemon soup which, for this occasion, is made with the carefully cleaned head and innards of lamb which produce a rich broth. To this is added large quantities of various herbs and spring onions, rice and the egg and lemon mixture. (It must be prepared with care and, when it is, it is delicious; when it is not, it is dreadful.) On Sunday morning the lamb is usually roasted over a charcoal fire out-of-doors.

You should not feel that you must prepare lamb on the spit, however, and a whole lamb may be too much for your family. The following recipes, while uncanonical, are tasty substitutes for the traditional fare and can be used all year long.

Milk-fed lamb — that is, those that have not been weaned — are preferred for Easter, but butchers may try to pass off yearlings as spring lamb. One indication of the quality of the lamb is the whiteness of the fat which should be



firm and abundant, especially around the kidneys which is why it is usually left attached by the butcher, so that you can see it.

Fresh lamb is not sold for about the last two weeks of Lent so that it will be plentiful for Easter. (When available, frozen lamb is imported from New Zealand or Australia. Among its advantages are that you can buy the cut you want, and it is less fatty.)

Here in Greece the favourite basting for roast lamb is lemon juice, olive oil and oregano and — for variety —

oregano, lemon juice and olive oil. In a popular variation it is roasted, wrapped in several layers of wax paper or aluminum foil. In this case, tiny incisions are made in the meat which are then stuffed with cloves of garlic and strips of *kaseri* cheese, and rubbed with lemon, salt and pepper before wrapping.

LAMB WITH RED WINE

1 kilo of lamb (boned leg of lamb is excellent for this)
1 bottle of dry red wine
3 cloves of garlic
1 teaspoon of pepper
1 or 2 pinches of hot pepper
1 teaspoon of sugar
1 tablespoon rosemary
1 teaspoon thyme
1 or 2 bay leaves

2 cloves
3 large onions
olive oil
1/4 kg. tiny onions
1 cup chopped parsley
salt and pepper

Cut the lamb into small cubes and place in a large bowl. Add three cloves of garlic (peeled), ground black pepper, hot pepper, sugar, rosemary, bay leaves, thyme, and enough wine to cover. Stir, cover, and refrigerate for a day or over night. (If using mutton, marinate it for at least *two* days.) Bring to room temperature before cooking. Wipe the meat dry. Set aside the marinade (but remove the garlic). Mince the onions and the remaining garlic cloves. Saute in olive oil until translucent. Add the meat and saute until browned. Add the marinade and stir. (There should be enough marinade to half cover.) Season

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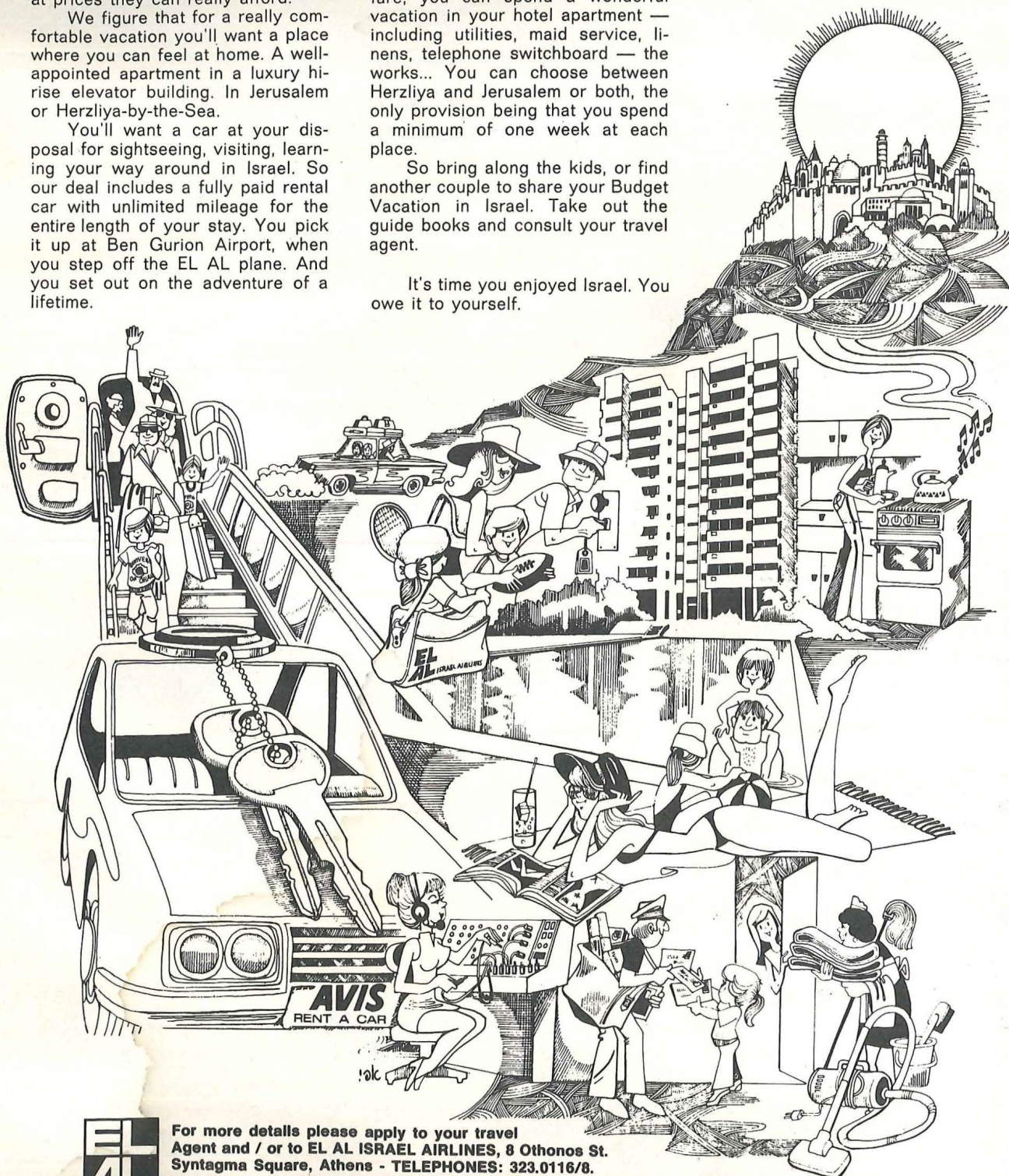
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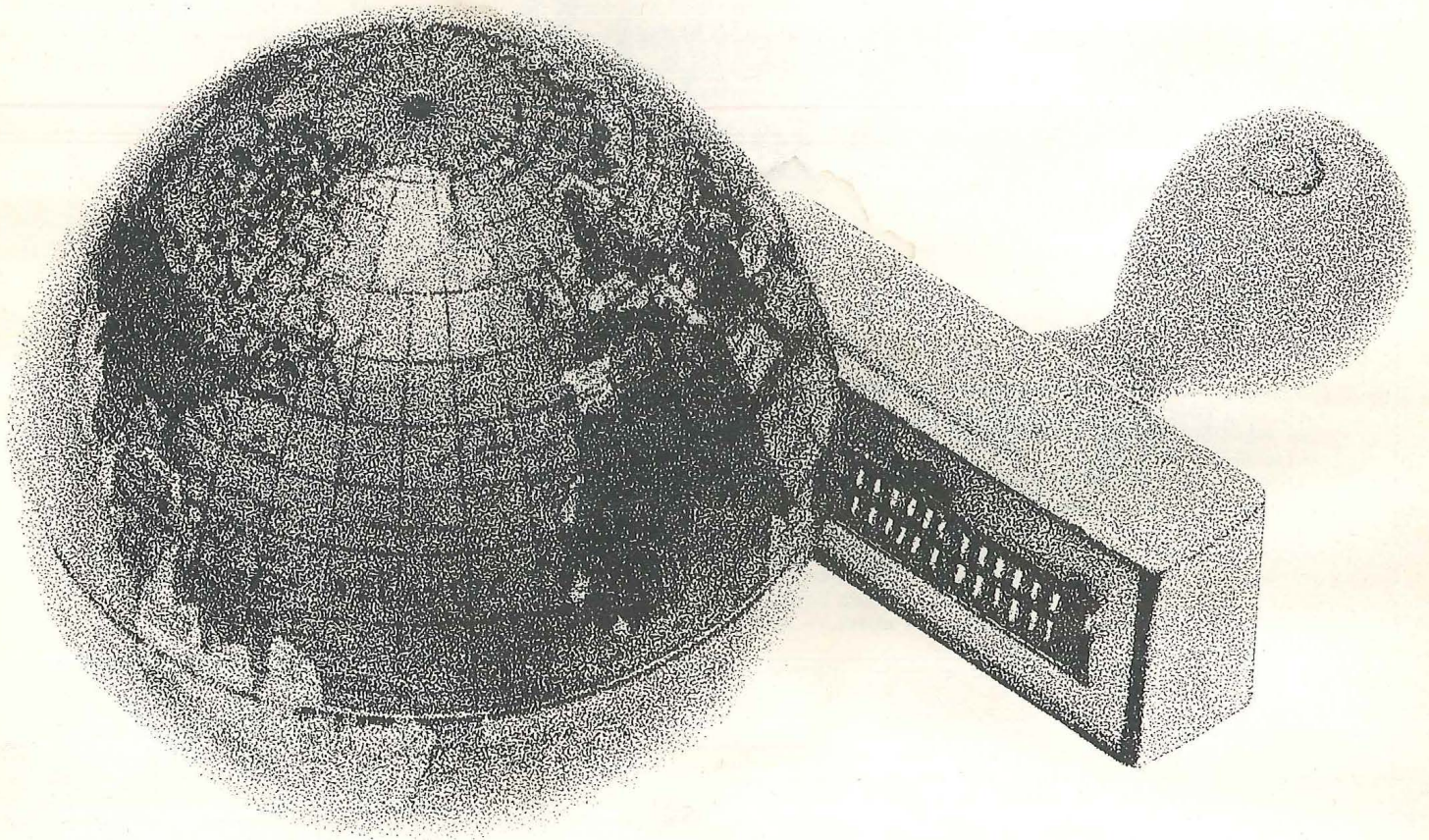
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A few terms for lamb (*arni*) and other lamb-like creatures:

Arni (or *arnaki*) *tou galaktos* — This is baby lamb which has been milk fed only. It is meant to be the very best.

Provio — This is mutton and is more strongly flavoured than lamb. Many people do not like it at all, but it can be nice in either (very long-cooked) stews or spicy curries.

Katsiki (or *katsikaki*) — Kid or baby goat. It should be treated the same way as lamb but is said by aficionados to have more character.

Gida — Goat. For comments see *provio*.

with salt, bring to a boil, cover and simmer gently for about one hour. Check the seasoning, add the chopped parsley and the onions which have been peeled and cook for twenty minutes. Serve over rice.

ROAST LAMB VANDERPOOL

1 leg of lamb of 2-2 1/2 kg. Be sure you know how big your oven is. If the leg appears too long to fit, the butcher will gladly cut off the shank bone for you.

Marinade:

4 tablespoons olive oil
4 tablespoons soy sauce
1 tablespoon salt
1 teaspoon ground black pepper
1 heaping teaspoon oregano
1 tablespoon rosemary
1 teaspoon marjoram
1 teaspoon ground ginger
1 or 2 crushed bay leaves

Remove the papery skin and all the fat you can from the leg of lamb. (Many claim that you must leave the fat on to ensure juiciness. They just do not know how to cook it.) Carefully rub the lamb with the marinade. Allow it to stand at least overnight in the refrigerator. (If using frozen lamb, allow it to *fully* defrost before marinating.) Bring to room temperature before roasting and cook in a pre-heated 450 F (225 C) oven. Reduce the temperature immediately to 375 F (190 C) and cook for no more than eighteen minutes per half kilo. A two-kilo leg (*booti*) should be checked after one hour; it may well be done by then. Do not overcook. Let it rest for fifteen minutes before carving.

LAMB WITH FRUIT

1 kilo lamb
2 large onions
Salt
Black pepper
Pinch or two of hot pepper
1/2 teaspoon ground ginger
1 cup chopped parsley
4 large apples

Cut the lamb into small pieces. Mince the onions finely. Place together in a large saucepan and add enough water to almost cover. Season with salt and pepper, the chopped parsley, ginger, and a good pinch or two of hot pepper. Bring to a boil, cover. Simmer for about one hour. Peel and core your

apples (you may also make this with peaches, quince, or sour cherries), slice, and add to the stew. (For a richer stew, first saute the fruit in butter.) Cook for another fifteen minutes and serve with rice or *pligouri*.

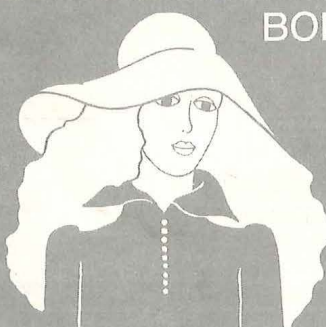
LAMB WITH ONION SAUCE

1 kilo lamb
8-10 medium to large onions
1 clove of garlic, chopped
4 cloves of garlic, crushed
Salt
Black pepper
Ginger
1 hot pepper

After removing the fat and skin, cut the lamb into small cubes. Sprinkle with salt, black pepper and ground ginger. Let stand for a few hours. Mince the

onions and one clove of garlic, and saute together in a large covered pan until translucent, but not brown. Add the lamb and continue to saute till the lamb has browned. Place the hot pepper in the middle of the pan. Sprinkle with crushed garlic and pour in about one-half cup of water. Bring to a boil and simmer for about one minute. Cover and continue to simmer at the lowest temperature for one hour adding more liquid if necessary. The onions should dissolve into a thick sauce. Adjust the seasoning to taste and cook for another ten to fifteen minutes. Serve with rice, *pligouri*, or potatoes, or over toast.

—ALAN WALKER




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GRAB BAG

● Statistics show that most rabbits and baby chicks given to children as traditional EASTER PRESENTS die within a few days or weeks from neglect or ignorance of how to care for them. So this year please give candy ones.

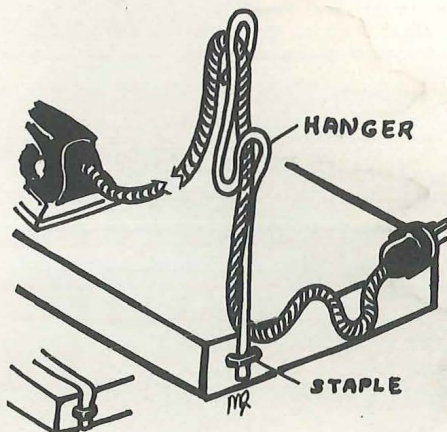
● Now that the growing season has started, scatter a little BIRDSEED in a shallow bowl and let your pets nibble their own salad instead of your garden plants.

● When you get around to closets during Spring Housecleaning, you may find that your clamp-type skirt and trouser HANGERS are not holding well. Replace the felt stripping with new self-adhesive weatherstripping usually used on windows and your hangers will work better than ever.

● On porcelain finishes, STAINS in awkward places such as the sloping sides of basins and lavatory bowls can usually be removed by the following method: Place strips of tissue over the stains, saturate them with chlorine bleach, press firmly in place, and let stand for several hours. The bleach will be kept in place long enough to do its job and not run off the curved surface. Also the finish will not be ruined by abrasive scouring powder.

● If you have ever fussed over clothes being mussed because of the IRON CORD dragging over them, then this month's things-to-do with a wire clotheshanger is for you. It's very

simple, as the drawing shows. Straighten a hanger and cut off about sixty centimetres. At one end form a small loop through which you will drive one of those staples used for electric wiring. In the middle, fashion another loop as shown, and bend the other end over so that it will hold the cord when it is



passed through. When the ironing board is in use, bend the device straight up. To put the board away, simply bend it down. This works just as well as the more expensive models we've seen elsewhere.

● Did you know that all cooking ingredients should be used at room TEMPERATURE and that a prepared dish should rest about ten minutes before being served? Roasts and poultry should rest about twenty minutes in their own juice before being carved. However, the food should be kept hot — which is why good cooks serve food on warm plates.

THE HOME HANDYMAN

● Spring usually brings PAINTING CHORES along with the first flowers so here are a few helpful ideas for those with a paintbrush. Rubberbased paint (plastic paint) is a good foundation for oil paint when you are in a hurry. It keeps oil paint from soaking into wood and having a dull finish where the original paint has chipped off... Before painting galvanized metal, rub it down with vinegar and the paint will adhere much better... Holes punched around the rim of a paint tin will allow the paint to drip back inside rather than down the outside of the tin... A paper plate glued to the bottom of the tin to catch drips is much better than trying to move around with sheets of paper.

● A friend of ours devised a very clever small roller for painting slats, balustrades and iron railing fences. He took an empty thread spool, cut a piece of plastic foam to fit around the spool, and glued it on. He formed a handle by bending a piece of a clothes hanger and inserting the ends in either side of the spool. He then had a miniature roller which cut in half the working time for those small jobs... Always try to save a small amount of paint for touching up later. Store in small containers, adding water (preferably bottled or boiled) to plastic paints and turpentine to oil paints to keep them from drying out. Before re-using any leftover paint, stir well and strain through an old nylon stocking to remove lumps and sediment.

—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

Local television is improving week by week and those who long ago gave up this medium should try tuning in their sets occasionally because there are some fine shows and usually a good selection of films. Program improvements notwithstanding, the networks' record for failing to draw up reliable schedules in advance remains unaffected. By late March, schedules for April were being qualified with, 'We hope they will be valid through April 3'. News broadcasts, however, do remain steady: on ERT at 7, 9, and sign-off, and on YENED at 7:30, 9:30, and sign-off. Both networks begin daily broadcasts in early afternoon, take a brief siesta, and resume at 6:30. On Sundays they are on the air continuously from 1:00 or 1:30 pm until midnight.

YENED has planned two special programs for Easter: Franz Liszt's 'The Christus', with the Rome Symphony Orchestra and Choir; and Handel's 'The Messiah', with the New Irish Chamber Orchestra. One will be shown on Holy Thursday and the other on Good Friday.

SUNDAY

ERT 1:00 Folk Songs and Dances*... 2:30 Mystery Club (combined quiz and an entertaining detective story)*... 5:00 Around the World in 80 Days (animated cartoon)... 5:30 Jungle Jim (Johnny Weissmuller)... 6:00 The Circus of the World (French)... 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 English documentary (dubbed in Greek) alternating with a children's quiz*... 6:15 Children's serial... 7:15 Lucy Show... 7:45 Music program... 10:00 Eyes on Sports*... 11:30 The Expert (detective story with Marius Goring)

MONDAY

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

YENED 1:30 Le Neveu d'Amerique (French serial)... 5:30 Untamed World: American documentary series... 7:15 Documentary... 11:30 Towards the Year 2000: American science documentary

TUESDAY

ERT 6:30 The Pink Panther (cartoon)... 7:15 Bengal Lancers... 10:30 J'Accuse will be replaced by Michel Strongoff sometime in April (French)

YENED 1:30 Le Neveu d'Amerique... 5:30 Cartoons... 6:45 Documentary... 7:15 Rhoda (American comedy series)... 10:00 Foreign film.

WEDNESDAY

ERT 6:30 Flight into Danger (children)... 7:30 Sports*... 10:00 Foreign film

YENED 1:30 Le Neveu d'Amerique... 5:30 Joe 90 (children)... 7:00 Six Million Dollar Man... 11:00 A Love Story

THURSDAY

ERT 6:30 Fairy tales*... 7:15 Protecting the Environment (English documentary)

YENED 1:30 Le Neveu d'Amerique... 5:30 Children's program... 6:15 Tourist Greece (news from EOT)*

FRIDAY

ERT 6:30 Oum The White Dolphin (to end in April)... 9:30 Kazantzakis's *Christ Recrucified* dramatized for television*... 10:30 Round Table: Interviews with prominent people*... 11:00 Foreign film (thriller).

YENED 1:30 Le Neveu d'Amerique... 5:30 Puppet Theatre... 10:30 Kojak... 11:30 Music Program*

SATURDAY

ERT 6:15 English football (soccer)... 7:30 The Secrets of the Sea (Jacques Cousteau)... 12:15 Tonight We Invite You: tour of Athenian nightspots*

YENED 1:30 Le Neveu d'Amerique... 2:15 My Good Wife (Sylvia Sims)... 2:45 The Story of Marco Polo (cartoons)... 4:00 Sports*... 7:15 Arnie: American comedy series... 7:45 Space 1999 (English science fiction)... 10:00 Film*... 12:15 International music program.

radio

NATIONAL BROADCAST COMPANY — ERT

Major program changes over the last few months have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (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 April) 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); 11 a.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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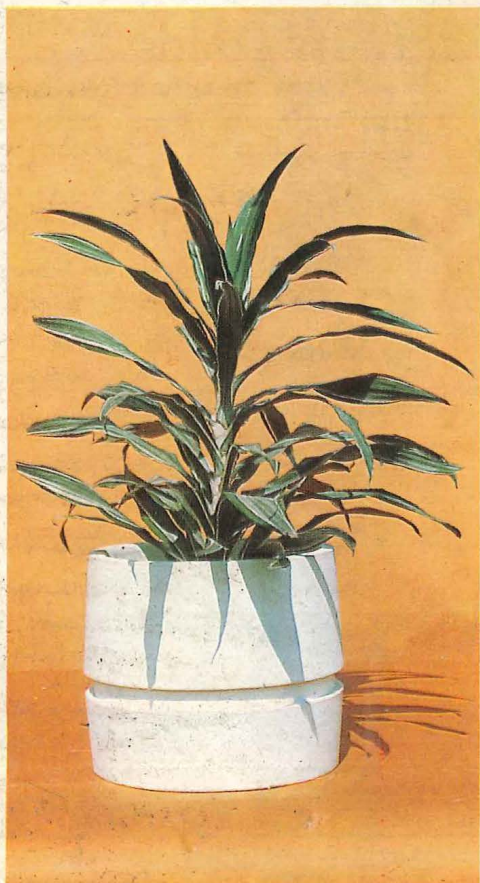
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