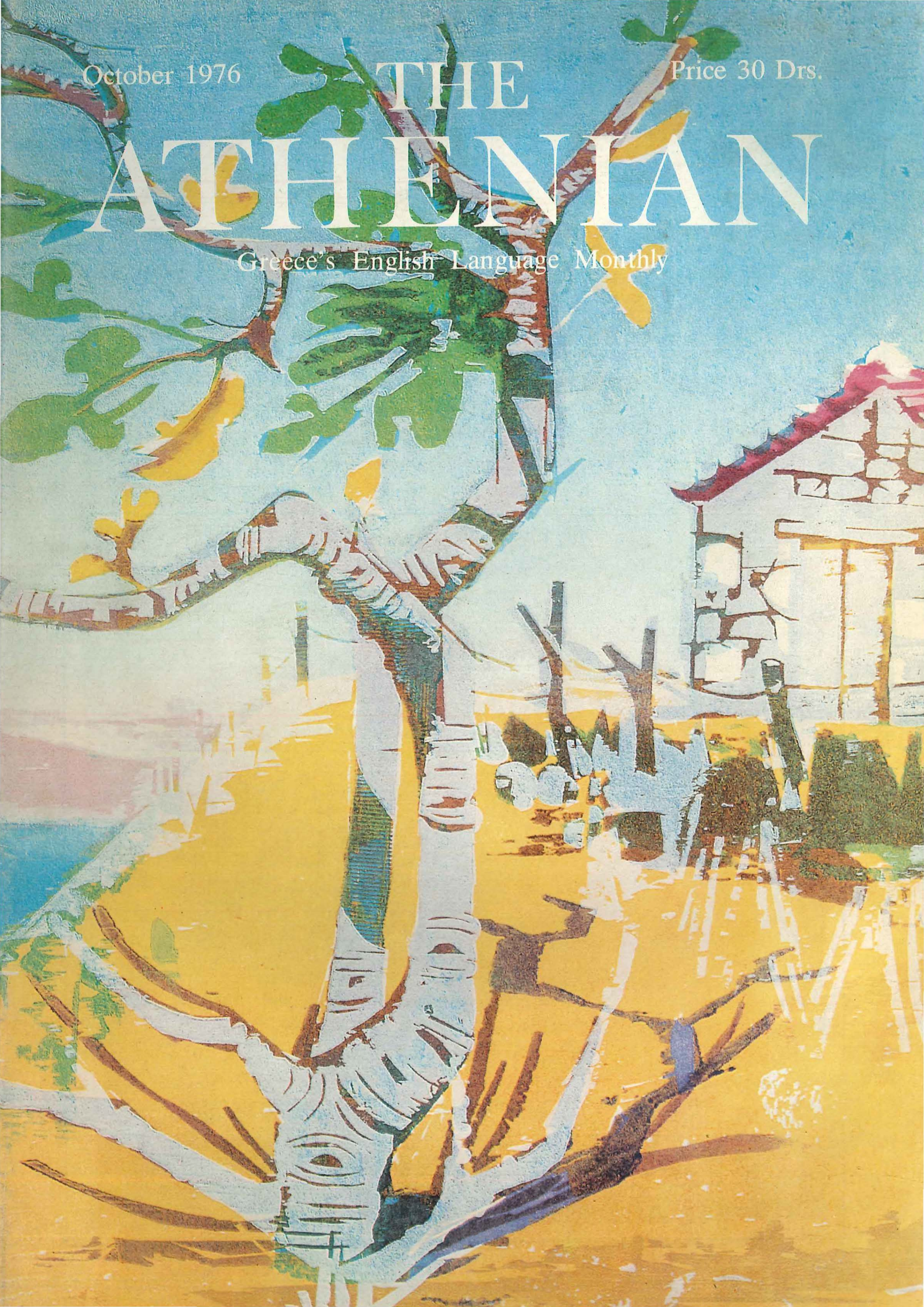


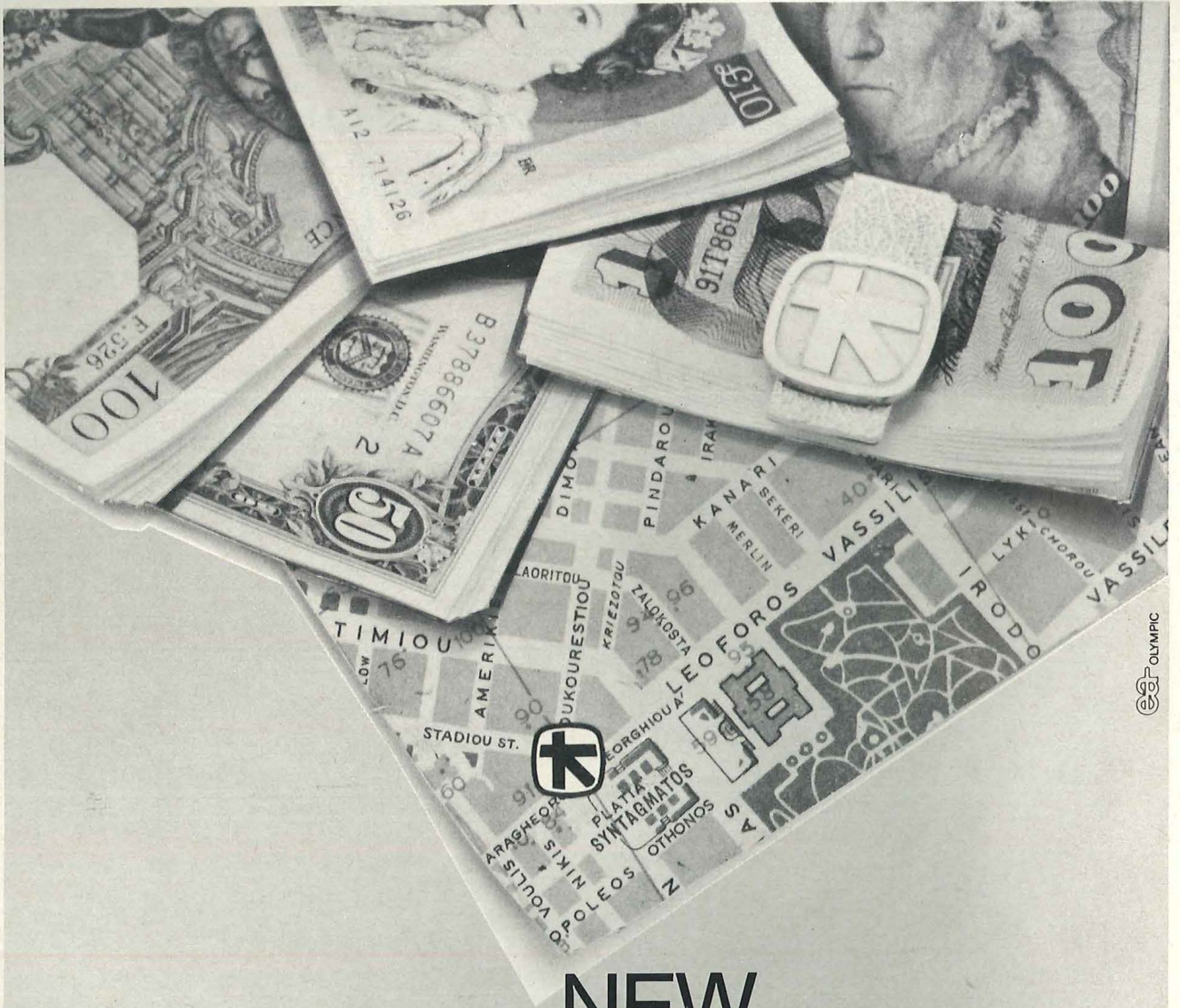
October 1976

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THE ATHENIAN

Greece's English Language Monthly



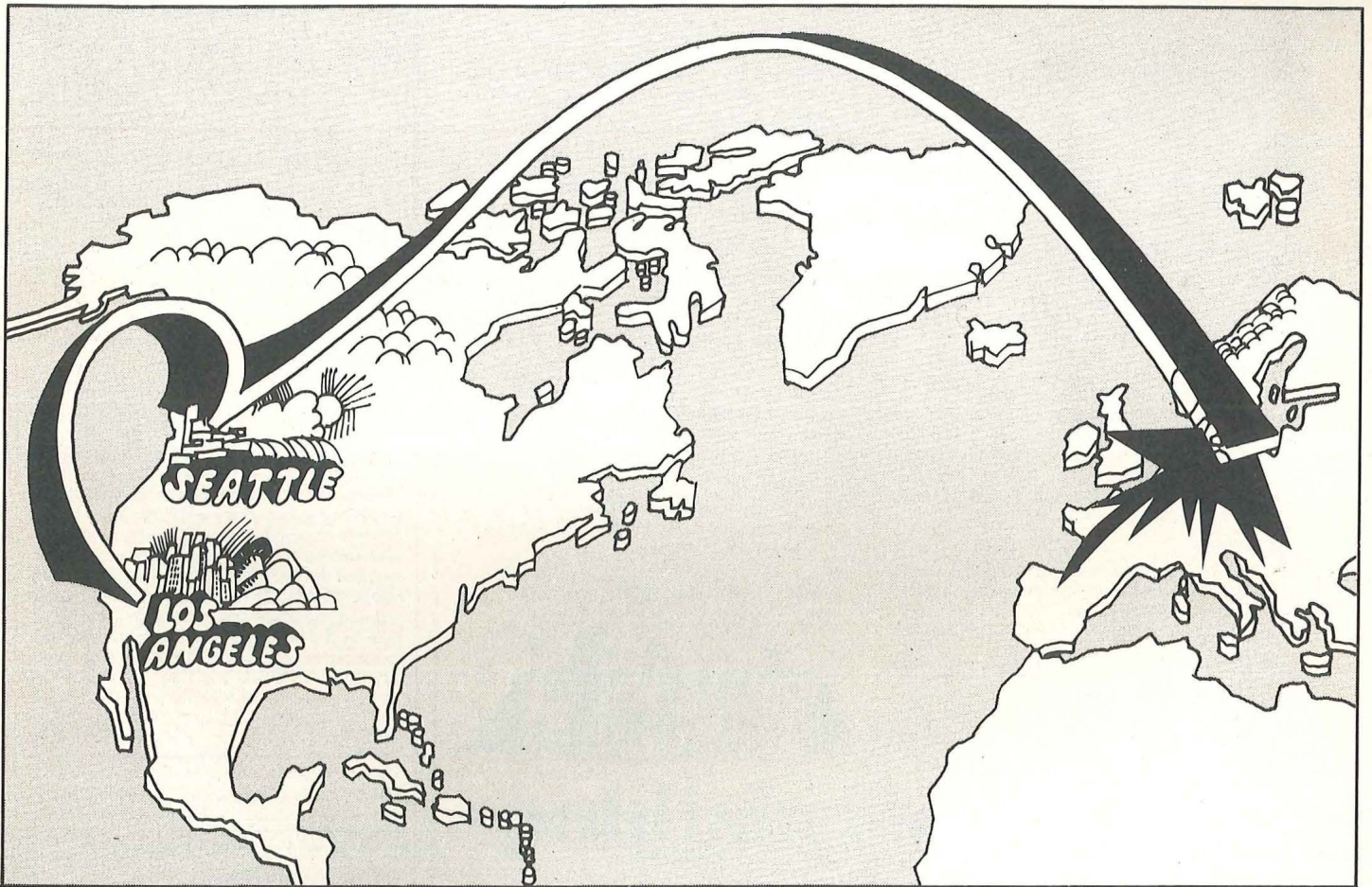


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community calendar

OCTOBER 1

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

OCTOBER 2

American Club — Art Show from 8 am to 6 pm. Also on Oct. 3.

OCTOBER 6

Canadian Women's Club — Welcome Membership coffee at the home of Mrs. A. Andrew, Pasmazoglou 24, Kifissia, 10 am. For information: Linda Glass, Tel. 672-3213 or Theresa Gardner, Tel. 651-9740.

OCTOBER 7

Lecture — 'The Greek Book 1476-1825' by Dr. Francis Walton, former director of the Gennadius Library. British Council, 8 pm.
Duplicate Bridge — Every Thursday at the American Club, Kifissia, 7:30 pm. For information: Helen Brayton, Tel. 801-1167 or Georgia Schlesinger, Tel. 746-670.

OCTOBER 8

St. Andrews Women's Guild — Meeting featuring Bicentennial and Stewardship. Fellowship Hall of the church, 9:30 am.

OCTOBER 13

Multi-National Women's Liberation Group — See Oct. 1.

OCTOBER 15

Lions Cosmopolitan Club — Barbeque party, 9 pm. For information: Plato Baganis, Tel. 601-311.

OCTOBER 19

Propellor Club — Meeting with speaker Minos Zambonakis of the First Boston Corp. Hilton Hotel, 1:30 pm.

OCTOBER 20

St. Andrews American Church — Meeting for English-speaking retired people. At the church, 12 pm. For information: Tel. 770-7448.

OCTOBER 21

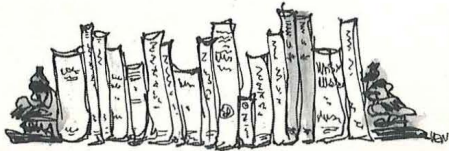
American Women's Organization of Greece (AWOG) — General meeting with coffee and panel discussion, 'Greek Culture in English-speaking Schools'. Aperghi Hotel, Kifissia, 9:45 am.

OCTOBER 25

Lecture — Dr. Dimitrios Papastamos, director of the National Gallery, will speak on recent British art. British Council, 8 pm.

OCTOBER 26

Lions Cosmopolitan Club — Dinner meeting with guest speaker S. Roosa, Apollo 14 astronaut. Athenee Palace 9 pm.



MISCELLANEOUS STUDIES

DEREE COLLEGE, Agia Paraskevi. A seminar on 'The Silent Way', a new method of language teaching, will be given Oct. 22-24 by Cecilia Perrault, Director of the English as a Second Language Project of Educational Solutions, Inc. New York City. For information: Tel. 778-0329.

DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower, Tel. 778-0329. The following courses will be offered once a week for ten weeks beginning Oct. 18 (registration is Oct. 11 and 12): Speaking for Effect; Women in Society; Women in the Marketplace; Byzantine Icons; and You and Your Child. Tuition 1,500 Drs.

INTERNATIONAL CENTRE OF HELLENIC STUDIES, Koumbari 5, Kolonaki, Tel. 634-931. Classes in Greek language, history, art and literature will begin the first of every month. Tuition is 600 Drs. per month for two hours weekly. Conducted in English, French and Spanish.

XEN (YWCA), Amerikis 11, Tel. 624-294. Lectures will be given once a week for twelve weeks beginning Oct. 15 on the following subjects: The World of Alexander the Great; Greek Modern Art; Introduction to Byzantine Civilization. The cost for one series is 500 Drs.; 750 Drs. for two. XEN also offers classes, conducted in Greek, in ceramics, painting and handicrafts.

DANCE LESSONS

BALLET LESSONS. The Royal Academy of Dance (London) method for children ages 3 and up, Grades Primary to IV. The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London. For information: Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 602-965.

FOLK DANCING CLASSES, The Lyceum of Greek Women (Lykion ton Ellinidon), Dimokritou 14, Tel. 611-042 and 625-864. Classes for women Fri. 11 am to 1 pm; for children Wed. and Sat. 4 to 6 pm. They also offer classes in rhythm (gymnastics and dance), painting, and flogera (flute).

GREEK LESSONS

DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower, Tel. 778-0329. Beginning and intermediate classes will be held in the afternoons from Oct. 4 until Jan. 31. Tuition 3,750 Drs. An intensive course for beginners is also offered daily from 8 to 10 am from Oct. 4 to Jan. 31. Tuition 7,500 Drs.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 629-886. Beginning, intermediate and advanced classes will be held mornings, afternoons and evenings. Registration is Oct. 4 and 5; classes begin Oct. 6 for 6 weeks. An intensive course for beginners may be offered.

INTERNATIONAL CENTRE OF HELLENIC STUDIES, Koumbari 5, Kolonaki, Tel. 634-931. Beginning, intermediate and advanced classes conducted in English, French and Spanish using the audio-visual method. Classes begin the first of every month. Tuition is 1,500 Drs. per month.

XAN (YMCA), Omirou 28, Tel. 626-970. Beginning and advanced classes will begin Nov. 2; register any day. Tuition 550 Drs. per month.

XEN (YWCA), Amerikis 11, Tel. 624-294. Beginning and intermediate classes Oct. 1 to end of May. Tuition 4,500 Drs. A class will also be offered for Arabic-speaking people.

COMMUNITY NOTES

The Hellenic Animal Welfare Society is sponsoring a dog show on Oct. 10 at the Hellenic Riding Club, Paradissos from 10 am to 4 pm. There will be awards for breeds, obedience, and most appealing dog. For information call 643-5391.

St. Andrews American Church is sponsoring a tour of the Holy Land from Nov. 21-27. The cost for adults will be \$310 and for children \$246. For information: Tel. 770-7448, 651-9331, or 672-2328.

A discussion group 'Introduction to Living in Athens' will be offered on demand by St. Andrews American Church. The cost is 300 Drs. and 500 Drs. per couple. For per person information: Tel. 770-7448.

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NAME DAYS IN OCTOBER

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.

October 18 Loukas, (Luke), Loukia
 October 20 Gerasimos, (Gerald)
 October 23 Iakovos
 October 26 Dimitrios, Mimis, Dimi, Dimitra, Mimi.
 November 1 Kosmas, Damianos

DATES TO REMEMBER

October 1 Cyprus National Day
 October 4 Yom Kippur
 October 13 Canada — Thanksgiving Day
 October 24 United Nations Day
 October 26 Austrian National Day
 Iranian National Day
 October 31 Halloween
 November 1 All Saints' Day

PUBLIC HOLIDAY

October 28 *Ohi* Day (the anniversary of the Greek rejection of the Italian ultimatum in 1940).

FILMS AT THE BRITISH COUNCIL

A Midsummer Nights Dream with Ian Richardson, Diana Rigg and Ian Holm will be shown on Oct. 11 and 14 at 8 pm. Two art films, *Ways of Seeing*, Part I and *Romantic Versus Classical Art*, Part I are scheduled for Oct. 18 at 8 pm. Part II of both films will be shown on Oct. 21 at 8 pm.

You can now register your dog at the Hellenic Animal Welfare Society. They will give you a dog tag (30 Drs.) with their telephone number and address and a number for the dog. For information: Tel. 643-5391.

The Joint Travel Committee will sponsor the following trips: Oct. 11-17, Rome and Florence; \$274 including air fare, hotel and breakfast, and city tours. For information: Diane Hicks, Tel. 801-2305. Oct. 25 - Nov. 2: seven-day, six-island cruise for \$235. For information: Suzy Ellis, Tel. 808-1945.

There will be a meeting for foreign women married to Greek citizens on Oct. 19 at 8 pm at the Athenian Inn, Haritos 22, Kolonaki.

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publisher's note

Greek builders of the past are rarely celebrated today, but many villages and numberless isolated chapels and farmhouses survive as their legacy. Aris Konstantinidis, one of Greece's leading architects, believes that in this legacy lies the true heritage of Greek architecture. In 'Anonymous Greek Architecture' Andy Horton interviews the architect and discusses this heritage as a guide to Greek architecture of the present and the future.

In 'Vathia: The Long Voyage Home', Katerina Agrafioti, who was born in the Mani, writes personally of her concern for this strangely beautiful but nearly deserted area and the dangers that lie in its future development. Both Mrs. Agrafioti and Mr. Konstantinidis agree that the most vital, and the most difficult, question today is how to draw those who have left their villages back to their places of origin.

With the endurance of Hercules and the cunning of Sherlock Holmes, Gerry Herman has managed to track down the telephone numbers of more than one hundred Athenian cinema houses. 'For the First Time Anywhere' describes the confusion which has plagued the local moviegoers until now, and 'The Athenian's Guide to Cinema' which follows will, we hope, become their salvation.

In 'An Alphabet of Greek Seasonings' Vilma Liacouras Chantiles supplies us with the Alpha and Omega to Greek herbs and spices. Her English-Greek glossary should be an essential addition to all foreign kitchens here.

Our cover is by Eleni Papaioannou, a painter, engraver and graphic artist who was born in Athens, where today she is assistant to the Professor of Graphic Arts at the Polytechnic Institute. She has exhibited in Paris, Rome, Brussels, Ljubljana and Miami as well as at the Panhellenic Art Exhibitions in Athens. She was awarded a Ford Foundation Grant in 1975 to study engraving at the Tamarind Institute in Albuquerque, New Mexico.

goings on in athens

MUSIC

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 59, Tel. 612-461. Performances at 8:30 pm Tues. through Fri. but at 7 on Sat. and Sun. Premieres, however, begin at 8:30 regardless of the day. Tickets from 50 to 300 Drs. Oct. 17, 19, 22, 26, 29, 31: Puccini's 'Madame Butterfly', conducted by Dimitri Horafas, costumes and sets by Spyros Vassiliou, directed by John Copley, with Jeanette Pilou and Thanos Petrakis.

THIS AND THAT

PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. The winter program will begin about October 15 with shows on Wed., Fri., and Sun. evenings and Sundays at noon. Call for further information.

SOUND AND LIGHT, on the Hill of Phnyx, facing the Acropolis. Performances with English commentary at 9 pm every night. In French at 10 pm on Mon., Wed., Thurs., Sat., Sun. In German at 10 pm on 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 full moon nights (Oct. 6, 7, 8, 9).

AMERICAN ELECTION WATCH

The Propeller Club, the American Women's Organization of Greece and the United States Information Service are sponsoring an Election Watch which will include live coverage of the election results, a tally board, two international wire service tickets and videotape playback of the candidates' debates. It will be held at the Kings Palace Hotel beginning at midnight Nov. 2 and continuing until noon Nov. 3. In addition, there will be live entertainment, dancing, and tapes of American television programs. Admission is free. Hamburgers and hot dogs will also be available.

GALLERIES

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), Vas. Constantinou, opposite the Hilton, Tel. 711-010. The main gallery includes the permanent collection of works by Greek painters from the 16th century to the present, a collection of works by Italian, Flemish and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dali. Through October, an exhibit of oil paintings by Aginoras Asteriadis. Admission fee 20 Drs.; free on Wed. and Sat. Open 9 to 1 and 4 to 8 and on Sundays from 10 to 2. *Closed Mondays.* Note: the new winter hours as yet undetermined will go in effect on Oct. 15.

ARGO, Merlin 8, Kolonaki, Tel. 622-662. Oils by Tassos Hadjis (Oct. 8-31).

ATHENS, Glykonos 4, Dexameni, Tel. 713-938. Photographs and texts on 'Patmos in a Contemporary Environment' (through Oct. 10); oils by Angelopoulos (through Oct. 15).

DESMOS, Syngrou 4, Tel. 922-0052. (Open 6-10 daily except Sun.) Mixed media works by Valerios Kaloutsis (Oct. 11-21).

DIOGENES INTERNATIONAL, Tsakalof 10, Kolonaki, Tel. 609-652. Oils, watercolours and graphics by Hanno Edelmann (through Oct. 11); bronze, cement and ceramic sculptures by Maria Ledaki (Oct. 13-30).

DIOGENES INTERNATIONAL, 3 Platia Filomousou Eterias, Plaka, Tel. 322-4618. Lise Skydt Kristensen's original batiks inspired by Greek history and mythology (through Oct. 12).

IOLAS-ZOUMBOULAKIS, Kolonaki Square 20, Tel. 608-278. (Also closed Mondays.) Sculptures and paintings by Kosmas Xenakis (Oct. 15 to Nov. 15).

Daylight Savings Time ends on October 10. Turn your clocks *back* one hour.

KREONIDES, Iperidou 7, at Nikis St., Tel. 322-4261. Pen and ink, watercolours and sketches by Nikos Gabriel Pentzikis (Oct. 1-18).

NEES MORPHES, Valaoritou 9a, Tel. 616-165. Drawings by Kimon Valavanis (through Oct. 7); oils by Serafim Bakoulis (Oct. 8-21).

ORA, Xenofontos 7, Tel. 322-6632. Etchings by Vassilis Haros and oils by Cypriot Foukaras (through Oct. 14); oils by Karavouzis (Oct. 15 to Nov. 3).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 634-454. Sculptures and paintings by Kosmas Xenakis (Oct. 15-Nov. 15).

EXHIBITS

BRITISH COUNCIL, Kolonaki Square 17, Tel. 633-211. (Open 9 to 1 and 5:30 to 8:30; closed weekends.) Modern British prints, arranged by Jill Yakas (Oct. 5-22); see *Art Review*. Etchings and oil and acrylic paintings by Maria Ziaka (Oct. 27 to Nov. 11).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 620-886. (Open 10 to 1 Mon. - Sat. and 6 to 9:30 Mon. - Fri.) Thirty prints by Louise Nevelson (to Oct. 15).

HILTON HOTEL, Tel. 720-201. Three sculptures by Rene Magritte (to Oct. 31).

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Home accessories (Oct. 2-14); rugs and carpets (Oct. 16-23); Greek handicrafts (weaving and embroideries) and paintings from the Lyceum of Greek Women (Oct. 23 to Nov. 2).

ZAPPION, in the National Garden, Tel. 322-4206. (Open 9 to 1 and 4 to 9 daily and 9 to 9 Sundays.) Modern Home Exhibition displaying many styles of furniture and furnishings from Greek and foreign companies (Oct. 14-24).

FOLK FESTIVALS

Panigiria, *fairs and other events in various parts of Greece. A panigiri is a religious celebration in honour of a saint and is the occasion for feasting, dancing, singing and merrymaking. Traditional local costumes are often worn. In some cases only skeleton information was available, but should you find yourself in these areas, ask the Tourist Police for further details.*

Larissa: 'Eleftheria' — festivities at Elassona (Oct. 8).

Hania, Crete: Chestnut Festival with Cretan dances and feasting at the village Elos (Kissamos) on Oct. 10.

Veria: 'Alexandria 1976', cultural and artistic events at the town of Alexandria (Oct. 10-17).

Celebrations and parades will be held throughout Greece (especially in Thessaloniki) on *Ohi* Day, Oct. 28.

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 8 am to sunset and on full-moon nights until midnight. Admission 30 Drs. and includes entrance to the museum. Personal guides: 275 Drs. per hour for up to five people. Originally the site of a Mycenaean settlement, it became in archaic times the religious heart of Athens. Rising 300 feet (100 metres) above the city and extending 1,000 feet (300 metres), it is approached from the west by a monumental gateway, the Propyleia. On a parapet to the right is the small Temple of Athene Nike, a jewel of classical architecture. Beyond is the Parthenon, unsurpassed in its simplicity, symmetry and majesty, and the Erechtheum with its porch of the Caryatids, a masterpiece of Ionic art. The latter, according to mythology, was where Athena vied with Poseidon for control and won by presenting the city with the olive tree: look for one beside the temple.

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

THE EVZONES. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back. On other days there is a less elaborate changing of the guard at regular intervals.

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

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

MONASTIRAKI FLEA MARKET. Hawkers hawk, sight-seers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Centuries old, the 'Flea Market' is located in Monastiraki near the subway station on Athinas Street. Tourist shops open Mon. - Sat. 8:30 am-8 pm; other shops observe the normal hours. On Sunday mornings the area is a veritable open-air bazaar from 9-1 pm.

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

PROTO NEKROTAPIO. (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. Open 7 am - sunset. The names on the elaborate tombs (in classical style, often decorated by splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece: Kolokotronis, Makriyannis, Androutsos, Ragavis, Trikoupiis, Averoff, Benaki, Papandreou, Seferis, to name a few. The Troy-inspired bas-reliefed Schliemann mausoleum, and the famous 'Sleeping Maiden' of Halepas are of special interest.

MONASTERIES

Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.

DAFNI. An eleventh-century Byzantine church with outstanding mosaics and some frescoes. Open daily from 9 am to 7:30 pm; Sundays 10 to 1 and 2:30 to 5. There is a Tourist Pavilion. Bus to Eleusis or Aspropyrgos from Koumoundourou Square; by car, follow the signs on the road to Eleusis.

KAISARIANI. Enjoy a picturesque drive through the pine trees to this beautifully located eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily sunrise to sunset. Bus 39/52 to the terminal and then a short walk; by car, take Leoforos Vas. Alexandrou and follow the signs to the monastery.

PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and 'secret school' (all three open daily 8:30 am to 7 pm.) The monastery grounds are open all day. Dine at the nearby taverna. Bus 105 from Athens or 191 from Piraeus; by car, via Halandri.

MUSEUMS

The current museum hours will be in effect through October 15. The winter hours will probably be 9 to 4 weekdays and 10 to 2 Sundays for the archaeological museums and the Byzantine Museum. Since the hours at other museums vary, it is best to call before going.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of pre-classical architectural and monumental sculpture from the Acropolis (including the renowned series of archaic maidens) and vases, terracotta and bronzes excavated 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 8 am to 7 pm. *Closed Tuesdays.* Admission 30 Drs.; free on Thursdays and Sundays.

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 ancient Athens. (Note the 6th century B.C. baby's potty and *souvlaki* grill.) Open 8 to 1 and 3 to 6. *Closed Tuesdays.* Admission 10 Drs.; free on Thursdays and Sundays.

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. Open 8:30 to 2 and 4 to 7. *Closed Tuesdays and Sunday afternoons.* Admission 20 Drs.

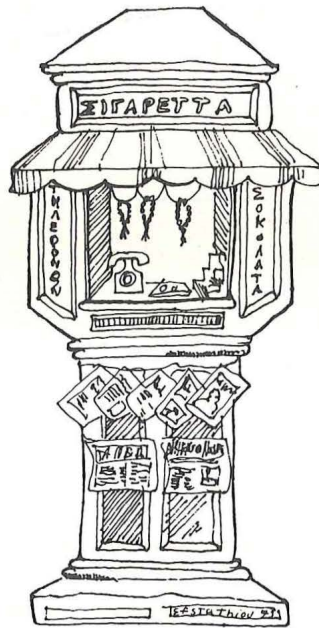
BYZANTINE MUSEUM, Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but few objects are labelled (none in English) and there is no catalogue as yet. Open 8 am to 7 pm. *Closed Mondays.* Admission 10 Drs.; free on Thursdays and Sundays.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 1 and 5 to 8. *Closed Fridays.* Admission 15 Drs.

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 346-3552. Located in the ancient cemetery where Pericles delivered his famous oration. Finds from the cemetery excavations. Open 8 to 1 and 3 to 6. *Closed Tuesdays.* Admission 5 Drs.; free on Thursdays and Sundays.

MARATHON MUSEUM, at Marathon, about 42 km. from Athens. A few kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, this relatively new museum, a gift of American-Greek shipping magnate, Eugene Panagopoulos, houses finds from the Marathon plain. From Neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, may be seen in a building next door. Open 8 to 1 and 3 to 6. *Closed Tuesdays.* Admission free on Thursdays and Sundays.

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. Open 9 to 1. *Closed Mondays.* Admission free.

MUSEUM OF GREEK POPULAR ART, CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns; a few 19th century objects. Open 9 to 1. *Closed Tuesdays.* Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th 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. Open 8 am to 7 pm. *Closed Mondays.* Admission 30 Drs.; free on Thursdays and Sundays.

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

CYPRIOI ICONS

The Benaki Museum has organized a special exhibit entitled 'Byzantine Icons from Cyprus' which includes works from the 11th to the 16th century. Through November 30.

available in English for use in the museum. Daily 9 to 1. *Closed Monday.* Admission 10 Drs.

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

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

PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theoria and Panos, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise this collection of Pavlos Kanellopoulos, recently housed in a renovated mansion on the Plaka side of the Acropolis. Open 8 to 2. *Closed Mondays.* Admission 30 Drs.

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and mistress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Outside, model boats, airplanes, machine guns and real airplanes for all enthusiasts. Open 12:30 to 7:30 Wed. but from 10 to 2 all other days. *Closed Mondays.* (Small library open Tues. through Sat. 9 to 1.) Admission free

LIBRARIES

AMERICAN, Massalia 22, 4th floor, Hellenic American Union, Tel. 638-114. Books, periodicals, records and reference in English. There is also a microfilm-microfiche reader and printer. Journals available on microfilm are *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics*. Also a small video-tape collection. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30; Fri. 9:30 to 2.

AMERICAN SCHOOL OF CLASSICAL STUDIES — GENADIUS LIBRARY, Soudias 61, Tel. 710-536. A research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

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

BENAKIOS, Anthimou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Newspapers, journals, periodicals, books in several languages; for reference use only. Mon. through Sat. 8:30 to 1 and 5 to 8. *Closed Sat. afternoon.*

BRITISH COUNCIL, Kolonaki Square, Tel. 633-211. Books, periodicals, records and reference in English. Mon. through Fri. from 9 to 1. Reopens Mon. and Thurs. 6 to 8:45.

BRITISH EMBASSY INFORMATION DEPARTMENT LIBRARY, Karageorgi Servias 2, Syntagma, Tel. 736-211 ext. 227. British social institutions: books, reports, papers, cuttings. For reference use only. Mon. through Fri. 8 to 2; Tues. and Wed 4 to 7.

FRENCH INSTITUTE, Sina 29, Tel. 624-301. Books, periodicals, reference and records in French. Mon. to Sat. 9 to 1 and 5 to 8.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 620-270. Archaeological research library; by permission only.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 608-111. Books, periodicals, reference, records in German. Mon. through Fri. 10 to 2 and 5 to 8.

HELLENIC ANIMAL WELFARE SOCIETY LENDING LIBRARY, Pasteur 12, Tel. 643-5391. Books in English, French and Greek; paperbacks for sale. Mon.-Sat. 8:30-2:30.

HELLENIC AMERICAN UNION GREEK LIBRARY, Mas-salias 22 (7th floor), Tel. 607-305. Annual fee 50 Drs. Books in Greek, periodicals in Greek and some in English, books about Greece in English. Mon. through Fri. 9-1, 6-9 pm, Sat. 9-1.

ITALIAN INSTITUTE, Patission 47, Tel. 529-294. Books, periodicals, newspapers and reference in Italian and Greek. Mon. through Fri. from 10 to 1.

NATIONAL LIBRARY OF GREECE, Panepistimiou St., Tel. 614-413. Reference: manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon.-Sat. 9-1 and 5-8, Sat. 9-1.

NATIONAL RESEARCH CENTRE, Vass. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Fri: 8:30 to 2 and 4 to 9 Sat. from 8 to 2.

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

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-5030. Mon. through Sat. 8:30 to 1:30.

POLYTECHNIC SCHOOL, Patission St., Tel. 611-859. Books on architecture, engineering, etc.; for reference use only. Mon. through Fri. 8 to 8; Sat. 8 to 1:30.

YWCA, Amerikis 11, Tel. 624-291. Books in several languages, primarily Greek and English. Mon. through Sat. from 9 to 2.

SHOPPERS' GUIDE

Among the items sought by visitors to Greece are handicrafts, jewelry, flokati rugs, furs, pottery, onyx, marble and alabaster. They are available in shops concentrated in central Athens, and throughout Greece as well. The following are non-profit organizations in the city, and a guide to some shopping areas.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 sells hand-woven rugs and carpets.

NATIONAL WELFARE ORGANIZATION. A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 637-698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-woven fabrics sold by the metre, etc. Some special orders accepted.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 624-038. Exquisite embroideries and hand-woven fabrics, mostly from the islands. Also available, exact copies of old embroideries from the Benaki Museum collection.

XEN (YWCA) Amerikis 11, Tel. 662-4291. An exhibition of arts and crafts and embroidered items, cards, etc., for sale.

AT THE MUSEUMS: The National Archaeological and Benaki sell reproductions of the museums' treasures, from jewelry to statues.

SPECIALITY AREAS

KOLONAKI. The areas is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques and icons, and high-fashion boutiques.

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution) Square with 'everything' as well as the widest selection of copper and brass. Caters primarily to tourists so a discerning eye is necessary: goods range from mass-produced imitations to 'treasures'.

PIRAEUS FLEA MARKET. Up the hill opposite Akti Miaouli, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound.

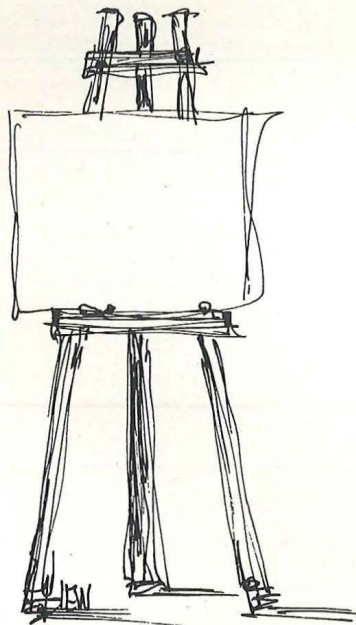
CINEMA

October is the month when Athenian cinemas make a hesitant transition from the summer to the winter season. The indoor cinemas have opened, but the fare mainly consists of re-re-runs from the summer and seasons past. Distributors are saving their notable new releases until cooler weather takes hold in November.

Next month we will list the first new films of the season, but for the moment we refer you to a guide to Athens' winter cinemas. (See Cinema article in this issue.)

THEATRE

'There's no business like show business' and this is particularly apt when trying to find out when new plays are opening in Athens. At this early date a number of established theatres have not yet announced their plays, and this is also true of almost all the avant-garde theatres. Some of the productions listed below will be opening in October, but it would be wise to check the local newspapers or telephone the theatres before making plans.



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

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

A VIRGIN FOR ME—Leading comedian George Konstantinou has written this new play in which he plays opposite Miranda Kounelaki. (*Diana*, Ippokratous 7, Tel. 626-956)

THE ADMIRABLE MILLERESS—Jenny Roussea and Stavros Xenidis are directed by Dinos Dimopoulos in this play by Alejandro Casona. The music is by Nikos Mamanagakis and the sets are by Yannis Karydis. (*Moussouri*, Platia Karytsi, Tel. 322-7248)

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

THE FOURPOSTER—Jan de Hartog's famous two-actor comedy is still remembered hereabouts for the brilliant performances of Elli Lambetti and Dimitri Horn two decades ago. This time around, it is Aliko Vouyouklaki and Yannis Fertis under the direction of Kostas Bakas. (*Aliki*, Amerikis 4, Tel. 324-4146)

THE GHOST LADY—Spyros Evangelatos directs this early Romantic comedy by Calderon, starring Smaroula Youli, Thymios Karakatsanis and Petros Fyssoun. (*Amiral*, Amerikis 10, Tel. 639-385)

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

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

LOVE'S LABOUR'S LOST—Shakespeare's comedy in the Rotas translation is directed by Alexis Solomos. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 523-242)

MOSCOW ART THEATRE

Three classic Russian plays will be presented by the renowned Moscow Art Theatre: *Three Sisters* and *The Seagull* by Chekhov and *The Lower Depths* by Gorky. Performances will be at the National Theatre, Agiou Konstantinou and Koumoundourou, Tel. 523-242, Oct. 12-17. Matinees Oct. 13, 16 and 17 at 5 pm; performances those evenings begin at 10 pm. On Oct. 12, 14 and 15 performances begin at 9 pm. Tickets on sale at the box office of the National Theatre.

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

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

THE PIAZZA BOYS—The best-seller by the late Nikos Tsiforos has been adapted to the stage by Nikos Kambanis. Nikos Rizos, Sotiris Tzevelekos, and Tassos Yannopoulos lead a cast of twenty-five under the direction of Dimitri Nikolaidis. The music is by George Theodosiadis and the sets by Nikos Petropoulos. (*Kotopouli*, Panepistimiou 48, Tel. 614-592)

THE RULING CLASS—Dimitri Horn presents and stars in the Peter Barnes play translated by Marios Ploritis and directed by Marcia Taylor. George Patsas has done the sets and costumes. (*Dionyssia*, Amerikis 10, Tel. 624-021)

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

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

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

Several theatres have announced only tentative programs. Among them: 'The Retro Company' will present a musical extravaganza at a theatre in the Broadway show palace complex in Kypseli called, with admirable show-biz éclat, *Super Star No. 1*; At the *Minoa*, Yannis Danialidis will direct a musical comedy with Mimis Fotopoulos, Sotiris Moustakas and Yannis Mihalopoulos; George Lazaridis will assemble Anna Kalouta, Alekos Livaditis, Nikos Stavridis, Betty Moschona, Koulis Stolingas, and Yannis Fermis in a new review at the Municipal Theatre of Piraeus (*Dimotikon*); and Karolos Koun's Art Theatre will present a series of Greek plays by new playwrights.

RECREATIONAL

GOLF

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

TENNIS

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

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

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

minors per six months). Open daily 8 am to sunset.

Paradisos Tennis Club, Paradisos Amaroussiou (Tel. 681-1458 and 682-1918) A new club just off Leof. Kifissia, between Halandri and Amaroussi. Six courts, bar, snacks, swimming pool, pro shop, rentals. Initial membership fee 5,000 Drs.; annual fee 3,000 Drs. Temporary residents of Greece may acquire special membership for 500 Drs. per month. Open daily sunrise to sunset.

RIDING

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

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

HORSE RACING

Hippodrome, Faliron, Tel. 941-7761. Races every Wed. and Sat. from 3 pm to 7:15 pm. (The hours may change, however, so check before going). Prices: Pavilion, men 150 Drs., women

50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs.

MISCELLANY

EXCURSION CLUBS — There are several which organize hikes, mountain climbs, trips within Greece and, occasionally, abroad. The prices are reasonable. The Federation of Greek Excursion Clubs (Dragatsaniou 4, Platia Klathmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

SPORTS CENTRE, Agios Kosmas (across from the old airport) Tel. 981-5572. Entrance fee 5 Drs. Open daily from sunrise to sunset. Volleyball, basketball, mini-golf, ping-pong (10 Drs. per person), tennis (court fee 15 Drs., rackets for rent, bring identification).

XAN-KIFISSIA, Athens Association of YMCAs, 1 Tatoiou, Kifissia, Tel. 801-1610 and 808-1860 (for nursery school). Three lighted tennis courts, track, soccer, basketball, volleyball, rollerskating, ping-pong, playground, nursery school, summer day camp, and a full range of group and family activities. Annual membership: 100 Drs. per youth, 200 Drs. per adult, 500 Drs. per family. Annual tennis membership ranges from 500 Drs. for youth to 4,000 Drs. for the entire family. (Instruction available.)

restaurants and night life

LUXURY RESTAURANTS

Formal service and elaborate dining in spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The music may be provided by a soloist, trio or orchestra. Some have dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet' (395 Drs., not including wine). Closed Monday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. From 300 Drs. per person, without cocktails or wine. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

Club House, Astir Vouliagmeni Complex, Tel. 896-0211, 896-1504. Restaurant and coffee shop on a hill by the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Entrees from 150 Drs. Open daily noon - 3:30 pm, 8 pm - midnight.

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

The Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex (where Jackie used to stay when she was Mrs. Kennedy). The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Entrees from 150 Drs. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

Pamela's, Voula, Tel. 895-2105. On the coastal road, past Vouliagmeni. A modern, attractive restaurant by the sea, with a fountain, flowers, and pleasant decor. In the evening music by Los Antinos (but no dancing). Lunch is served from 12 to 3:30 and dinner from 8 pm to 1 am.

KYOTO

Our newest Japanese restaurant has made its debut on Philopappou Hill, across from the Acropolis (Garibaldi 5, Tel. 923-2047). Charming Japanese hostesses serve Japanese delicacies in a spacious, comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Reasonable prices. Open for lunch and dinner. Closed Mondays.

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

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

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

Tudor Hall, Syntagma Square, Tel. 323-6651. The roof-top restaurant of the King George Hotel may be one of the handsomest anywhere. The panoramic view of the Acropolis is stunning, the dining room spacious with huge candelabra, dark, heavy tables, tall armchairs, and paintings. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings (no dancing). International cuisine. Open 12:30 to 3:30 pm and 8 pm to 1 am.

INTERNATIONAL CUISINE

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

Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipastos*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Open 8:30 to 1 pm. Closed Sundays.

Au Falaise, Karageorgi Servias 8, Castella (near the Yacht Club in Mikrolimano), Tel. 417-6180. A converted old mansion situated on a rocky hill by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during the summer, but the service is rather slow and the food variable. *Filet au poivre* 170 Drs. Open daily 12 noon to 4 pm and 8 pm to 2 am.

L'Abrevoir, Xenokratous 51, Tel. 729-0611, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good (although not usually superb). The menu covers the standard French fare from *pates*, *escargots*, and frogs legs, to *coq au vin*, steak au poivre, etc. (but no fish). Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary at night. Open daily noon to 4 pm and 7:30 pm until after midnight.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas, and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Neapolitana*, *saltimbocca alla romana* and Italian salad are all tasty. Open daily from 7:30 pm.

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. Just next-door to the Steak Room, the Annex offers a businessman's lunch, daily specials and a variety of omelettes, cold plates, and snacks. Wine in a carafe and a full cocktail bar. Open noon to 1 am. Closed Sundays.

The Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna which presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine. The Monday night buffet features fish (245 Drs. complete), grills on Thursdays (285 Drs.

complete), and on Saturdays a special menu is prepared (315 Drs. complete). Dance to the music of The Harlems. Closed Sundays.

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

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

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

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

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

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

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

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Mt. Lycabettus above and a view of the Acropolis and the city in the distance from atop the St. George Lycabettus Hotel. The French cuisine ranges from cold soups to hors d'oeuvres (from 45 Drs.) to seafood (from 180 Drs.), prepared dishes (from 130 Drs.) and broils (from 125 Drs.). Selection of desserts. Dinner served from 8:30 pm, pleasant dancing to the Trio St. Georges from about 10.

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

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. The serenity and calmness of a Japanese garden, replete with lanterns, paper dragon kites, a tiny wooden bridge, trees, and the lilting sounds of Japanese music, is an unexpected surprise in the Plaka. The bar is set on a platform surrounded by a narrow pool, and the tables are comfortably spaced under bright-orange canopies. Michiko herself greets you. Impeccable service is offered by waiters and waitresses in traditional dress. The Japanese menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1310, 896-1113. Elegant atmosphere with soft stereo music in a modern setting with balconies overlooking a small picturesque bay. Full dinner about 450 Drs. per person including wine. Open daily for lunch and dinner.

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

P. gda, Bousgou 2 (across from Pedion Areos), Tel. 602-466, 643-1990. The Cantonese specialties include bird's nest and shark's fin soup, various sprout, mushroom and bamboo shoot dishes, and ginger, loquats and kumquats for dessert. A comfortable main dining area illuminated by dozens of red-hued Chinese lanterns. (Dinner parties for as many as 300 people can be arranged.) Open daily noon to 3:30 pm and 6 to 1:30 am.



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

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

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

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

Tabula, Hatziyanni Mexi 7 (near the Hilton), Tel. 716-134. Very cosy, rustic decor, dim lights. French and Greek specialties; very good onion soup; the Tabula salad is special, and the *plat du jour* always delicious. Open 9 pm to 1 am. Closed Sundays. Opens about Oct. 20.

Templar's Grill, The Royal Olympic Hotel, Athanasiou Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious, very attractive medieval atmosphere: Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Some dishes prepared at your table. Filet-mignon 190 Drs., steak au poivre for two, 380 Drs. (we highly recommend it). Open daily from 8 pm - midnight.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, a marble fountain, lanterns within a sophisticated, modern setting. Mainly French and international cuisine (very good). Entrées from 130 Drs. A bar, with piano music, on the lower level open 11 am to 3 am. Fully air conditioned. Daily for lunch and dinner.

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

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

MAINLY GREEK CUISINE

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

Bouillabaisse, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Avenue). A very ordinary looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Bouillabaisse, lobster salad, lobster 320 Drs. per kilo, red mullet 252 Drs. per kilo. Open daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 613-011. A pleasant, popular restaurant in the centre of town (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Open daily from noon to midnight.

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Entrees from 55 Drs. Open daily from 11:30 am - 1 am.

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

Gerofinikas, Pindarou 10, Tel. 622-719, 636-710. An extensive selection of Greek and oriental specialties which you may choose from displays at this restaurant frequented by Athenians and renowned among visitors. The food is usually very well prepared. The sweets are exceptional. White tablecloths brightened by the flags of all nations on the tables. Businessmen's lunches. Moderately expensive. Open daily 12:30 to midnight.

Kapolos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large

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

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

The Old Stables Barbecue, Karela-Koropi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere: several fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm; the nightclub from 10 pm. Closed Mondays.

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

TAVERNAS

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

Aerides, Markou Avriliou 3, Plaka, Tel. 322-6266.

Several small rooms in an old Plaka house converted into an unpretentious but cosy restaurant popular with tourists. Inside, the walls are covered with tapestries and paintings (which are for sale). The menu is limited, but the food is tasty. Open daily for breakfast, lunch, and dinner.

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426.

Although this vine-covered taverna is surrounded by concrete buildings, it is a pleasant place for a casual meal. Mr. Babis has his own boat so the fish is always fresh. There are also charcoal broils and a *plat du jour*. Very reasonable prices. Open daily for lunch and dinner.

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion), Tel. 664-2385.

A well-known country taverna in operation since 1910. Spacious room with rustic decor and a huge fireplace. Excellent, slightly resinated *kokinelli*. Starters include spicy pickles, country sausages, and tiny meatballs, followed by charcoal broils. Daily 8 pm to midnight and Sundays for lunch.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155.

A simple and amiable taverna famous for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Meatballs 26 Drs., veal chops 58 Drs., *souvlaki* 57 Drs., *stamnaki* 52 Drs. Daily 7 pm to 1:30 am.

Kavaliaratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 8 pm to 1 am.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace in this rustically decorated taverna offers a warm welcome when it is chilly. Good service and a great variety of Greek appetizers: *gardoumba*, *melitzanosalata*, *kolokithia*, and *soutzoukalia* (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles and boiled tongue when available. Daily from 8:00 pm to 1 am.

Lambros, on the shore road opposite Vouliagmeni Lake. A spacious taverna by the sea with a lovely view of the bay. A variety of appetizers, all very good, and usually a fine assortment of fish. Service variable. Prices reasonable. Daily 10 am - 1 am.

Leonidas, corner of Eolou 12 and Iasonos Sts. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Open daily 12 to 4 pm and 8 pm - 1.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 1:30 am.

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

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

O Platanos, Diogenous 4, Plaka, Tel. 322-066. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

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

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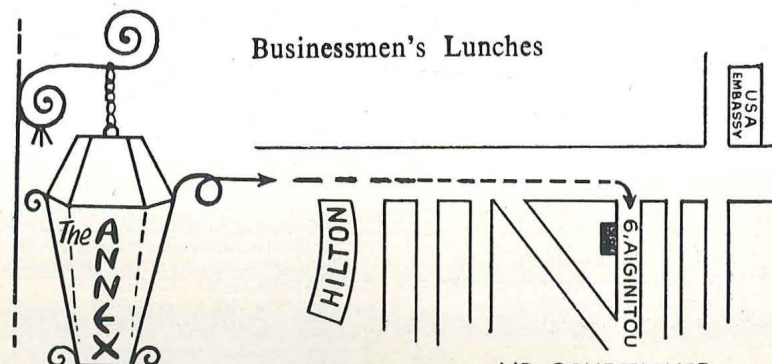


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To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 636-616. A small, muralled, cheerful and authentic taverna that sports air-conditioning installed by the versatile proprietor, Mr. Manthos, who enthusiastically announces that his specialty is everything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

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. A typical rural taverna with a large selection of appetizers and broils: eggplant *parmigiana*, *moussaka*, shrimp in piquante sauce and country sausages. Open daily from 8:30 pm to 1:30 am.

Vassilena, Etolikou 72 (Piraeus), Tel. 461-2457. An exciting eating experience in a renovated grocery store. A parade of about eighteen delicious, Greek delicacies are brought to your table. Yorgos, the son of the founder, continues the picturesque tradition. No menu — one price: 165 Drs., drinks excluded. Open 7 to 11:30 pm. Closed Sundays. Call for reservations.

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

TAVERNAS WITH MUSIC

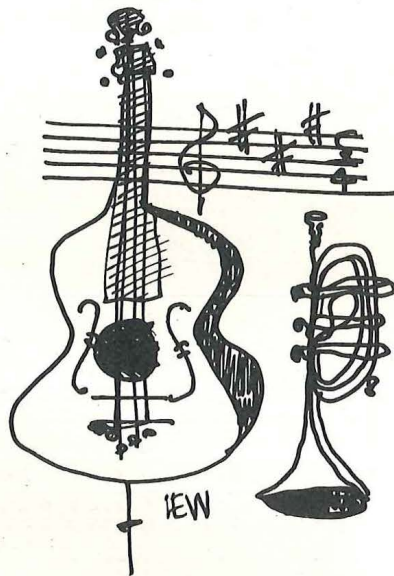
The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in the singing and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.)

Asterias, Folegandrou 41, (Patissia area.), Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft unamplified music and singing. A reed roof with old-fashioned tasselled lamps and

wrought-iron chandeliers. Acceptable food. Music starts around 10:30 pm and continues until the wee hours. Open daily from 8:30 pm beginning about Oct. 15.

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

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



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

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

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

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

Roumaniki Gonia, Egeou 49, Ano Nea Smyrni, Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this family-type, neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The menu includes the traditional taverna fare but the specialties are a Rumanian *rollada* (56 Drs.) and a goulash (52 Drs.) Open daily 9 pm to 1:30 am.

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious, wood-panelled, with huge fireplace in cool weather; two guitar players entertain. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc.).

Moderately priced. Daily 5 to 1 am; Sundays 10 am to 2 pm.

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

OUZERI

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

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

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

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

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

MIKROLIMANO (TOURKOLIMANO)

*It is now generally agreed that this tiny port, one of the three main Piraeus harbours in antiquity, should no longer be called Tourkolimano (which means 'Turks' Harbour'). Gay with yachts, musicians and flower vendors, the area is crowded with restaurants specializing in premium seafood: lobster (astako), shrimp (garides), red mullet (barbouni), crayfish (karavides) and, the specialty of the area, *yiouvetsi*, a baked casserole of shrimp, tomatoes, cheese and wine. The following are a few of the better-known restaurants. Most are open from noon to after midnight. Some have complete menus, others only seafood, salads and fruit. Call to check on the day's catch and to have a particular fancy put aside for you.*

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

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

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

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

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

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

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

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

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

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

THE NEW DILINA

Beginning Nov. 17 Dilina will transform itself into a music hall. Juliette Greco, Charles Aznavour, George Moustaki, Katerina Valenti, George Chakiris and Jimmy Makoulis will be among the international luminaries who will be in the spotlight.

NIGHTCLUBS AND BOUZOUKIA

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

Coronet, Panepistimiou (downstairs in the Kings Palace Hotel), Tel. 617-397. Reopening after several years with the French ballet Paris Scandal in an international show which also includes Duo Lehi, Mr. Willy, and the Harold-Pinot girls. Dance to the music of the Dorians.

Dilina, almost across from the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Dilina launches the new season with bouzouki singers Tolis Voskopoulos and Stratos Dionisiou and pop singer Elpida. Starting Oct. 15.

Fandasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503, 982-0300. Christy and Dakis, with a contemporary, international show, followed by superstars Phillipos Nikolaou, Doukissa, Kokotas, and Menidiatis. The Egyptian belly dancer, Vermar, provides the ripples. Open from 9:30 pm; show starts at midnight. Minimum charge 360 Drs. Closed Mondays. This new winter show begins mid-Oct.

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

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

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

BOITES

Strictly for music, the Athenian boite can be crowded, low-ceilinged and smoky or as spacious as a conventional nightclub. A few have now opened, complete with their new winter shows. The musical fare may include anything from current hits to rebetika and folk classics, performed by young unknowns or glamorous superstars. Admission price is usually about 160 Drs. and includes one drink. Most boites have two shows nightly beginning at about 9 pm, but calling ahead is advisable.

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

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

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

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

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

CASINO MONT PARNES

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). 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.

LE FIGARO



Dancing, drinks and refreshments
in a sophisticated old-world atmosphere
Levendi 3, Kolonaki Tel. 728-627

OUT OF TOWN RESTAURANTS

CORFU

- Akteon. In town, on the outer edges of the *platia*. Tel. 22894. A commanding view of the sea, Garitsa Bay and the old fortress. The food is fair and the prices moderate. Open daily for lunch and dinner.
- Bora Bora, one km. from the new port. Corfu's newest discotheque. Terrific dance music. Open from 9 pm to dawn.
- BP. At Dassia, about 12 km. out of town on the main Ypsos Road, Tel. 93278. Unexpectedly attractive, spotlessly clean, an informal, contemporary continental decor, at this little restaurant located next to the BP station. Excellent steaks and chops, cheese tray, salads. The prices are low, the service good. Reserve ahead.
- Chez Nikos. At Nissaki, 22 km. from town. Potted plants are set among the tables at this tiny outdoor *taverna* with a splendid view of the sea. The food is simple but outstandingly good (the french fries are among the most tasty to be found in Greece) and the prices low.
- Corfu Palace. In town at Garitsa Bay, Tel. 29485. Formal and super elegant, appropriate to one of Greece's finest hotels. Excellent continental cuisine and some Greek specialties. Saturday evening a buffet dinner is served on the veranda overlooking Garitsa Bay. Justifiably expensive. Lunch is served from 1 to 3; dinner from 8 to 10.
- Coucouvaya. On the outskirts of the town, a kilometre from the new port, Tel. 34477. An old stable has been converted to make this discotheque one of the coziest places in town. Great dance music. The prices are moderate; only drinks and pizza are served. Daily from 9 pm to the wee hours.
- Dichtia. At Dassia 12 km. from town, Tel. 93220. Good food served outdoors by the sea and an Italian band for dancing. Reservations necessary. Expensive.
- Fantasia. At Sotiriottissa Night Club with bouzouki and show. Food is served. Expensive.
- Lucciola. On the way to Paleokastritsa, Tel. 91310. Italian food served in a nice garden.
- Mitsos. At Nissaki, 22 km. from town. A traditional *taverna* built on the rocks jutting out to sea, providing a dramatic view. The food is fair, the prices moderate. Some jukebox music. Open all day through to midnight.
- Number One. At the Kerkyra Golf Hotel, 3 km. from town. Strictly a discotheque where only drinks are served.
- Pipilas. At Kondokali, 4 km. from town, Tel. 91201. Wide selection of Greek food and fresh fish served in the garden. Waiters extremely pleasant. Prices moderate. Open daily from noon until late at night.
- Rex. In town, on Capodistria Street, Tel. 29649. Unpretentious but fairly good food at relatively low prices. Daily from noon until late at night.
- Tripa. At Kinopiastes, 15 km. from town, Tel. 30791. Perhaps the best-known eating place among visitors to the island, it was originally a village food shop where the owners a few years ago diversified. A variety of excellent Greek fare is brought to your table. Moderately high prices. Reserve ahead because it is usually crowded. Open in the evenings from 9 to midnight.
- Vachos. At Nissaki, 22 km. from town. The talented young owner performs the *sirtaki* and other folk dances in the evening. The food is fair, the prices moderate. Daily from noon until late at night.
- Yannis. At Perama, 6 km. from town. Strictly for eating: the seafood is fresh and very special. Although the decor is unappealing, tables have been set out on a veranda and there is a nice view of the sea. Prices moderate. Daily from noon until late at night.

PATRAS

- Achaia Beach Hotel, 4 km. from town near Rion. Tel. 429-801. A modern, cool dining room; a terrace facing the sea; swimming nearby. Lunch and dinner menus varied and well-prepared. Service slow. Medium to expensive.
- Diakou, in Gerokamio, Tel. 277-929. Worth a visit for anyone who wants to enjoy a good meal and a spectacular view of the city from a terrace

restaurant. A varied menu and reasonable prices. Open for lunch and dinner.

- Kavouri, New Promenade, Patras (just beyond the Moreas Hotel), Tel. 422-145. A *taverna* specializing in fish. Reasonable prices. Open for dinner only.
- Koukos, in Koukouli, about 2 km. outside Patras, Tel. 325-077. Lunch and dinner served in a beautiful garden. A varied, tastefully prepared menu (the specialty is chicken). Good service. The prices are moderate.
- Lido Nightclub, on the road to Pyrgos about five minutes from Patras, Tel. 522-401. Bouzouki by the sea. A colourful spot for dinner and dancing or just drinks. Prices reasonable; food is average.
- Maraletos, about 5 km. from town at Rion, Tel. 429-226. Lunch and dinner served in a shady area near the sea. The chef, Mr. Maraletos, is considered one of the best in Patras. Menu varied and good (the specialty is a rich homemade ice cream). Medium to expensive.
- Moreas Hotel, New Promenade, close to the downtown area, Tel. 424-541. A modern hotel by the sea; swimming pool in the garden. Chic, sophisticated setting. The service is excellent, the Spanish-type decor attractive, the French cuisine fairly good. Moderately expensive. Open for a gracious lunch and dinner.



- Parisiana Nightclub, five miles out of town on the road to Pyrgos (located close to Lido), Tel. 522-402. Bouzouki entertainment, very good food and drinks at reasonable prices.
- Psaropoula, in Aralovitika, 7 km. from Patras, Tel. 429-540. A *taverna* where meals are served on a terrace overlooking the sea. Considered the best fish restaurant around Patras. Medium to expensive. Open at night only.

RHODES

- Alexis, Old City. Excellent seafood in this simple but well established restaurant.
- Anixis, Trianda Road, outside the city towards the airport, Tel. 92312. Lunch and dinner are served out of doors. Greek specialties. A good three-course meal with wine for about 300 Drs.
- Arapaki, in the centre of town. Solid Greek *taverna* fare specializing in meat dishes. Paper-covered tables, but the portions are invariably generous and well-prepared.
- Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its décor (a medieval restoration) and good food. Dinner for about 350-450 Drs.
- Kalyva, Trianda, Tel. 92214. Simple décor but situated on the seashore (bring your bathing suit). Specialties are seafood but the menu includes a full range of Greek dishes.
- Kon-Tiki, Mandraki, Tel. 22477. An excellent restaurant on a houseboat in the main harbour of Rhodes. Dine with a view of Rhodes' colourful waterfront, surrounded by visiting yachts. First-class service, European menu.
- Manolis, Old City. Unpretentious atmosphere but excellent seafood at this old, established restaurant.
- Maison Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a good standard. Phone for reservations.
- Norden Restaurant, Kos St., Tel. 25627. Popular with Scandinavian and German tourists. Very

good Greek and European cuisine. *Chateaubriand béarnaise* 300 Drs., fondue for two, 340 Drs., and a special, moderately priced luncheon menu.

- Oscar's II, Vas. Marias, Tel. 23247. Popular with tourists, this restaurant serves an excellent meal. The speciality is prime-ribs of beef and chicken.
- Seven Springs, on a side road between Afantou and Archangelos, about twenty minutes from Rhodes. A perfect place for lunch: set in green hills, amid running brooks, streams—and tame ducks! The tables are set under trees and around the river bank. Plain Greek cuisine (*tis oras*), prepared and served by members of the family.

When driving around the island the following are excellent places to stop for a meal:

- Kamiros Scala, seaside *taverna* at Kamiros.
Keraki (Feraklos), seaside town near Malona.
Klimis, seaside *taverna* at Yennadion.
Kolimbia, seaside *taverna* in the vicinity of Seven Springs.

Lindos

There are three waterfront *tavernas* at the main Lindos beach. All serve fresh seafood and Greek specialties. Open for lunch and dinner. In the main square Makrikos and Cleobolis serve very good Greek lunches and dinners. In the village, Kanaris specializes in grilled chicken and Kostas, on the site of Lindos' old olive press, serves home cooking.

THESSALONIKI

- Bootis, (in Mihaniona, 30 km. from town). Freshly caught seafood served with fried squash and *skordalia*, by the sea. Dinner for four, including wine, about 750 Drs.
- Bosporos (Mihaniona). Traditional fare, some with an oriental flavour. Excellent cheese soufflé, croquettes, stuffed mussels, spicy meatballs, and an exceptional chocolate soufflé for dessert. Moderately high prices.
- Electra Palace Hotel, Aristotelou Square, Tel. 232-221. Grill room, bar, wood-panelled dining room. Moderately high prices.
- Grill Room (in Mediterranean Palace Hotel), Vas. Konstantinou 9, Tel. 228-521. Softly lit, the environment is pleasant, the food excellent and the service attentive. An area has been set aside for private dinner parties. There is also a bar. Moderately high prices.
- Kastra. A restaurant and dining room specializing in grills, located in 'Kastra'. This picturesque, cobble-stoned area located in and around the Citadel, houses numerous little *tavernas* as well.
- Krikelas, Vas. Olgas 284, Tel. 411-289. A must for all visitors! Wild game is the specialty but the menu includes a large variety of hors d'oeuvres, *kokoretsi*, and barbecued kid or lamb served in an atmosphere of music and pleasant decor.
- Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. A magnificent view of the Bay of Thessaloniki is provided from the cosmopolitan, roof-garden restaurant. Moderately high.
- Olympos Naousa, Vas. Konstantinou 5, Tel. 275-715. Another must for every visitor! The service is extra quick even during the noontime rush. A great variety of dishes, and, of course, fried mussels. Moderate prices.
- Pagranates, Mitropoleos St. (across from the Mitropolis church of Salonica). A two-storey restaurant with bar. Wood-panelled; Greek, popular decor. Open from noon on.
- Petaloudes, Nea Krini, Tel. 413-301. Good food, hors d'oeuvres, music, dancing. (In this area of Nea Krini there are numerous small restaurants and *tavernas* where one can stop for a glass of *retsina*, fresh fish and *mezedes*).
- 'Pipers' Night Club (in Capsis Hotel) Monastiriou 28, Tel. 521-321, 521-421. A roof dining-room next to a swimming pool; a band contributes to a gay atmosphere. Moderately high prices.
- Remvi, Nea Krini, Tel. 411-233. Indoor-outdoor restaurant with music, dancing, lovely garden. Excellent food and hors d'oeuvres. Particularly fresh seafood. Highly recommended. Moderately high prices.
- Tiffany's Grill, Iktinou 3, Tel. 266-300. Rustic atmosphere. Greek dishes and grilled steaks served on wooden platters. Open from noon on. Moderate prices.



our town

Operetta in Navarino

HERE is hardly a town in Greece that does not deck itself out once a year for a *panigiri* or for the anniversary of some local but historic event. Towns with seaside promenades always provide a congenial setting where a communal sense of pomp and play can be theatrically acted out. Few towns, however, can compete with Pylos for the purity of its operetta style when it celebrates the *Navarinia* on October 20.

If chance seems to play an apparently greater role in the affairs of Greece than elsewhere, the battle of Navarino, which took place in 1827 and which the *Navarinia* commemorates, lends support to this supposition. At a time, during the War of Independence, when the fortunes of Greece were at low-ebb and when some continued state of vassalage to Turkey seemed unavoidable, the combined fleets of England, France and Russia encountered the Turkish-Egyptian armada in the Bay of Navarino. These nations were not at war with Turkey, but there was a strong though unofficial policy in the Allied governments to rid Greece of Ottoman rule. The Allied admirals Codrington, de Rigny and Heyden (a Dutchman in the Tsar's service) hoped that a Turkish provocation would incite a battle. Their prayers were answered, and by evening most of the Turkish fleet had been sunk and Greek independence was assured.

The Allied admirals, as a result of this dramatic 'happening', became heroes and, appropriately, there are streets named after each of them in one of the theatre districts of Athens. They are most lovingly remembered, however, on the occasion of the *Navarinia* when the Square of the Three Admirals at Pylos is decorated with bunting; and the Union Jack, the Tricolour and the Hammer and Sickle snap smartly side by side in the autumn air. The town band plays each national anthem and military marches and many fine words are declaimed by local dignitaries. The ambassadors of the three foreign powers usually attend the ceremonies and the climax of the day comes when

these plenipotentiaries set off in a launch for three small islands out in the bay. Each country has its own island with its own appropriate memorials, and the ambassadors place wreaths before them. These islands have been described by a high-placed figure in the British Embassy, who, for reasons of diplomatic protocol, will remain anonymous: 'The Russians, of course, have the largest island, but it is ugly. The French naturally have the prettiest one, but it is small. Ours is the smallest and ugliest of the lot, but at least it is nearest the spot where the bloody battle took place.'

When a Utility is a Luxury

THE QUESTION of whether the Telephone Company of Greece (OTE) exists for the sake of the public — or the public for the sake of the Telephone Company — was partly answered recently when the director of OTE, speaking about the ease with which wires can be tapped nowadays, suggested that the telephone not be used for any serious conversation.

For the last few years, as everyone knows, few Athenians have used the telephone for any reason more serious than eavesdropping on conversations that can be overheard when the lines get crossed — which happens quite often. In a moment of crisis, they have always turned to the telegram, the automobile, or to the oldest method of communication: a visit made on foot. Nor was the question in any way solved when OTE, in its ever forward-looking concern for its customers' money, announced that telephone subscribers having accounts at any of several banks may authorize bank personnel to settle their telephone bills.

The problem, we shyly propose, is not the inconvenience of paying the bills, but their astronomical size; and it is to be questioned whether the combined assets of these banks could ever equal that which OTE overcharges. OTE, in its devotion to democracy and the general good, listens to thousands of

complaints about bills from rich and poor alike, with impartial indifference.

Business offices which depend on telephone communication for their existence may monitor and meter their own calls with scrupulous care, but if the bill is twice their estimate they must pay or else be disconnected. Less organized telephone subscribers are under greater psychological strain. Struck with disbelief by the latest bill, they begin to suspect their maid of having a lover in Timbuktu with whom she must communicate daily, or that a toddler, left alone for a moment, has inadvertently dialled a talkative greengrocer in Yokohama. Yet OTE bills are never so astonishing as they are at the end of summer when Athenians, back from holiday, find huge bills slipped under their tightly-locked doors, clearly dated within the period of their absences.

How in all fairness can one be expected to pay for non-conversations which cannot rationally be described as serious or unserious? OTE's answer to this, no doubt, is that the telephone, being an unserious object, must be classified as a useless item of conspicuous consumption and for that reason alone subject to a luxury tax.

Onward, Christian Soldiers!

TWO of the most prominent heavenly bodies in the Junta galaxy, George Papadopoulos and Stylianos Pattakos, recently orbited back into the limelight. Having spent many months contemplating the vanity of worldly things and the wall of a prison cell, it is hardly surprising to see each of them re-emerge as a protagonist in a religious drama.

A new church of vast and inspiring proportions is currently being built in Papagos, a pretty, green, garden suburb of Athens, where many former satellites of the Junta government are spending their golden years gambolling in its bucolic glades. Although the church is dedicated to Saint George, it is reputedly rising in honour of that more recent Christian warrior, George

Papadopoulos. The fact that there are already four churches in the area is ample proof of the local residents' intense piety. Great though it is, however, the limits of this piety are being strained by the promised manifestation of a fifth church.

The overall concept of the building is so grand that the architect (according to a major local daily), Professor Koumanoudis of the Polytechnic Institute, has been offered two and one-half million drachmas to draw up the plans. Following the admonition, 'render to Caesar the things that are Caesar's, and to God the things that are God's,' the architect's designs include (besides the usual sacred furnishings) an exhibition hall and twenty-seven water-closets.

Those residents of Papagos who oppose the project, however, fear to voice their objections loudly, according to a report in *Ta Nea*, because Papadopudlians residing in the area — including some members of the local council which is reputedly backing the project — still carry a fair amount of clout.

Meanwhile, former Colonel — now Private — Pattakos, after a long period of confinement, has been inspired by a new conviction. Eager to exchange the garb of a prisoner for the habit (and, one hopes, the habits) of a monk, he is gathering application papers in order that he may enter a monastery on his home island of Crete. Strait is the gate and narrow is the way, however. Pattakos must first persuade his wife to agree to a divorce, and the courts to revoke or reduce his life sentence.

Yet the consolations of religion are great and if Pattakos succeeds in winning entry into a Cretan monastery, his discarded wife may be comforted by visiting the new shrine in Papagos and recalling there the words of her former spouse spoken in 1968: 'Forward, sons of Greeks! For Christ's holy faith, for the freedom of our country! That is the ideal. It encompasses everything!'

Our Men in Antigua

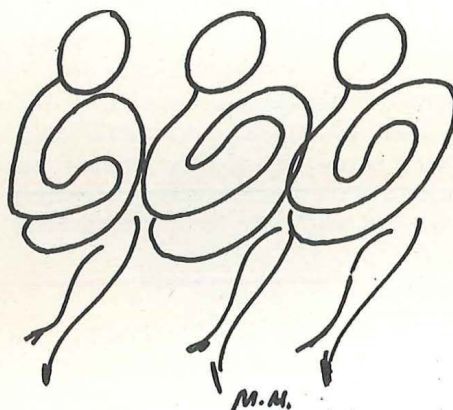
DEAN Inge, an English scholar noted for his wit, once said that 'the command "be fruitful and multiply" was promulgated, according to our authorities, when the population of the world consisted of two persons'.

However relevant these words are to general world overpopulation, in this country the situation is reversed and the chronic underpopulation of Greece is a permanent government headache. To put matters straight, this situation is not

caused — as far as we can ascertain — by any mass dysfunctioning of the Gross National Sex Drive, but by economic and social conditions which have obliged Greeks to seek prosperity in other countries. While the government grapples with this weighty problem, a new threat to our already depleted population was revealed a few weeks ago.

It is not enough that we lose our citizens to Germany, Australia, the United States and Canada. We now appear to be losing them to Antigua.

Early in September Lieutenant Raptis of the Suburban Police discovered that over the past nine years, a still



unspecified number of Greeks — most of whom are solid members of the upper class — had turned their backs on President and Country and become nationals of the 'State of Antigua'.

Now, it may be argued that subject to certain conditions, and after due procedures, one may quite legally and respectably change one's nationality. The Greece-Antigua 'quick-change-act', however, presents certain unique features, the most scandalous being that the villainous 'State of Antigua', which has deprived Greece of part of its population and has contributed towards the Greek Diaspora, does not, in fact, exist.

Antigua is a small island, about the size of Zakinthos, in the British West Indies. It produces cotton, sugar and bananas, and is a favourite resort of the Princess Margaret jet set. In 1966 it became a state 'in association' with Britain, remaining part of the British Commonwealth. In 1967 it joined several other islands to form the West Indies Associated State. Thus the 'State of Antigua', as such, is nonexistent. As far as we can determine, there are no Antiguan embassies or consulates anywhere in the world, and the island does not issue passports.

Nevertheless, in 1967 an Antiguan 'consul' appeared in Athens. He did not set up a consulate, but operated from the Byzantine Cafe at the Hilton Hotel. He made it known to a select few that a Greek could become a citizen of Antigua and enjoy all the benefits thereof on payment of between fifteen and thirty thousand drachmas — the amount needed, he would explain, to cover the expenses of producing a passport.

Certain citizens seized the opportunity, not because they felt a sudden yearning for sugar cane, bananas, and the refined atmosphere of the Mill Reef Club, but because the new passport allowed them to avoid taxes, especially those involving cars.

One must resist the tempting view that the entire affair is a Communist plot ultimately aimed at clearing the country of its big-car owners and promoting the independence of Antigua from British Colonialism. More likely the 'unique opportunity' attracted scores of disgruntled citizens, many of them minor ship owners, who, sick of life in a Mini, dreamed of acquiring tax-free Jaguars and Ferraris.

What is really surprising is that for nine years it did not occur to any employee of the Customs Authority, the Ministry of Transport or the Diplomatic Corps to look into these passports, or into the political status of Antigua.

The 'citizens of Antigua' maintain that they received their second nationality in good faith, believing the procedure to be legal. This is somewhat belied by the cloak-and-dagger fashion in which they had to move in order to acquire a passport. The initial application for citizenship was made at the Hilton during a meeting with the 'consul'. The prospective Antiguan would have been instructed to bring along four photographs of himself, and the sum of money agreed upon. His application would be sent to Antigua, he was informed, and within twenty days he would receive his passport. The passports were usually delivered by an employee of the 'consulate' and the newly Antiguanised citizen would then feel free to appear with his car at the Greek Customs where the authorities would stamp his passport and wish him a happy holiday in Greece.

For the wily tax-evaders, Antigua was a flag of convenience — a convenience further simplified, according to the Minister of Public Order, by the fact that at least two hundred 'State of Antigua' passports had been printed right here in Athens.

THE ECONOMY: OPTIMISM FOR THE FUTURE

THE International Trade Fair, which is held every September in Thessaloniki, is not merely a showplace for Greece's achievements in agriculture and industry. It also provides an opportunity for the Prime Minister to review the country's economic outlook and future prospects. This year, Mr. Constantine Karamanlis said that the national economy, when compared with previous years as well as with other European countries, showed 'substantial improvement', which justifies optimism for the future.

Presenting his traditional state of the economy message, Mr. Karamanlis highlighted the following points, which should be considered within the framework of international monetary instability and the country's increased defence expenditures.

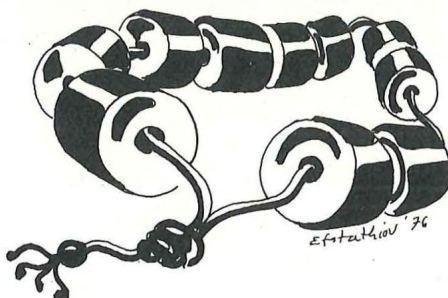
National income. The national income in real terms (that is, at constant, not inflated, prices) is expected to grow by 5% in 1976, compared with 3.3% last year and an estimated average increase of 4% in Western European countries of the Organization for Economic Cooperation and Development (OECD). This means that the gap in the per capita national income between Greece and its future partners in the Common Market will narrow still further. The 5% estimate, incidentally, exceeds the figure of 4% which the Government had cautiously forecast when tabling the 1976 budget last December. This shows that production picked up more than was originally expected in the first half of the year.

Industrial production. Industrial and handicraft production is expected to increase by 7.5% this year, providing the principal boost to national income growth.

Fixed asset investments. These are expected to increase by 8% at constant prices in 1976, against an increase of only 1.7% last year. Private investments will go up by about 7.5% while those of the Government by as much as 12%. This confidence in long-term development compares favourably with other Western European countries, as OECD forecasts that fixed asset investments will go up this year by about 5% in West Germany and 2% in France and Austria, while they will be stationary in

Belgium, Spain, and Sweden and are likely to decrease by about 2% in Britain and the Netherlands.

Budget. The Ordinary Budget of state revenue and expenditures is expected to be balanced at the forecast level of Drs. 171.5 billion. Both revenue and expenditure developments to date have been satisfactory. Revenue in the



first seven months of the current year amounted to Drs. 95.1 billion or 29.4% higher than last year. Direct taxes collected, in particular, increased by 55.2% and indirect taxes by 30.8%. On the other hand, expenditures under the Public Investment Budget of infrastructure works were Drs. 16 billion so far this year, against only Drs. 10.3 billion in the corresponding period last year,

indicating implementation of more public works projects.

Prices. The all-important consumer price index went up by 3.4% in the first eight months of the year, compared with 5% in the same period last year. The Government's target for the whole year is for an inflation rate not exceeding the average Common Market rate, which is forecast at about 11%. Comparative rates available for the first six months of this year indicate an increase of 6.5% in the average consumer price index in the Common Market against 6.2% in Greece. This is a relatively healthy sign, particularly in view of the more rapid pickup of economic activity in this country.

Balance of payments. This continues to remain a weak point in the Greek economic outlook, and yet so far this year there has been a slight though notable improvement. The balance of payments combines the trade balance (the difference between the value of imports and exports) and the balance on invisibles (services such as transportation, tourism, migrant transactions, etc.). Greece's trade balance as a rule shows a deficit, whereas there is a surplus in the balance on invisibles, but not enough to prevent a deficit in the

PER CAPITA GROSS DOMESTIC PRODUCT OF OECD COUNTRIES IN 1974

(in US\$ at current prices)

Switzerland	6,970	France	5,060
Sweden	6,880	Finland	4,710
United States	6,600	New Zealand	4,440
Canada	6,460	Austria	4,370
Iceland	6,280	Japan	4,130
West Germany	6,200	United Kingdom	3,370
Denmark	6,030	Italy	2,710
Luxembourg	5,950	Ireland	2,180
Australia	5,880	Greece	2,150
Norway	5,850	Spain	2,100
Belgium	5,470	Portugal (1973)	1,300
Netherlands	5,110	Turkey	750

(Source: The OECD Observer, No. 80, March-April 1976.)

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overall balance of payments (or balance on current account, as it is technically known). The deficit in this balance on current account (the difference between inflowing and outflowing goods and services), which was \$1,218 million in 1974, was reduced to \$1,000 million in 1975. Indications so far this year are that this overall deficit, even if it does not become lower, will at least remain at about the same level as last year.

For instance, the current account deficit in the first seven months of this year was \$856 million compared with \$869 million in the same period last year. This deficit is expected to be covered satisfactorily through private capital imports of all sorts. In particular, new deposits in foreign exchange with Greek banks went up from \$291 million in the first seven months of 1975 to \$425 million in the corresponding period this year. Such foreign capital inflow is always a sure indication of confidence in the country's economic prospects.

Social policy. Despite heavy defence expenditures, real incomes have been substantially increased in the past two years. In the period from September 1974 until July 1976, legal minimum wages increased by 55% for men and 67% for women, whereas at the same time the cost of living index went up by only 29.4%. Family bonuses granted for the first time this year in effect amount to a further three percentage units added to minimum wages. (Men's and women's minimum wages are to be gradually equalized by March 1978.) On the other hand, the number of unemployed registered with Government employment agencies dropped by 37% in the first quarter of this year.

Farm prices. The Government has supported the prices of farm products in various ways (such as subsidies, direct purchases, etc.) to the tune of Drs. 31 billion this year against Drs. 27 billion in 1975.

Common Market. Greece's application for full membership in the European Economic Community has been accepted, and detailed negotiations on the terms of accession will begin shortly. The Government believes that accession to the Common Market will not only speed up Greece's economic and social development but will also ensure maintenance of the country's democratic regime and its defence against foreign threats. This primary target justifies the sacrifices that accession may entail in specific sectors of the economy.

—ANTONY M. ECONOMIDES



Aris Konstantinidis and Anonymous Greek Architecture

'A village standing out sharply on the steep slope of a mountain is a clear example of the unity of spirit, the unity of style achieved in true architecture. It is achieved not only because local building materials have been used, but because all the houses were brought into being by common life requirements. All this can only mean that the true work of architecture is not so much the result of what a single individual can achieve as the result of a collective endeavour.'

THIS tribute to anonymous Greek architecture is by Aris Konstantinidis, and it is fortunate that he has been appointed architectural director of a new project by the National Tourist Organization (EOT) which plans to restore a number of dilapidated but architecturally important Greek villages. It is the aim of this ambitious project to integrate tourist facilities into typically Greek surroundings rather

than to construct high-rise hotel complexes in the bland pattern of hotels around the world. This means that instead of building more Xenias (the Government-sponsored hotel chain), the new project will rebuild homes and other structures in the style characteristic of a particular area.

The first village to be restored is Vathia in the Mani. Others to be developed according to this plan are Fiskardo on the island of Kefallonia; Zagoria in Ipiros; Oia, a village on Santorini which was destroyed by an earthquake in 1956 and never rebuilt; Mesta on Chios and Vizitsa in Pilion.

In his Athens office, Aris Konstantinidis, a trim man in his early sixties, explains how the project will work. He speaks quietly with the clear precision characteristic of his architectural drawings. The new philosophy of EOT is to restore scenic but depopulated areas for

tourist and local use. 'Local use' refers to a plan which will encourage people to return to their villages. By handing back the restored buildings to their owners after ten years, EOT hopes that this will provide the necessary incentive to return.

If anyone can make the project feasible, Konstantinidis is the right man at the right time. Born in Athens in 1913, Konstantinidis has, in the forty years that have elapsed since he graduated from the Architectural School of Munich, become an architect of international reputation. He has designed private houses in Attica and on several islands including his own simple but spacious summer home on Spetses. Over the years, he has also worked for several governmental bureaus, ranging from the Ministry of Public Works (1942-1953) to the Organization of Labour Housing (1955-1957). He left

Labour Housing after it became clear that he was not free to construct housing that would truly serve the needs of workers:

'I wanted to build apartment complexes that had features such as play areas for children, but such ideas did not appeal to Labour Housing officials. Since they had paid for land they wanted to build as many apartments on it as possible in order to save money.'

From 1957 to 1967 he worked at the National Tourist Organization, where he was instrumental in developing the Xenia hotel chain. He personally designed the Xenia hotels in Epidaurus, Larissa, Igoumenitsa, Kalambaka, Paliouri in Halkidiki, Iraklion, Olympia and on the islands of Andros, Poros, and Mykonos. A frequent lecturer, Konstantinidis became a guest professor of architecture at the Polytechnic School in Zurich after he resigned his EOT position when the Junta took over.

When not involved with architectural projects Konstantinidis combines photography with his intense interest in anonymous Greek architecture. The result is that he has accumulated a collection of more than ten thousand photographs (mostly black and white) of folk architecture ranging from stone walls on Andros, to pebble patterns from the streets of Spetses. A successful exhibit of his recent photographs held in Athens last April was the latest in a long series of public showings in Europe and North America.

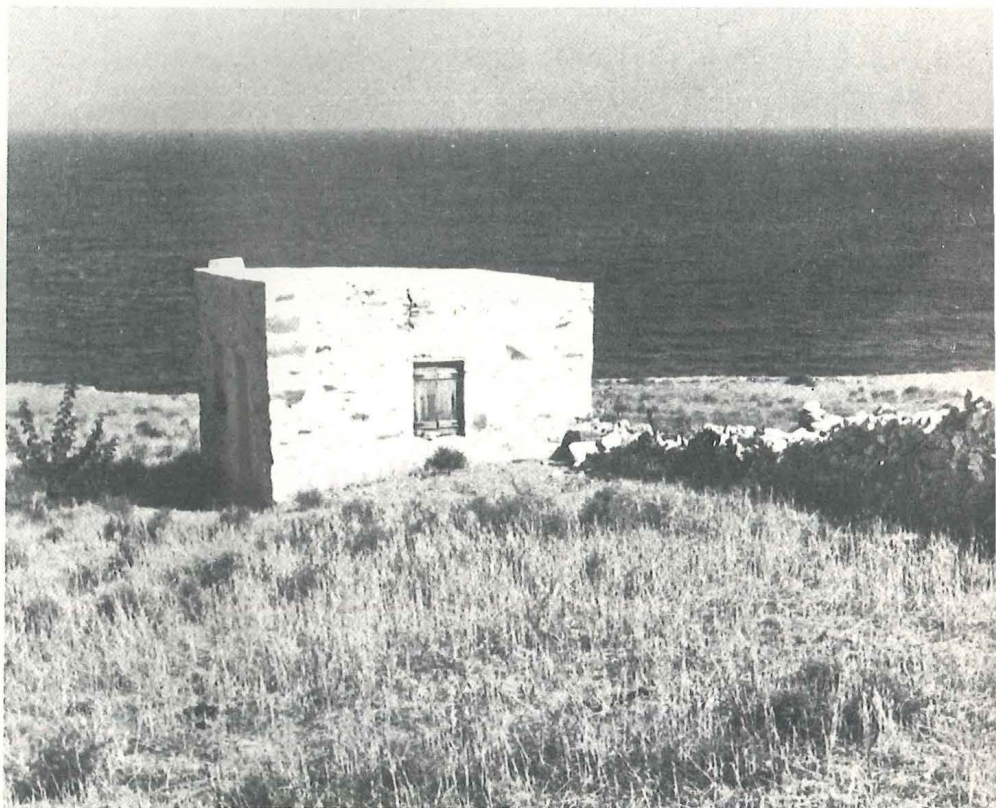
A Ford Foundation Grant in 1972 enabled this versatile architect to assemble a book of nearly three hundred of his photographs, in colour and in black and white, as well as sketches. It also contains his own commentary and a selection of illustrative quotations from Greek and European architects and from Greek writers such as Kazantzakis, Cavafis, and Seferis. Entitled *Elements for Self-Knowledge*, this study of anonymous Greek architecture is available in Greek, French, and English editions. The last was translated with great skill by the novelist Kay Cicellis. What makes this book of compelling interest, is that the author goes beyond architecture and photography to capture something of the spirit of Greece.

Konstantinidis has devoted a lifetime to the study of Greek architecture, from its simplest to its most complex forms, from the Bronze Age to the present. He feels that true Greek architecture has always conformed to its environment. This means that it is built to the scale of its landscape. (One has only to think how *right* whitewashed

island chapels look in the context of sea and rock to know what Konstantinidis means — 'clean-faced, clear-eyed' as he describes them.) It also means that true architecture must be thoroughly attuned to its climate. Greeks have always lived out of doors or in the semi-outdoors. Fashions change, but authentic Greek architecture remains the same. It is due to the existence of this particular climate that a seaside taverna with its bamboo covering and support-

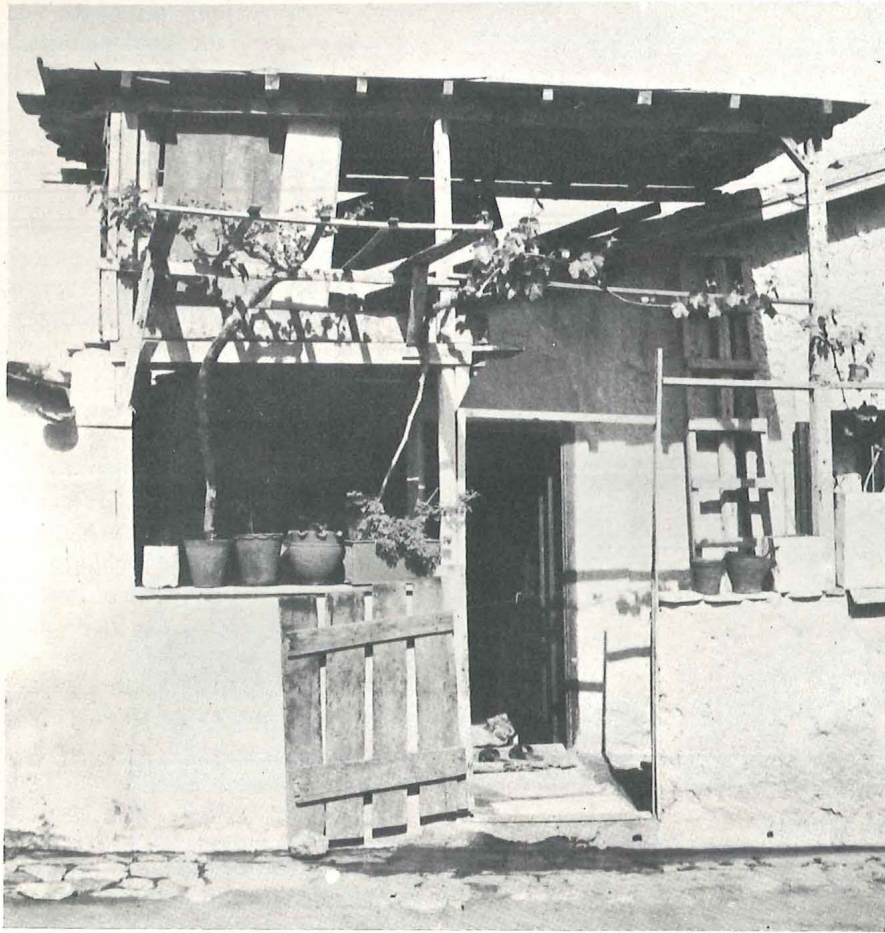
ing poles is built on the same pattern as the Parthenon. In respect to both structures, Konstantinidis writes, 'The more genuine and contemporary a building is, the more it looks as if it has always been there, from time immemorial.'

One of the most fundamental designs in Greek architecture, Konstantinidis emphasizes, has been based on the ancient *megaron*. The *megaron* consisted of a main structure with a



Photographs by Aris Konstantinidis





porch in front and an enclosed courtyard. Thus, Konstantinidis argues, the shacks constructed in the Athens area by the hundreds of thousands of Greek refugees from Asia Minor who poured into Greece after 1922 are 'the most authentic architecture fashioned by the modern Greeks.' Like Mycenaean palaces, these huts — fashioned from whatever materials could be found — consist of an enclosed area (*domatio*), porch (*apostilo*), and yard (*avli*).

'Why did they build this way?' Konstantinidis asks. 'Did these refugees know about *megarons*? Had they studied such architecture? No! The answer is the climate. Greeks live out of doors and so they construct homes suitable to the Mediterranean climate.'

In this connection Konstantinidis particularly emphasizes the unique quality of Greek light. He expands our concept of architecture by suggesting that 'whatever is modelled by the light of the sun is also architecture.' The Greek sun lends blinding definition to whitewashed structures and strength to the subdued traditional earth colours that come from natural, native sources. Konstantinidis abhors the use of plastic paint as being wholly alien to both the light and the landscape of Greece. The brilliance of this light and the spareness of the landscape have always given strength to form and economy to detail.

Certain forms have kept reappearing in the long tradition of anonymous Greek art. There is a striking resemblance between the trident of Poseidon and a church candelabrum, between the ancient tripod and an iron *kafenion* table. Of the latter, with its circular top and three curved legs made steady by a triangular brace, Konstantinidis observes: 'Now there are only a few left here and these, abandoned and rusty. Yet they were so right, so in tune with the Greek landscape, simple and modest, organic both in form and function, like the candelabra in country chapels.'

Konstantinidis's conception of anonymous architecture is superbly exemplified by his project in Vathia. Yet it presents a special challenge to the architect as it is not in many ways typical of a Greek village. Crowning a mountain in the desolate landscape of the Deep Mani, Vathia was built under social conditions that no longer have any relevance today. In true Maniot fashion, each house is a tower which reflects an era when families lived in fortified units to defend themselves during lengthy blood feuds. Despite its foreboding atmosphere in winter, this ghost town is beautifully situated to capture cool summer breezes, and it has a commanding view of mountains and sea, which rivals that of Delphi.

There are plans to complete the renovation of twenty towers within the coming year. 'The Tourist Organization does not buy the towers,' Konstantinidis explains. 'They are leased to us by the owners for a ten-year period. During that time, besides rebuilding the property, we will pay a token rent — say a thousand drachmas a month — and at the end of the period we will return the developed property to the owners to do with as they wish. At this point agreements with most of the owners of the towers have been arranged, and we are now nearly ready to begin. All the accommodations will be simple and inexpensive, designed for the tourist on a budget. We'll fix up rooms, tavernas, stores... but we won't bring in juke boxes. A bed, clean sheets, a shower, that's all!'

The Mani has been chosen as a test area because, while it is scenic, it has also been one of the most isolated and financially deprived areas of Greece. The project could boost the area economically. The general plan calls for developing not only Vathia's tower-homes, but also many others scattered around the cliffs and shores of the Mani. Restoration by itself, however, is not enough. 'Vathia, for example, has no paved road leading to it, no electricity, no water,' Konstantinidis explains, 'so we must begin by providing these costly essentials.'

If the experiment succeeds, tourists will be able to enjoy a more truly Greek experience, at moderate cost, in a rugged yet stunningly beautiful setting. Even more important is the hope that the natives will return to settle in such areas.

Konstantinidis believes that it is a difficult and complex problem to get people back to their villages. It takes more than architects to improve the human environment. It needs the combined efforts of politicians, sociologists and the people themselves. The villages must be made viable in practical as well as aesthetic terms. It is a lofty aim, but it is not without criticism, even from those within the Tourist Organization.

'I'm not convinced it will work,' says Konstantinidis, 'but who knows, it may!'

There is also the risk that others less idealistic will exploit the Mani as just another tourist area, with the result that gaudy eyesores will crop up within view of the reconstructed towers, blaring rock music into the early morning from overpriced discotheques.

Although much of Greek architecture has remained unchanged for centuries, Konstantinidis's work at the



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Tourist Organization has made him painfully aware of the rapid alterations in Greek life. The influx of tourists increases every year. At the present rate, what will Greece be like in ten or twenty years?

'I'm afraid everything works for the worst,' Konstantinidis states sadly. 'While the Government tries, on one hand, to improve the quality of tourism through projects like the Vathia program, on the other hand, they grant permission for industrialists to develop a shipyard and cement factory in the beautiful natural bay of Pylos.'

Konstantinidis believes that if tourism is not controlled soon, Greece will quickly become a wasteland of high-rise apartments and hotels stretching along polluted waterfronts. It may become another Costa Brava. The Junta must receive much of the blame for this situation, he believes, since they encouraged rapid and unchecked touristic expansion in order to help balance the budget. The problem today is not technology itself, whose products are desirable, but it is the way in which technology disregards environmental and human needs. Tourism will always be important to Greece, but it must be recognized as a mixed blessing.

'True architecture makes beautiful ruins,' writes Konstantinidis, quoting Auguste Perret. The architect believes that Vathia makes good ruins because it just gets old along with the landscape, along with its inhabitants. 'The mark of a good building,' he repeats, 'is that it will look as if it was *always* there, as if it was *meant* to be there.'

'In the final analysis, a true work of architecture should be temporary if it is expected to function as a truly effective instrument for living...'

So the Vathia project is, ultimately, a compromise in his eyes. He believes that old buildings should be preserved but that they should not be idolized. To rebuild a tower-house or an entire village can simply be a false evocation of the past. In the past the inhabitants of the Mani had to live in towers to protect themselves; for tourists and Greeks to live in them today is a form of nostalgia.

True Greek architecture, he believes, does not depend upon imitating the past. It should be a dynamic development, within the tradition which expresses contemporary reality and awareness. Its highest purpose is to find the *truth* of a place.

'After all, do I have to wear a *fustanella* to prove I am Greek?'

—ANDY HORTON

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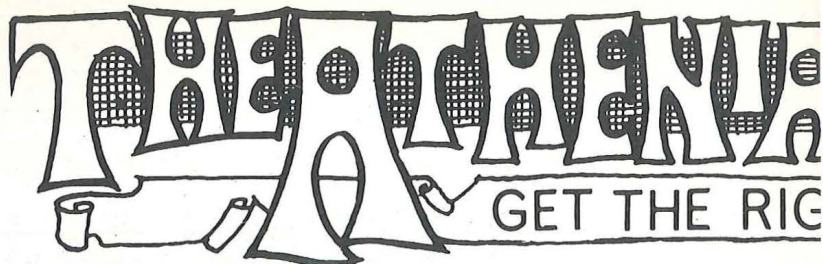
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Ano Patissia (Tralleon, Christianoupoleos) Kifissia (Pindou) Nea Smirni (Omiron)

THURSDAY

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

FRIDAY

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

SATURDAY

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

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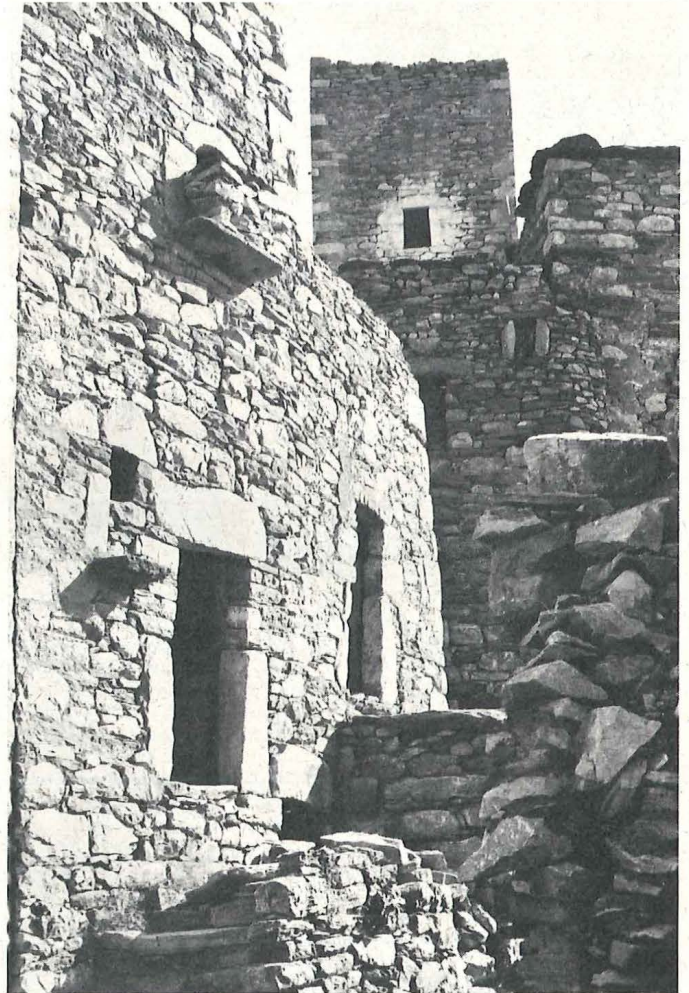
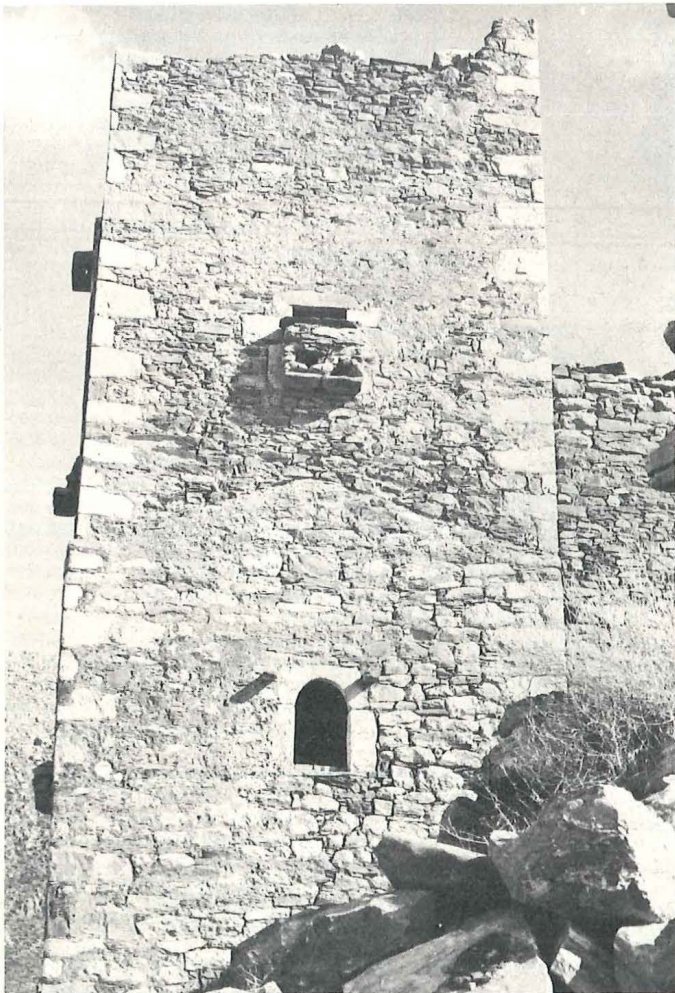
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VATHIA: THE LONG VOYAGE HOME

IT IS said that when God was completing his creation of the world and had nothing left in his hands but stones and rocks, he threw these down to Greece and formed the area known as the Mani. Its backbone is the jagged southern half of the Taygetus mountain range which juts into the sea to shape the central peninsula of the southern Peloponnisos.

The name Mani is feminine in gender, and while it has had, in the past, the aloof dignity and self-assurance of a beautiful and austere woman, it has for some years now stood aside more like a wild child of Greece: poor, modest, introspective, and bewildered. All these qualities are reflected in her inhabitants, her barren landscape, and in the unique architecture of her isolated and nearly deserted villages.

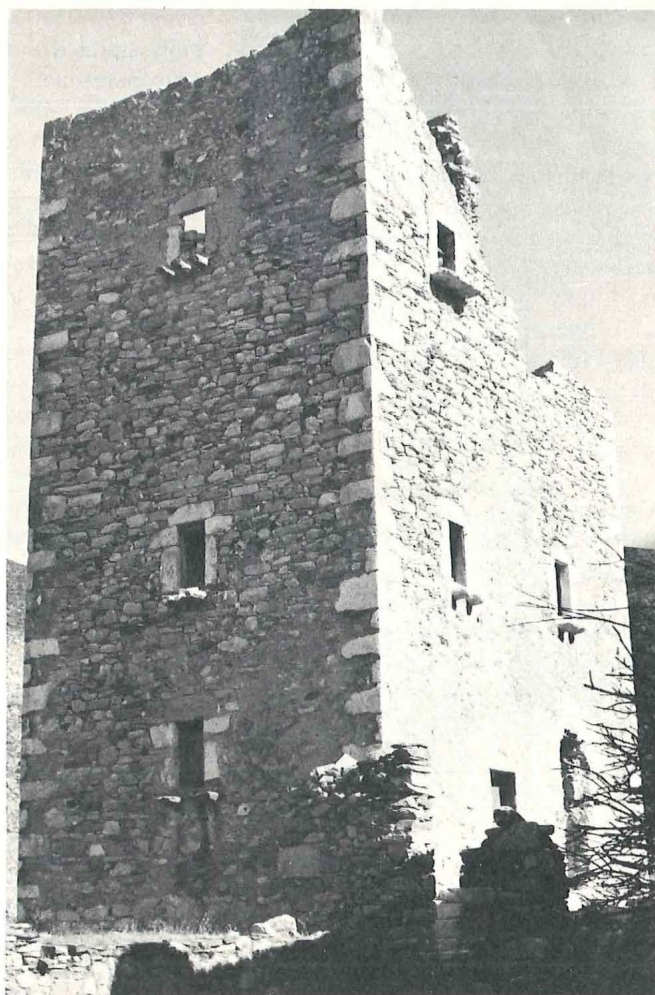
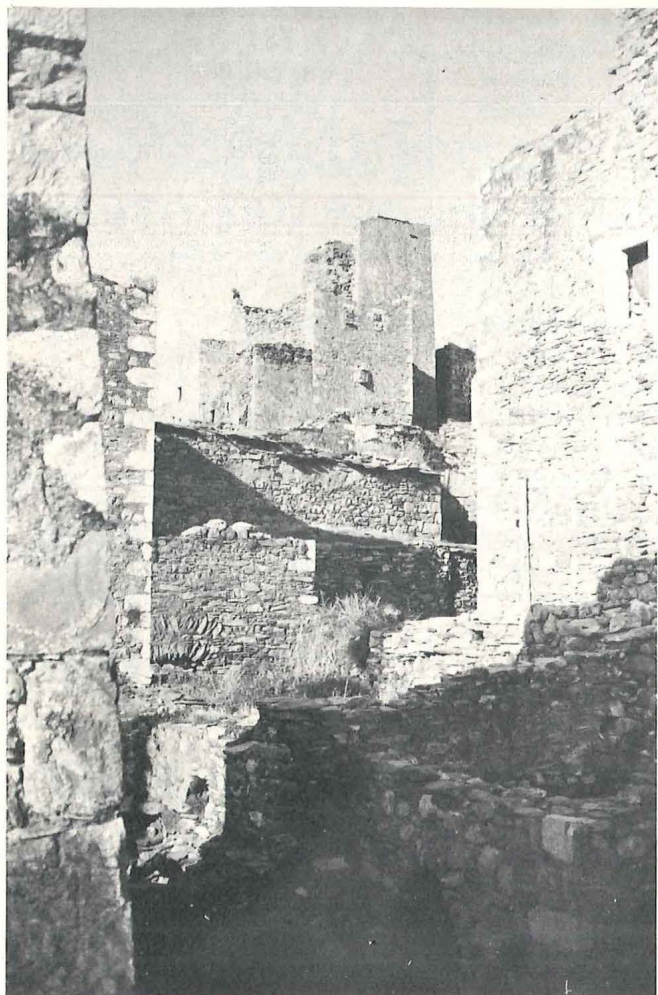
Vathia is among the most extraordinary of these villages, gripping the summit of a desolate, spike-shaped mountain. Like a cluster of cypresses, its houses and towers reach up arrogantly towards the sky, evoking the castles of mythological heroes. The village is set against the abrupt wilderness of the Taygetus range—distinct in character from the Taygetus of the north where green and abundant forests grow in the rich earth of its slopes. These naked and forbidding mountains of the Deep Mani plunge into the sea eight kilometres farther south at Cape Tainaron. They divide the peninsula into two parts. The eastern side has the local name *prossiliaki* which means that it is exposed to the sunrise. The other side, which is shaded from it, is called *aposkieri*. This is where Vathia lies,

facing west over an unbroken expanse of sea.

The lack of a paved road has been one of the reasons that Vathia, not even noted on some of the maps of the Mani, remains so remote. The dirt road to this eagle's nest is barely traced over the terrain. As it winds up to the village, a succession of small bays which fret the coast like a border of lace is revealed below. At the entrance to the village, a *platoma*, or widening in the road, serves as the central square.

On entering this square last August we found three bearded cameramen in bathing suits shouting at an improvised cast that included most of the local population.

'Don't put on a tie,' one cameraman called out. 'Try to be natural. Be spontaneous!'



A middle-aged man with a weather-beaten face smiled broadly, revealing a row of gold teeth. With great satisfaction, he leaned his chair back against the whitewashed wall behind him. Three old women watched — puzzled and indifferent at the same time. Another old man sat nearby, resting his arms on his wooden stick. Up on a balcony a young, colourfully dressed woman feeding a little girl became so absorbed in the spectacle below that the child sat with her mouth open, waiting for her food. After a while, the cameramen gathered their equipment, thanked their impromptu cast, got into their car, and disappeared down the dusty road.

We were now the only strangers in Vathia. As soon as we said 'good afternoon', we were welcomed. The conversation became friendly, and coffee was prepared and served along with the inevitable Coca-Cola. In the presence of the old people, the mother and daughter, we were confronted by three generations of Maniots. The young mother and her child live in Athens, but return to Vathia occasionally because she, or perhaps her

husband, was born there. For the child, however, Vathia is just a place to spend a few days away from the city. Except for summer and Easter, Vathia's only inhabitants are ten old men and women. Since the National Tourist Organization recently announced its decision to restore the town, its inhabitants have adjusted to all sorts of visitors with remarkable speed. Indeed, today, no one in Vathia is surprised by anybody or anything.

'Are you happy with what is going to happen in Vathia?' we asked Kyrios Theodoros.

His answer had the resigned uncertainty of a person who had taken no part in the decision.

'Yes, we are very satisfied. Besides, we have nothing to lose. There are twenty-six towers and more than a hundred houses here. Most of them are in ruins.'

'I gave up my share in a tower with pleasure,' said Kyrios Panayotis, the old man with the wooden stick. 'But there are many other owners, seven or eight, and there are two who are not willing to give up theirs.'

The little girl came up and handed Kyrios Panayotis a small white envelope, whose contents were apparently already known to the other villagers.

'Open it,' Kyrios Theodoros said. 'It must be from the National Tourist Office in Athens. You see,' he went on, turning to me, 'the people there are so nice to us. They haven't forgotten us. Tomorrow is the Assumption of the Virgin, and Kyrios Panayotis is celebrating his name-day. They wish him *hronia polla*.'

The old man opened the letter slowly with a complacent smile.

I looked away towards the arid slopes of the mountains. A long scar was outlined in the reddish rocks where a new road is being constructed around the southern end of the Mani and which will connect the two existing roads on either coast.

'What will be done about water?' I asked. Someone pointed to the top of a nearby hill. 'There is a spring there, and running water will be available in the village when the necessary installations are completed.'

Knowing that the Mani is a

stronghold of the monarchy, I could not resist asking if Vathia had a royalist majority. The answer came without hesitation. 'Certainly it has! Besides the ten inhabitants there are thirty-seven others who are eligible to vote but who live elsewhere. So, during the last referendum in December, 1974, there were forty-seven votes for the king. We are totally royalist.'

'Come with me,' Kyrios Theodoros said. I followed him into a ground-floor room in a nearby building, which was a combination storeroom and stable. 'Do you see that?' he asked proudly. A reddish, flat stone leaning against the wall was engraved with a crown. Between two crossed olive branches was the word *Hellas*. 'It is the work of my son. He is a real artist and a royalist to the bone. Not that there are no communists,' he continued, 'but they keep away. There is no place for them here. All the basements in Vathia are full of emblems of crowns. We had to put them out of sight recently.'

It was late in the afternoon, and we had just enough time to walk around the village before it grew dark. Vathia is a maze of stone buildings and low stone walls. There are courtyards, paths, and open spaces between each tower, which at first glance do not seem to follow any plan. Nevertheless, each tower or house has its own precise limits. Very narrow paths lead through low arcaded doors to totally or half ruined underground

rooms full of dung. Looking up, one sees walls studded with tiny windows and embrasures, and crowned by ramparts.

Nothing, not even an animal, disrupts the absolute silence. Among the sun-bleached, dusty rocks, life once in a while appears in the form of a prickly pear, a pomegranate or an almond tree. Far down below, toward the west, the sea sparkles.

We entered a small backyard. Outlined against a high wall of reddish stones was a black silhouette. I found a very old woman who, scorning lambswool, was weaving a carpet out of long bands cut from plastic bags. Her thin, wrinkled hands and face were the only parts of her that were not covered.

'How are you, Yaya?' I asked, sitting on a nearby rock. She nodded. Her eyes were like coals. I asked my companion to take a picture of her.

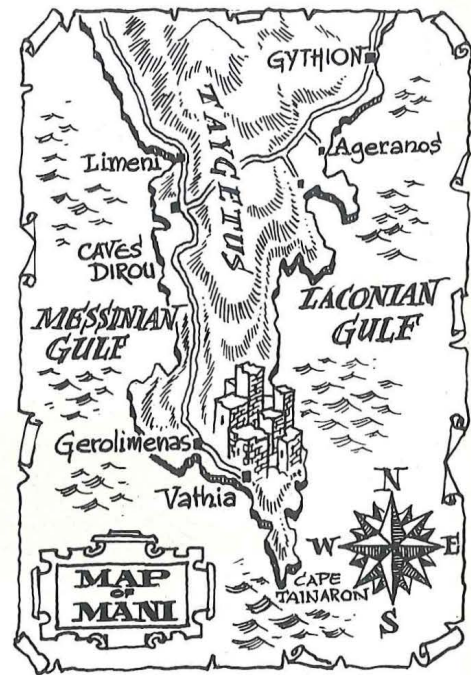
'You take a photo of me and you will make money out of it, I know,' she said calmly. 'Many come now and take pictures of everything. I stay here and watch them.'

'What is your name, Yaya?'

'Why do you want to know my name? It will be of no use to you.'

'Were you born in Vathia, Yaya?'

'I persisted. 'Why do you want to know about me? Yes, I was born and married here in Vathia. And I will die here, too. The only trips I ever took were the two times I went to Piraeus, where I have my only



child, my son. But I am alone like the stones. Look at this tower,' she said, pointing to a three-storey building in front of us. 'It was given to me by my husband's relatives, when he was killed in the War of 1912, one year after our marriage. I worked from dawn to night with one worker in order to build the third floor. Now it is in ruins and I live in an underground room.' She stared at a rotten wooden door held shut with a cord.

'Are you pleased with what is going on in Vathia now?' I asked.

'I'm very old and nothing makes any difference to me anymore. I spent three whole months sick in bed last winter. I almost died, but maybe death has forgotten me. My son comes with his family for a few days every year. That's all. His wife is a stranger. She is not from the Mani and doesn't like it. But he is a good son. He sends me a package once in a while.'

This old woman represents the essence of Vathia today: memories and ruins. And there are so many other Vathias in the Mani, forgotten villages with irreplaceable architecture.

When Vathia is restored will it be nothing more than a tourist attraction? Will the people of the next generation appreciate and love what they have never cherished in the past? Who will teach them to love the land where their fathers lived and toiled? Will it be possible to restore the *life* of this village as well as its buildings? Will those who have left their villages be encouraged to return home?

—KATERINA AGRAFIOTI

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music

The Second Dylan is Alive and Kicking in Greece

THE second Dylan? The bearded, beaked, and bespectacled man someone once likened to a fugitive from a Karagiozis puppet-play, smiled and said, softly but firmly, 'Please, I'd rather be known as the first Savvopoulos.'

A typical remark — gentle yet assertive — from the man who is Greece's newest and most popular musical genius since Mikis Theodorakis. His full name is Dionysios Savvopoulos and while he is virtually unknown outside of Greece, the thirty-two year-old folk-singer/composer's influence is so large and widespread here, especially among the young, that his every action seems to rock the ship of state.

Few of his fifty-odd songs are revolutionary or even overtly political, yet during the junta years the colonels slapped him in jail to shut him up. And when that didn't work — he wrote two of his best songs in jail — they beat him, this most gentle and sensitive of souls whom Yannis Ritsos called 'the best young poet in Greece today'.

Now the colonels are gone — ironically, they are now in the same cells that people like Savvopoulos used to occupy — and censorship has been officially banned in Greece. Yet there is still *something* about Savvopoulos's simple, tragic, compassionately written music and lyrics about freedom and death, struggle and suffering, that seems to upset the powers-that-be. You can buy any of Savvopoulos's five Lyra albums, the fruit of his first ten years' work; you can even hear him sing in concert (he makes as many free appearances as he does paid — any wonder why the young and poor adore him?); but one thing you cannot do is hear him on the state-run radio and television networks. You can hear other contemporary Greek composers, young and old, but not Savvopoulos.

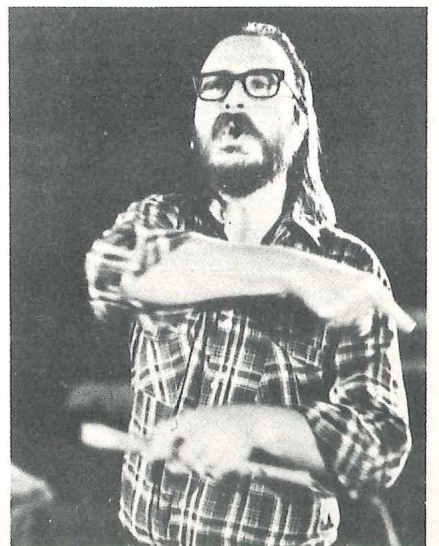
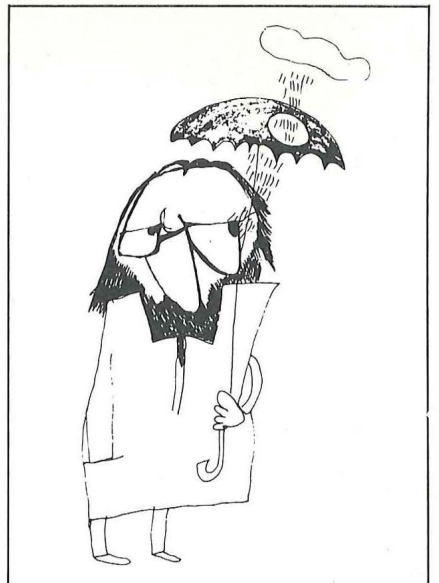
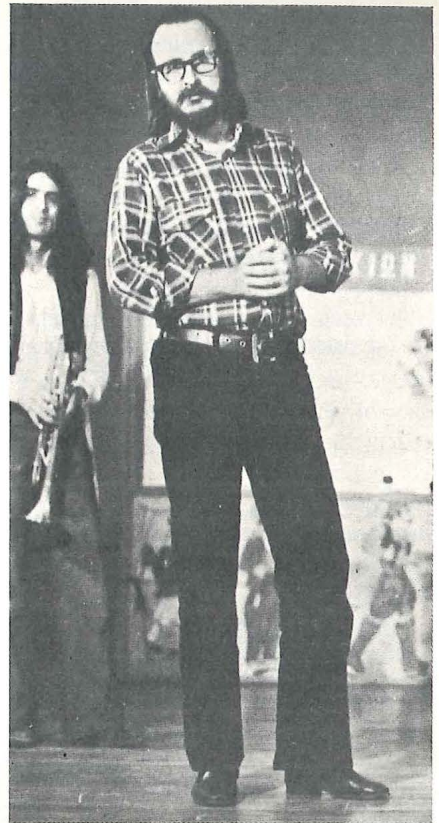
'There is no edict against me. Occasionally a few of my lighter, shorter pieces are aired at an odd hour of the day. But as for the serious, deeper pieces — my major work — they don't say "no" and they don't say "yes". It's something unspoken. The people who play the records simply understand that

if they give me much time, they'll be out of a job,' Savvopoulos said, more in pain than bitterness. 'For an artist who needs the sympathy and support of his fellow humans, it makes life awfully difficult.'

Savvopoulos is no stranger to the difficult life. He was born in the midst of the brutality and bloodshed of the Greek Civil War and grew up in Thessaloniki, the child of a lower middle-class family. A good student in classical studies, he later entered law school. However, he was never happy as an academic. Music, which he had always loved 'to an extreme' (one of his first memories was of the local band that used to parade by his house and he imagined himself directing it), began to pull at him. In 1963 he dropped out of law school and came to Athens with a borrowed guitar. He roamed about aimlessly, sleeping in deserted houses, taking odd jobs, dodging the police, writing his first songs (he works on music and lyrics simultaneously), and auditioning at clubs and record companies.

His first break came when composer Manos Loizos heard his song, 'General Sun'. Loizos introduced him to Hadzidakis, Theodorakis, and many other well-known figures in the Athenian musical world. He began to make public appearances, singing at various *boites* and folk concerts. It took two years, however, for the public to adjust to his odd, husky, somewhat limited but always convincing voice, and to his equally idiosyncratic music full of sudden pauses and surprises, strange new theatrical sounds, rock-flavoured rhythms, and bursts of chords as ripe and clustered as grapes. One critic described it as 'music right out of the theatre of the absurd'. Eventually, word about Savvopoulos began to spread and his first records became best-sellers. The public flocked nightly to hear him.

From 1966 through 1973, Savvopoulos lived a harried, pressure-filled, precarious, and creative life. He would appear at a *boite* making big money, and find it suddenly closed by the police. Undaunted, he would go on to another club only to be subjected to more harrassment. It was during this time that he was imprisoned. Upon his



Three views of Savvopoulos.

release, he married and left Greece for France and Italy. 'It didn't work,' he said. 'I can't be out of the spiritual climate of Greece. I'm a student of the Greek word.'

This is the key to Savvopoulos's work, to his genius. For all his experimentation and for all his admitted admiration of Dylan ('We must share a relative in the far corner of the universe'), he remains very much a Greek folk artist. In Savvopoulos's music, one can hear strong echoes of Levantine minstrelsy whose spirit reaches hundreds, if not thousands, of years back into Greek history. The tradition of folk music calls for strong but simple lyrics about *ta vassana*, or troubles, of life, the agonies of existence, our tragic fate.

Savvopoulos is like Dylan in that he has become a troubadour, a poet-philosopher of his time, someone who speaks for, and to, his generation. Yet at the same time he knows that he is different from Dylan in that he feels that

his roots bite more deeply into his native soil.

'As one of the second generation of modern Greek composers — artists such as Hadzidakis and Theodorakis are of the first — my challenge is to find new expression and direction in traditional Greek music. I believe my generation is coming closer to realizing the quest than the last did, because we have learned that tradition demands personal effort and creation, not just mimicry.

'Tradition has a soul, it lives. It is not a corpse, something you attack and feed off of like a vampire.'

Savvopoulos's latest songs have been written for *Happy Day*, a new and powerful film directed by Pantelis Voulgaris, which deals with the prison island of Makronissos during the Civil War. Savvopoulos has also written the score for the film, which has appeared at several film festivals in Europe this summer. On the strength of this work alone, his future as a composer is assured. As a composer's first film effort

Hadzidakis has called it the best musical score that he has ever heard.

For Savvopoulos the experience was also a success in another way. 'I liked the work because it was the first time I was able to do something that somebody else asked me to do. It was a big surprise to find I could actually follow someone else's thoughts. Now that it is over I'm thinking of doing more films, maybe some theatre.'

At this point Savvopoulos suddenly became animated and overjoyed to have the talk come around to a subject closer to his heart than media suppression and the junta years. 'You know what I'm really interested in these days? Aristophanes! *The Birds*. How about that, a rock opera version of *The Birds!*

'Now that's the real me,' Savvopoulos cried delightedly, leaping up and dancing around, showing his antic Dionysian side. 'Yes, yes, *The Birds*. Put to rock! Aristophanes and Savvopoulos, the perfect marriage!'

—WILLARD MANUS

The Richter Concerts

THOUSANDS of Athenians converged on the Herod Atticus Theatre on September 14 and 15 to hear Sviatoslav Richter — one of the last of the old Romantic - European school of pianists. No one was disappointed, not even those who had waited in line from 5:30 in the morning the day the tickets first went on sale.

Shortly before the first scheduled concert, Athens began to buzz with rumours of cancellation. In fact, Mr. Richter did postpone his first performance and many people believed he was not going to perform at all. Newspapers were filled with a set of demands, supposedly submitted by the artist, that were to be adhered to by the audience — no photographs, no lighting of cigarettes with lighters, no applause until the end — and everyone feared that some incident would conclude the concert prematurely.

No artist scheduled to appear at this year's Athens Festival was more eagerly awaited and more enthusiastically received. When the small, unimposing figure emerged from the wings of the theatre, the audience, which was composed of every strata of Athenian society — from Kolonaki to Kallithea — rose as a body. Among the world-renowned Russian artist's admirers were such notable political personalities

as George Mavros, Panayiotis Kanelopoulos, and the President of the Republic, Constantine Tsatsos. The atmosphere was electric. The theatre was dark except for the stark white spotlights illuminating the grand piano and the slightly built musician dressed in a well-tailored tuxedo.

Mr. Richter's choice of music for the first concert seemed strange, perhaps, to many because it was limited to one composer: Beethoven. The three Beethoven sonatas performed, Nos. 1, 12 and 32, gave the listeners the opportunity to experience the development of the composer's pianistic style. The first sonata is clearly Mozartian in concept. The second sonata (No. 12) serves as a kind of bridge between Beethoven's early and later styles. The final sonata is unmistakably pure Beethoven. There were moments in Mr. Richter's interpretation of the final sonata that lifted his audience to an aesthetic plane rarely experienced in a lifetime.

Mr. Richter, like Messrs. Rubinstein, Serkin, and Horowitz, represents the closing of an era of pianists who perform in the grand tradition of the nineteenth century as epitomized by Liszt. Unfortunately, the whole approach to piano music by young keyboard musicians has changed. The

best example of this is Glenn Gould who, regrettably, does not perform in public any more. Perhaps these younger musicians are a reflection of twentieth-century, detached objectivity which at times appears technically dazzling, but communicates little on an emotional level.

The second concert opened with another Beethoven sonata and continued with several works of Chopin. The Chopin scherzo, fantasia, and polonaise; the mazurkas, waltzes, and etudes gave Mr. Richter's audience another opportunity to witness his incredible virtuosity. Mr. Richter is equally at ease performing Chopin or Beethoven. He transcends identification with any particular composer or musical period. Many artists are labeled as exponents of one composer or specialize in one period, such as the Baroque; and their concerts, although brilliant, sometimes lack variety. Pianists like Richter, born and schooled in Russia, are thoroughly trained in all styles of music except the atonal.

Mr. Richter's concerts were, in every aspect, both intellectually inspiring and emotionally satisfying. It has been rumoured that the concerts were recorded and will eventually be available to everyone.

—MICHAEL LAUREN JACKSON



theatre

The New Season

PRODUCERS and actor-producers have been contemplating the coming winter season like small children at the door of a dark room. Uncertainty and fear prevail in choosing what kind of play to produce. The wave of political plays subsided last season when it became clear that they were becoming less and less of a box-office trump. On the other hand, the rise in the minimum salary of a beginning actor to nine thousand drachmas a month has had a sobering effect on the thinking of producers: large casts are no longer economically feasible. Thus, they spent the summer ransacking for plays with limited casts, as well as for royalty-free plays. It seems that the hunt is still on because only about half of the theatres in operation last year have planned definite productions for this year. The success of some foreign comedies last season has been another factor in the choice of the plays.

At the moment, these are the trends for the coming season. For instance, thirteen out of twenty-one theatres are offering comedies ranging from classical farce to modern satirical comedy. There are thirteen foreign plays and only eight Greek plays because there is a greater variety of foreign plays that are royalty-free.

Last season there was a remarkable number of theatrical highlights, quite unusual for the Greek stage in the last decade. There are already three productions for this season that will certainly

arouse the interest of theatre-goers, each for different reasons. The brilliant star of the Greek theatre, Dimitri Horn, will return to the stage in the challenging play *The Ruling Class* by Peter Barnes. The film version of this play, which was not nearly as good as the original stage production, was shown in Athens last year. The direction has been entrusted to the American director Marcia Taylor, who resides in Athens. She also directed Mr. Horn in Peter Shaffer's *Sleuth* when he reappeared six years ago after a long absence.

No less important an event is the grouping of five stars under the roof of the Kappa Theatre. In alphabetical order, Alekos Alexandrakis, Nonika Gallinea, Xenia Kaloyeropoulou, Nikos Kourkoulos, and George Michalakopoulos — former producers and leading actors in their own theatres — will appear together in a satirical comedy by British playwright Allen Ayckbourn.

Finally, an exceedingly ambitious project has been announced by that wizard of young directors, Spyros Evangelatos. He plans to stage his own adaptation of Homer's *Odyssey*, with his company 'Amphi-theatro'. Which of these three ventures is to become the event of the season remains to be seen — though perhaps something unpredictable will rise and eclipse everything else.

—PLATON MOUSSEOS

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Melina's Medea

MELINA Mercouri made her triumphant return to the Athens stage last winter in an excellent production of the Brecht-Weill *The Threepenny Opera*. Early this year she left that production to fulfill other commitments, including a season with the National Theatre of Northern Greece. She appeared here at the theatre on Mount Lykavittos with that company in early September in Euripides's *Medea*.

Medea is one of the great roles for women. It has challenged actresses for generations and remains one of the most demanding and difficult roles in the whole theatrical repertoire. Miss Mercouri made a valiant attempt at the part, but her performance ultimately failed. Her opening scene was highly controlled yet passionate, but she soon lapsed into histrionic shrieking. Except for the moment when Medea says farewell to her sons, true human feeling rarely came through. Her performance was marred by excessive gestures and by some rather exaggerated body movements. While listening to the messenger's recounting of the deaths of Creon and his daughter, she writhed on her back in almost masturbatory ecstasy. It all seemed somewhat gratuitous.

Miss Mercouri is certainly 'right' for the part. Her performance could have been great, not merely good, under the guidance of a firm director.

The production itself also left much to be desired. Director Minos Volanakis threw out ideas erratically yet rarely followed one through to completion. His use of masks, for instance, was inconsistent. Creon and Aegeus wore them, but the other principal characters did not. On three occasions when the chorus commented philosophically on the action, they lowered the veils from their high Tanagrian headdresses to reveal stark white masks reminiscent of those used by the Bread and Puppet Theatre of New York. If this symbolized the contrast between their objectivity and their human involvement with Medea, it was successful. But how many times can one repeat an idea?

The movements of the chorus were especially trite and hackneyed. Surely there must be a way to convey agony and horror without relying on jerky, wrenching actions. On the other hand, the monosyllabic, Byzantine-like chant-

ing by the chorus, which occasionally served as a background to the spoken words, produced a powerful effect.

The declamatory style, so popular in the nineteenth century, still seems to be the prevailing method used by Greek companies to perform ancient tragedy. Bombastic shouting and sustained shrieking, however, are self-defeating to modern audiences. Certainly a talented director, such as Volanakis, should be able to find other ways to dramatize the tension and power of this great play.

Modern stage technology is indeed a wonderful thing, but its use can often be superfluous. At the end of this production, performed on the windy heights of Mount Lykavittos, Miss Mercouri was raised up, in true *deus ex machina* fashion, on a hydraulic lift. From this commanding height she had to use a microphone so that her final lines could be heard.

The performance, it should be noted, started thirty-five minutes late. Certainly theatre companies have the responsibility to their audiences to begin promptly and local audiences deserve this courtesy.

—J.M.

The Bacchae

SPYROS Evangelatos has won a justified reputation as an innovator, a director who brings a fresh and often contemporary approach to the Greek classics. Following the popular success of his stimulating *Lysistrata* earlier this season, one arrived at the Herod Atticus Theatre wondering how he would interpret *The Bacchae*, perhaps Euripides's most sombre and poetic tragedy. There was nothing for purists to fear, it was a faithful production, spare and unencumbered, and allowed the tragedy to unravel at its own pace, a pace as steady as the throbbing drums of the Bacchants.

The most successful elements of this fine production were the visual ones. The execrable lighting was an exception, however; it forced the actors to

stand in square blocks of light or — as frequently happened — to perform in shadow. The stage design, however, was excellent. The stark, simple set contributed to the austere drama. The huge statue, lying in pieces on the stage, created its own poignant irony, especially when the crazed Pentheus stands, waiting to be dressed for his death, on the symbol of his own dismembered body.

While Pentheus, lonely and arrogant, was solidly acted by Dimitris Malavetas, Christos Parlas wavered in his interpretation of Dionysos, though his performance grew in strength as the play progressed. The conflict between Pentheus and Dionysos is the most crucial aspect of the play. Unfortunately the production, especially during this conflict, seemed to vacillate between a stylized and a realistic interpretation. The choreography of the Bacchantes was highly formalized: their feverish movements seemed more like the gyrations of modern dance than religious frenzy. The chorus, indeed, was the weakest feature of the production although their slow hymning to Dionysos had a sombre beauty that reinforced the dramatic events of the play.

Generally the production grew stronger as it proceeded, reaching a climax with the entrance of Agave, beautifully played by Antigone Valakou. She brought a depth of intensity and passion to this very difficult part which can so easily be melodramatic. There was no moment in the production more dramatic or tragic than when she slowly turned her thyrsus, her Bacchic wand, towards herself with the slow and terrible understanding that it was her son's head she was carrying and that it was he that she had killed. Yet the best performance was not hers but that of Stelios Vokovits whose Cadmus ranks as one of the most brilliant interpretations I have ever seen, comparable to Scofield's Lear. He starts as a shrewd old man who follows Dionysos for solid political reasons, advising Pentheus to adhere to custom and tradition whether he believes or not, and in the end becomes humbled by the death of his grandson. The final pathos and tragedy of the play lies largely in the grief of Cadmus. Shrunken and destroyed by the vengeful god, he can still find strength and nobility in his pity for the fate of Agave.

It is fitting that this excellent production of the National Theatre should come at the height of this year's festival season.

—ANTOINETTE MOSES

Unbinding Prometheus at the Aeschyleia

WHEN THE Aeschylus Festival was inaugurated last year at Elefsis, among the gestures that accompanied the premiere was the donation of a handful of earth from Sicily in honour of the playwright who had died there two thousand, four hundred and thirty-one years earlier. It is said that a passing eagle with a tortoise in its claws mistook Aeschylus's bald head for a stone. In consequence, he died of a concussion, leaving his ninety-first play unfinished. That this and eighty-three other plays have been lost due to the ravages of time is unfortunate, but that seven should survive and be performed once again with a festival in his honour at his birthplace is a fact far more extraordinary than the alleged coincidences of his death.

This summer Karolos Koun presented *The Persians* of Aristophanes and Alexis Solomos directed Manos Katrakis and his Greek Popular Theatre in *Prometheus Bound*.

Whether one sees Prometheus as The Fire-Bringer and, therefore, the first benefactor of capitalism, or as The Rebel and, therefore, the first proletarian cult-figure, the setting of Elefsis-by-night is most appropriate to his story. The flames of burning gas-waste are reflected against the sky with an eeriness that would win the admiration of Hieronymous Bosch and Saint John the Divine. But for those who would carp, saying they would prefer Aeschylus and Elefsis without factories, it might be well to point out that fifty years ago there were no factories in that malaria-infested town—and no Aeschylus, either. Indeed it is due to the factories that we have Aeschylus playing in Elefsis today. One cannot live — let alone buy theatre tickets — on a diet of bread and anopheles mosquitoes. Let us admit, then, that Prometheus has left us a mixed bag of goods and ills.

Prometheus Bound is the most elemental Greek play we possess. A play in which the main character is chained to a rock during the first lines and remains so until the end when he is plunged into Tartarus is bound to be static. It remains, however, full of conflict, as the characters of Okeanos, Io and Hermes come and go, passing judgement and being judged themselves. In seeing this masterpiece of the Severe Style through, we feel we are not just witnessing the unfolding of a drama, but the unfolding of drama itself:

tragedy being transformed from ritual to art.

The liveliest part of *Prometheus Bound* is the Chorus and in handling it Aeschylus has no peer. Indeed, the chorus of Aeschylus is immortal: it is today's neighbourhood getting together to see what is happening — credulous, ingenuous, suspicious, vacillating, gossiping and above all, curious. It asks an endless barrage of questions, it agrees with any new character who happens to wander on stage, it absolutely refuses to



commit itself on any matter of importance, and always exits with a smug, self-satisfied 'didn't I tell you so'. Sophocles wrote for a cosmopolitan city and Euripides for an empire, but Aeschylus, for all his majesty, remembered the cohesive town of Athens before it got delusions of grandeur and started decking itself out in marble and chryselephantine — and that is why his plays still ring out clearly in modern productions.

The direction of Alexis Solomos was, in this particular production, almost Dada. Like Marcel Duchamp putting a mustache on the Mona Lisa in an attempt to open our eyes to an over-familiar image, Solomos at the earliest convenient moment releases his Prometheus from his chains, clothes him in classical garments and has him walk up and down stage like a peripatetic philosopher. There are certain virtues in this startling act on the part of the director: it certainly solves the play's staticness, it is in itself arresting and it turns the play into a piece of stimulating dialectic. But in the end it fails. It makes a cold and cerebral calculation of what, in the original, is a passion. The drama, robbed of the warmth of its agony, is

reduced to a series of quarrels. Finally, he has only added to the staticness of the drama by plunging us into a claustrophobic, existentialist nightmare out of which we cannot wake. Having won the argument hands down, he has lost the play. Solomos makes clear parallels between Prometheus and Christ, Io and Mary Magdalen. This is quite legitimate. But why have Christ in the synagogue confounding the elders and the Magdalen as he first met her by chance, when Aeschylus has already

foreseen the more dramatic image of Christ on the cross and the Magdalen wildly pulling her hair at its foot?

Manos Katrakis has been playing Prometheus for decades and he never plays him the same way twice. Two years ago he gave us Prometheus the Titan at Epidaurus — now he has given us the modern man. Yet in every new interpretation of the role, the experience and the understanding of former ones glow through like the fine patina in a Renaissance portrait. As the possessed and frenzied Io, Anna Makraki can play passion so directly that she herself seems surprised by it. Yorgo Katsaras acted Okeanos with that pretentious social prudence most of us mastered so well during the Junta, and Yannis Kondoulis's Haefestos had all that hearty jauntiness so typical of torturers on off-hours. The arrogant, mealy-mouthed fourflusher, Hermes, was played by Panos Panopoulos with the precise nastiness of the milkmaid kicking the cow. Spyros Vassiliou provided effective, simple costumes and the great Stoa of Philon before the Sanctuary of the Eleusian Mysteries provided the splendid setting.

—S.E.

For the First Time Anywhere...

THIS guide is designed to eliminate the excuses one makes for not attending the cinema as often as one would like. Film-going in Athens will always be something of an adventure, thanks to inaccurate newspaper listings, poor projection, uncomfortable seating, and rude intermissions, but too many foreign residents are giving up without a fight. This is a pity; a little *savoir faire*, a little courage, and a few new Greek words might help us all enjoy the riches that are available to a film-goer here.

And riches they are: first-rate, first-run films are shown regularly, and ticket prices are among the lowest in the world, a fraction of what they are today in New York, London, Paris, Rome or Munich.

With the Greek film industry in a bad slump, ninety percent of the films playing this season will be foreign, and (unlike France and Italy) virtually all foreign films are shown in their original version. Only Walt Disney pictures are dubbed.

Naturally, there is a lag between the U.S. or London premiere of a film and its opening in Athens, but the gap has been narrowing each year, and is now between four to six months for major releases. Distribution patterns are, however, extremely erratic, and in some cases Athens will get a new film before it opens in other European capitals.

The problem with film-going is mostly logistical. Foreign residents must

simultaneously juggle an English-language newspaper, a Greek newspaper, the telephone directory, and a Berlitz phrase book to coordinate the title of a film with the name, address, phone number of the cinema, and the starting times for the feature. The following listings and lexicon should eliminate the need for two or three of these references.

Once inside the theatre, the supplementary lexicon may prove particularly valuable. All the efforts of a



director and his cast and crew — the many months of work by scores of artists and technicians — can be spoiled by one lazy projectionist who does not bother to light the projector properly, focus the film, or adjust the sound to a correct level. Many cinemas turn the volume low, presumably so the voices will not distract those reading the subtitles. But this can cause ear-strain for those who rely on the soundtrack, just as easily as bad focus or dim projection light will cause eye-strain. One's perception and enjoyment of a film is heavily influenced by these factors, and serious film-goers

should not be shy about complaining when the projection is faulty. The manager can usually be found counting receipts in the box-office, or stocking candy-racks in the lobby. He's the man to see, and will usually be willing to speak to the projectionist. (Visiting the projectionist directly is not advised. He is of a hermetic and inhospitable breed who may be potentially hostile to the complaints of patrons.)

Some General Notes:

Ticket prices at many cinemas change at six p.m. — strictly according to the clock, and not according to the time the films are shown. In other words, if you buy a ticket at 6:04, you will pay twenty drachmas more than the man who arrived at the box office five minutes before you to see the same film.

Balcony tickets are sometimes cheaper, and the view is almost always better. As a rule, it is best to sit in line with the projector and the screen — for less distortion — and in Greek cinemas the projection booth is usually over the balcony.

Intermissions are annoying, but they are a necessary evil. Television is but one of many distractions that have kept cinema attendance at a minimum, and many cinema owners rely on candy and ice-cream sales to meet their daily expenses. Hence the break — inevitably in the middle of the most exciting scene in the movie.

Film programs generally change on Mondays. For the most accurate daily listings, check the Greek newspapers, or the *Athens News*. Do not be misled by the large 'display' ads in the weekend Greek papers. These are usually announcements for films which will open the following Monday. Check the small-print listings to be sure, or phone the theatre.

If there is a film you want to see, you must be quick. Greek attendance and film distribution patterns are completely unpredictable, and a movie that has been a smash success all over the world may only play a week in Athens. Such was the case with the excellent *Godfather, Part II*, which played for exactly one week last winter — between Christmas and New Year's Day! After one or two weeks in a first-run 'A' cinema, a film will usually play for another week in some of the smaller 'B' cinemas. These cinemas are not listed in the English-language newspapers, but it is easy to keep track of the 'B' cinemas in one's neighbourhood by passing the theatre once a week, or phoning, or checking the Greek newspapers.

—GERALD HERMAN

MOVIE-GOERS LEXICON

QN THE TELEPHONE:

What film is playing today?
Ti ergo pezi simera?

In what language is the film?
Se pia glossa ine to ergo?

What time does the film begin?
Ti ora arhizi to ergo?

Is there a later show?
Iparhi.ali parastasi argotera?

TROUBLE IN PARADISE:

Could you turn the sound up a bit.
Dinamoste ton iho ligaki.

The film is out of focus.
I othoni den ine kathari.

It is worse now.
Ine hirotera tora.

The film is too dark.
I othoni ine poli skotini.

Where are the toilets?
Pou ine i toualettes?

Take your hand off my knee (shoulder).
Vgalte to heri sas apo to podi mou (ton omo mou).

Please
Parakalo

Thank you
Efharisto

Note on pronunciation:

'th' as in 'thanks' 'e' as in 'exit'
'd' as in 'th' in 'the' 'o' as in 'dock'
'i' as in 'police' 'a' as in 'father'

THE ATHENIAN'S GUIDE TO CINEMAS

The Athenian Magazine, Alopekis 20, Athens, Greece

A CINEMAS

(Centrally located, comparatively plush, usually screening first-run movies.)

ΑΒΟΡΑ	(Avora)	Ipokratous 180	646-2253
ΑΒΕΡΩΦ	(Averof)	Likourgou 3	324-9191
ΑΕΛΛΩ	(Aelo)	Patision 140	881-2792
ΑΘΗΝΑ	(Athina)	Patision 122	823-3149
ΑΘΗΝΑΙΟΝ	(Athineon)	Vasilisis Sofias 124	778-2122
ΑΛΑΣΚΑ	(Alaska)	Patision 6	622-145
ΑΛΕΞ	(Alex)	Papadiamandopoulou 57	777-2884
ΑΛΕΞΑΝΔΡΑ	(Alexandra)	Patision 79	821-9298
ΑΛΚΥΟΝΙΣ	(Alkionis)	Ioulianou 42-46	881-5402
ΑΛΜΑ	(Alma)	Pipinou 46 / Kalimnou	823-3238
ΑΜΛΕΤ	(Amlet)	3rd September 166 / Tinou	843-557
ΑΝΕΣΙΣ	(Anesis)	Kifisias 14 — Ambelokipi	778-2316
ΑΝΤΖΕΛΑ	(Angela)	Patision 324 / Klonaridou	282-121
ΑΠΟΛΛΩΝ	(Apollon)	Stadiou 19	323-6811
ΑΡΖΕΝΤΙΝΑ	(Argentina)	Alexandras 158	642-4892
ΑΡΜΟΝΙΑ	(Armonia)	Patision 384	282-543
ΑΣΤΟΡ	(Astor)	Stadiou 28	323-1297
ΑΣΤΡΟΝ	(Astron)	Kifisias 37 — Ambelokipi	692-2614
ΑΣΤΥ	(Asti)	Korai 4	322-1925
ΑΤΤΙΚΑ	(Attika)	Amerikis Square 3	873-042
ΑΤΤΙΚΟΝ	(Attikon)	Stadiou 19a	322-8821
ΑΧΙΛΛΕΙΟΝ	(Achillion)	Parthenonos 4 / Veikou	922-0120
ΑΧΙΛΛΕΥΣ	(Achillefs)	Patision 177	856-355
ΓΑΛΑΞΙΑΣ	(Galaxias)	Mesogion 6	777-3319
ΓΡΑΝΑΔΑ	(Granada)	Alexandras 106	646-3685
ΓΩΓΩ	(Gogo)	Aharnon 300	859-700
ΔΑΝΑΟΣ	(Danaos)	Kifisias 109	692-2655
ΕΛΛΗ	(Elli)	Akadimias 64	632-789
ΕΛΛΗΝΙΣ	(Ellinis)	Patision 137	873-881
ΕΜΠΑΣΣΥ	(Embassy)	Patriarhou Ioakim 5	720-903
ΕΤΟΥΛΛ	(Etoile)	Thiseos 152 — Kalithea	959-2611
ΙΛΙΟΝ	(Ilion)	Trias 34	881-0602
ΙΛΙΣΙΑ	(Ilisia)	Papadiamandopoulou	716-317
ΙΝΤΕΑΛ	(Ideal)	Panepistimiou 46	614-596
ΚΑΛΙΘΕΑ	(Kalithea)	Eleftheriou Venizelou 137	956-3102
ΚΑΜΕΛΙΑ	(Kamelia)	Filaretou 90	956-9713
ΚΟΛΟΣΣΑΙΟΝ	(Koloseon)	Velvendous 25 — Kipseli	841-650
ΚΟΣΜΟΠΟΛΙΤ	(Kosmopolit)	Marikas Kotopouli 7	520-383
ΚΥΨΕΛΑΚΙ	(Kipselaki)	Zakinthou 28	821-9010
ΛΗΤΩ	(Lito)	Formionos 11	723-712
ΛΙΝΑ	(Lina)	Dimitsanis 23 — Ambelokipi	646-3548
ΜΑΡΓΑΡΙΤΑ	(Margarita)	Anakreontos 83	956-8370
ΜΕΤΑΛΛΕΙΟΝ	(Metallion)	Eftihidou 44	726-176
ΜΕΤΡΟΠΟΛΙΤΑΝ	(Metropolitan)	Vouliagmenis 241	970-6010
ΜΙΝΙ ΡΕΞ	(Mini Rex)	Formionos 87 — Pangrati	766-8224
ΜΠΡΟΝΤΟΥΑΙΗ	(Broadway)	Kefalinas 48-50	862-0232
ΝΕΡΑΪΔΑ	(Neraida)	Filaretou 90	956-8791
ΝΙΡΒΑΝΑ	(Nirvana)	Alexandras 192	646-9398
ΟΜΟΝΟΙΑ	(Omonia)	Satovriandou 11	536-981
ΟΝΤΕΟΝ	(Odeon)	Mesogion 59	778-6024
ΟΡΦΕΥΣ	(Orphefs)	Stadiou 44	323-2062
ΠΑΓΚΡΑΤΙΟΝ	(Pangrati)	Damareos 67	751-8545
ΠΑΛΑΣ	(Pallas)	Imittou 109 — Pangrati	751-5434
ΠΑΛΛΑΣ	(Pallas)	Voukourestiou 1	322-4434
ΠΑΝΕΛΛΗΝΙΟΝ	(Panellinion)	Singrou 106	923-4197
ΠΙΓΚΑΛ	(Pigal)	Patision 318 / Klonaridou	286-743
ΠΛΑΖΑ	(Plaza)	Kifisias 118	692-1667
ΠΤΙ ΠΑΛΑΙ	(Petit Palais)	Rizari 24 / V. Georgiou	720-056
ΡΑΔΙΟ ΣΙΤΥ	(Radio City)	Lissiatrion / Patision 240	874-832
ΡΕΞ	(Rex)	Panepistimiou 48	614-591
ΡΙΒΟΛΙ	(Rivoli)	Sofokleous / Aristidou 11	321-7775
ΡΟΔΟΝ	(Rodon)	Marnis 20	532-912
ΡΟΞΥ	(Roxy)	Kipselis Square 106	823-3790
ΣΕΛΕΚΤ	(Select)	Patision 295 / Ag. Loukas	282-057
ΣΙΝΕ ΝΕΓΚΡΟ	(Cine Negro)	Fokionos Negri 34	822-7162
ΣΙΝΕ ΟΠΕΡΑ	(Cine Opera)	Akadimias 57	622-683
ΣΤΑΡ	(Star)	Ag. Konstantinou 10	525-801
STUDIO	(Studio)	Stavropoulou 33	861-9017
ΤΙΠ ΤΟΠ	(Tip Top)	Omirou/Melotos — N. Smirni	933-0006
ΤΡΙΑΝΟΝ	(Trianon)	Kodringtonos 21	821-5469
ΤΡΟΠΙΚΑΛ	(Tropical)	Panepistimiou 223	956-4422

B CINEMAS

(Neighbourhood cinemas, comparatively unplush, generally screening second-third-fourth-run movies.)

ΑΘΗΝΑ	(Athina)	Avidou 93 — Ilisia	770-1655
ΑΛΟΗ	(Aloi)	Iakovatou 25	286-978
ΑΜΑΛΙΑ	(Amalia)	I. Drosopoulou 197 — Koliatsou	283-151
ΑΝΤΙΝΕΑ	(Antinea)	Liosion 205	858-843
ΑΡΙΣ	(Aris)	Aharnon 172 / Kefalinas	672-646
ΑΡΙΕΛ	(Ariel)	Mihail Voda 56	823-3556
ΑΡΜΟΝΙΑ	(Armonia)	Lenorman 151 — Kolonos	512-8379
ΑΡΧΩΝ	(Arhon)	Vlahaki 44 / Triantafillidi	671-2700
ΑΣΤΟΡΙΑ	(Astoria)	Lenorman 151 — Kolonos	512-8370
ΑΤΛΑΝΤΙΣ	(Atlantis)	Vouliagmenis 245 — Dafni	971-1511
ΑΤΤΙΚΗ	(Attiki)	Amorgou 20 / Naxou	873-945
ΒΕΝΟΣ	(Venos)	Sifaka 10	201-7626
ΓΑΡΔΕΝΙΑ	(Gardenia)	Vouliagmenis 160	971-1208
ΔΩΡΑ	(Dora)	Liosion 202 — Tris Yefires	875-026
ΕΛΙΤ	(Elite)	Pireos 117 / Evristheos	346-7070
ΕΣΠΕΡΙΑ	(Esperia)	Pergamou 3	881-2357
ΖΙΝΑ	(Zina)	Alexandras 74	642-2714
ΚΕΡΑΜΙΚΟΣ	(Keramikos)	Keramikou 58	545-255
ΚΝΩΣΣΟΣ	(Knossos)	Knossou 11 — Kalifrona	870-843
ΚΟΡΟΝΕΤ	(Koronet)	Frinis 11-13	720-423
ΚΥΨΕΛΗ	(Kipseli)	Kipselis 34 — Kipseli	821-1181
ΛΑΟΥ	(Laou)	Kolokinthous 55 — Metaxourgio	533-814
ΛΕΝΟΡΜΑΝ	(Lenorman)	Lenorman 114 — Kolonos	513-3489
ΛΟΥΖΙΤΑΝΙΑ	(Lusitania)	Lefkados 33 — Kipseli	831-5341
ΜΙΤΣΙ	(Mitsi)	Veikou 62	922-5685
ΝΑΝΑ	(Nana)	Vouliagmenis 183	971-1285
ΝΑΣΙΟΝΑΛ	(National)	Baknana 24 / Singrou	922-7144
ΝΙΤΣΑ	(Nitsa)	Ahridos 27-31	202-1402
ΟΑΣΙΣ	(Oasis)	Iponaktos 36 — N. Kosmos	916-482
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ΟΠΤΑΣΙΑ	(Optasia)	Psaron 39	543-920
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ΠΙΚΟΛΟ	(Pikolo)	Singrou 33	922-1956
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ΣΙΝΕ ΜΟΝΤ	(Cine Monde)	Naxou 84	282-286
ΦΙΛΙΠ	(Philip)	Thasou 11	847-444
ΦΛΩΡΑ	(Flora)	Mavromihali 168	646-0521
ΧΑΡΑ	(Hara)	Aninou 3 / Tsiler 57	287-193

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ΑΒΑΝΑ	(Avana)	Likdirgou 3 — Halandri	671-5905
ΑΒΑΝΑ	(Avana)	Faneromenis 33 — Holargos	651-1189
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ΑΛΕΚΑ	(Aleka)	3 Oreinis Taxiarihas — Zografou	777-3608
ΑΛΕΞΑΝΔΡΑ	(Alexandra)	Kremou 145 / Skipi — Kalithea	956-0306
ΑΜΑΡΥΣΙΑ	(Amarisia)	Mitropoleos 43 — Amarousion	802-8788
ΑΝΝΑ ΝΤΟΡ	(Anna Dor)	Esperidon Square 29 — Glifada	894-6617
ΑΝΟΙΞΙΣ	(Anixis)	P. Papagou 32 — Zografou	777-5275
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ΕΛΛΗ	(Elli)	Ag. Ioannou 10 — Ag. Paraskevi	659-1622
ΕΛΣΗ	(Elsi)	Omirou 68 — N. Smirni	933-3644
ΚΑΛΥΨΩ	(Calypso)	Dimotikou Stadiou 9 — Kalithea	951-0950
ΜΑΪΑΜΙ	(Miami)	Bizaniou Square 4 — Glifada	894-2060

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books

Margarita Karapanou

KASSANDRA AND THE WOLF

Translated from the Greek by N.C. Germanacos.

Harcourt Brace Jovanovich, New York, 1976. 118 pages. \$6.95

Kassandra and the Wolf may on the surface be described as a series of loosely-strung, unchronological episodes, pretending to be a novel, as told by a girl just beginning grade school. From the psychoanalytical point of view — the wrong point of view as far as the novel is concerned — it may be read in part as the polymorphous perverse life of a girl around the age of six who is in the process of learning that all erotic zones of the body may be used for pleasure. The autoerotic state reaches its height at the age of five, and then returns again between the ages of eight to nine. When a baby is born, the bond of attachment with its mother is broken, but although it breathes on its own and no longer through its mother's oxygenated blood, the psychological cord with the mother continues. In the pre-Oedipal stage, Mother is at first the beloved object, but in girls between the ages of three and five the complete Oedipal complex comes into its own: she hates her mother and loves her father.

It is therefore no accident that the first brief episode in the book is not told, as are all the others, by the little girl herself, but by the grown woman looking back: 'I was born at dusk, the hour of the wolf, in July, under the sign of Cancer. When they brought me to her, she turned her face to the wall.'

Mother and Father in these sketches are vague figures, never taking on the reality of other members of the family and their various servants. Mother gave Kassandra a doll, but since it wouldn't fit into its box-bed, the little girl cut off its legs and arms so it would fit, and then its head so it wouldn't be so heavy. Having thus inflicted on the doll a mother's tender care, Kassandra says with the natural logic of children, 'Now I love her very much'. The doll, the child, fits in, and all's right with the world. Mother, so often absent, writes her daughter a deceptively tender letter and ends it by giving her the moon to hang around the neck of her darling. But all the little darling has to offer Mother, in her own letter, are 'a bunch of Ghosts, two magic piggledies, and one flower.' 'My Dear Mother,' she concludes,

'when are you coming back? I want to kill you.'

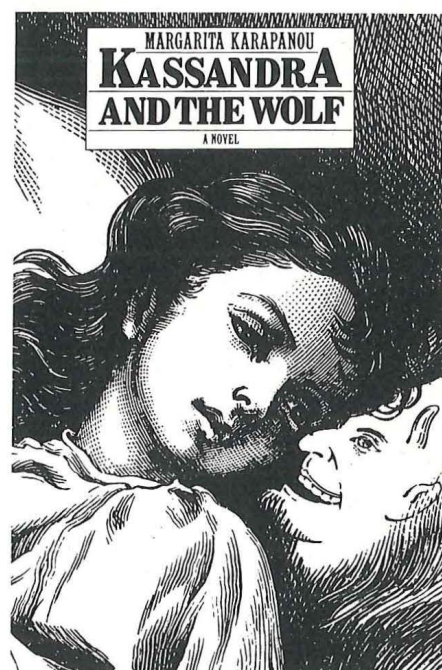
Father is equally vague in a hallucinatory sort of way. He comes to take Kassandra to a rather forbidding clinic, but it is he, not she, much to her hysterical annoyance, who is interrogated. It is he who is asked 'why he'd got married, why he'd left his wife (Mother), if he dived into bed with other Ladies, why he was crying and eating his hat, and if he preferred a room with a bath or one with a shower.' Father is strait jacketed and turns into a caterpillar. If the first episode of the book begins with Mother, it ends at school one day when Kassandra stammers 'The P-P-P-Pope-is-a-p-p-pig,' and Teacher threatens to telephone Father. The little girl retorts: 'He-does-not-e-xist.' The teacher thinks hard. 'Recess,' she says.

Miss Karapanou is too knowing in the ways of psychoanalysis to make her book a case history of the child as polymorphous perverse. Those psychoanalytically or pornographically orientated will find ample ammunition for misinterpretation, and will zoom in on scenes of masturbation, fellatio, sodomy, orgy, indecent exposure, and defecation.

While Mother and Father are vague and absent figures, the relatives and servants are real and present. Uncle Harilaos commits suicide that he might go to Heaven and there play chess eternally. Aunt Magdalen, catching the children in the act of playing mother and father, goes home and dies. Aunt Patra often drinks a kind of yellow juice from a bottle, hiccups, and falls flat on her face. Grandmother Sappho, when she is not reading *The Brothers Karamazov*, teaches Kassandra that well-bred girls who want to grow up to be Ladies must never show they like the act of love: 'Just imagine you're in the parlour, cross-stitching swans and peacocks. If you like it so much you can't stop yourself, pretend you've got stomach cramps.' Then there are the servants. 'My child,' says left-wing Fani, 'learn to caress. At night, learn the secrets under the sheet, open your legs, and let the

little stars and hurricanes into your belly. Learn the oceans and the stars, honey and agony. Learn your body: learn to squeeze it, embroider it, water it, and kiss it. Learn to hug it. Learn to moan, cry, and laugh. Learn the secrets under the sheet.' Caught between these crosscurrents it is no wonder that the little girl cannot sleep nights. 'I stay awake till morning. I never liked cross-stitching anyway, and I've got plenty of time before I become a nice Lady.'

The most pervasive and persuasive figure in this book is the butler, Peter, who teaches Kassandra funny masochistic games with knives and bananas and takes her to a hilarious drag party. One day she catches him romping in bed with Fani. For Kassandra he represents Father, Mother, Nanny, friend, predator, and seducer



Margarita Karapanou

with a Machiavellian sense of humour. The middle-class moral: never leave the children alone with the servants; nor, as we learn from another episode, with elderly Greek philosophers with Marxist leanings.

Miss Karapanou's triumph is that she has transcended her technical insights and in this sublimated fiction has written a highly humorous, moral indictment of the adult world which is presented through the amoral eyes of a child who sees things as though for the first time. If adults were suddenly to shake off their habitual manner of seeing, cut through preconceptions and look hard, they too might perceive one another in the act of eating around the family dining table as 'jaws... chomping up-and-down-up-and-down-back-and-forth-back-and-forth, pausing in the middle, and again from the beginning.' For them too, the Mona Lisa may no longer be Walter Pater's Lady who burns with a 'cold gem-like flame' but they may see her as Cassandra does: 'Inside a velvet box I saw an ugly cow smiling at me, her arm across her frock, her hair hanging down like a mop, she was quite yellow.'

This clarity so innocent and unbiased, makes no preconceived moral judgements. It is the gaze of a child who is neither moral nor immoral, but simply as amoral as a kitten; yet we must never forget that the insight behind her eyes is that of the mature writer who has created her. Through this amoral gaze pierce eyes of judgement that give to this book its moral depth. By describing the adult world so transparently and seemingly without judgement, the little girl becomes, in effect, the Cassandra of ancient Greek tragedy reduced to the level of innocent utterance weighted with prophetic meaning. She becomes Little Red Riding Hood who instead of being gobbled up by the Wolf falls with him in sexual delight behind a settee. The Wolf is himself ambiguous: he is not only the adult world that consumes little children, but also the Wolf for whom Cassandra feels deep compassion when he has to digest as many as three little piglets. In other words, this book so combines hallucination and reality, fact and fiction, the insights of children and adults, that though ultimately the grown-ups are savagely castigated for their hypocrisy in everything that matters — sex, politics, religion, society — they are nevertheless forgiven with great understanding and compassion.

This book is chameleon-like and may be read from many points of view. With all its black humour, it can nevertheless be described as that high comedy which

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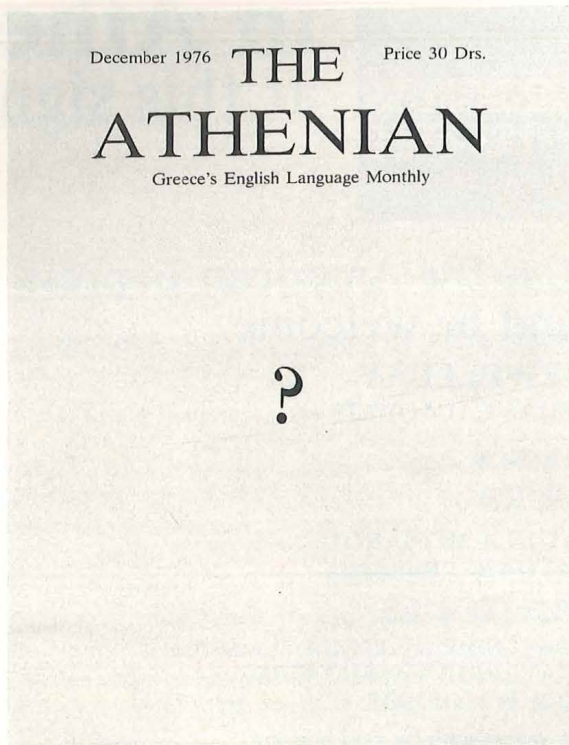
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1. Use a piece of drawing paper the exact size of an Athenian magazine cover: (22 cm. wide and 30 cm. long) or (9 in. wide and 12 in. long).
If you want to work on a larger paper, double the length and double the width we have given.
2. Do not print the title of the magazine on your drawing. We'll do that later.
3. Make sure we get your entry by November 1, 1976.
4. Mail or bring your drawing (don't fold it!) in a large envelope to: The Athenian, 20 Alopekis, Athens, 139.
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The three prize winners will be announced in our December issue.

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Stephanie Argeros

REMEMBER THE DEADLINE FOR ALL ENTRIES IS NOVEMBER 1, 1976

George Meredith defines as 'thoughtful laughter'. It can be read as a morbid fantasy much like Isaac Dinesen's *Seven Gothic Tales*, or as a fairy tale which contains all the cruelty, fantasy and innocent mayhem of that genre.

Oscar Wilde repeatedly reminds us that 'each man kills the thing he loves', and this is what adults teach little children. Little Cassandra wants a kitten, but she is not permitted to have one. So she pours evaporated milk all over the house, does 'poo-poo' in front of the fireplace, and 'pee-pee' on the Empire settee. Finally Grandmother Sappho compromises by borrowing a kitten which Cassandra may keep for a week and no more. Cassandra names it Borrowedy, and decides, 'I'll never give him back. I'd rather kill him first...' For a week she mothers the trusting kitten, sleeps with it, smothers it with love and kisses; then on the day before it is to be returned, she begins systematically and lovingly to torture it. She pins up its ears with clothes-pins, alternately kicks and kisses it, throws it rhythmically against the wall until its back is broken, forces its head under water until what little life is left ebbs out. Then Cassandra tenderly puts it in its basket, covers it with its little pink blanket, and leaves it in the dining room for Grandmother.

This, Miss Karapanou implies, is what the adult world teaches children: love is to be denied, or destroyed, or perverted, or murdered. All this is done, of course, by professing the very opposite, by observing the amenities, by elaborate pretence. But a child's clear-sighted gaze, as directed by a mature, knowing, and compassionate fictitious mother such as Margarita Karapanou, pierces beneath sham and exposes the wolfish jaws hidden behind the polite masks of the upper bourgeoisie. It is said, to understand is to forgive, but this is a condemnation in which forgiveness does not fail to pass sentence on a depraved world. In her first 'novel' Miss Karapanou shows a deep insight into the crooked ways of the world without relegating it either to Heaven or to Hell. Perhaps life is, in fact, but Purgatory.

Nikos Germanacos had the inestimable advantage of working closely with the author on what is as much a collaboration as a translation, and has caught in colloquial English her style and intent. *Kassandra and the Wolf* is also available in a French version published by Robert Laffont, and will be published this month in Greek by Ermis.

—KIMON FRIAR

PRINTS AT THE BRITISH COUNCIL

BRITISH artists have responded positively to the recent revival in the graphic arts. Most artists are sincerely interested in reaching a wider public, so they have turned to prints because of their reasonable price and size. Consequently, the print, considered hitherto only a marginal art form, is slowly establishing itself as an acceptable, valid and creative manifestation of art.

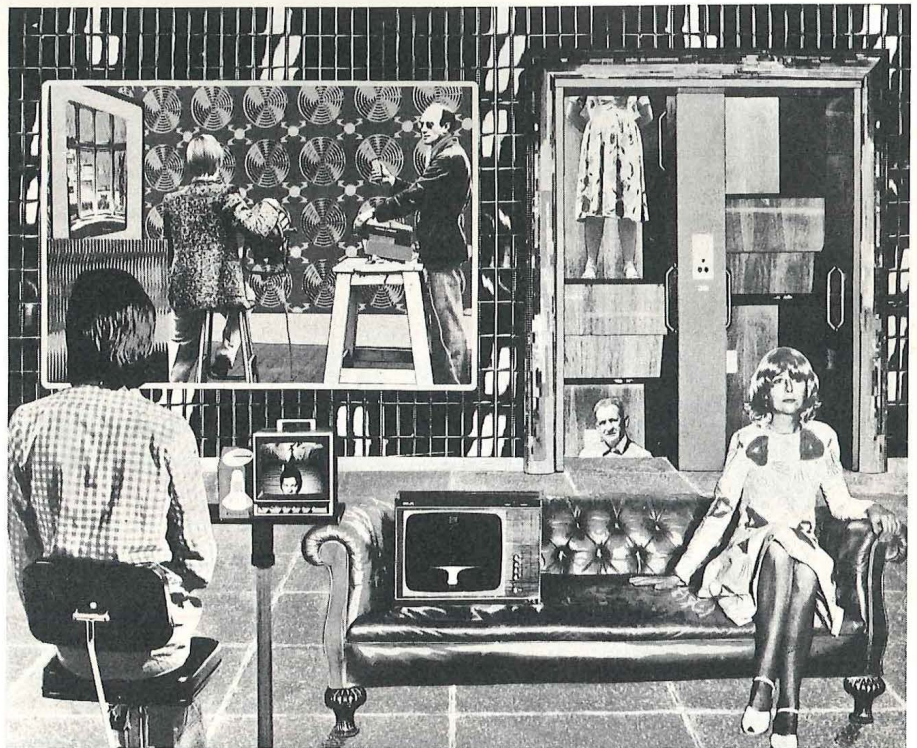
The Print Exhibition at the British Council (October 5-22) organized by Jill Yakas supports this contention. The exhibition of over twenty-five artists includes such eminent names as David Hockney, with prints inspired by children's tales; Robyn Denny, whose controlled and symmetrical compositions reveal him as one of the more complex, cerebral Post-Painterly Abstractionists; Patrick Caulfield, with his characteristic hard, unvaried line and unmodulated colour; and prints by the sculptor, Eduardo Paolozzi, whose work is always a joy to see. The prints of the new generation of artists are also stimulating and interesting.

The exhibition shows the wide range of possibilities open to the graphic artist and the varied results which he can obtain from this precise and meticulous medium. One need only compare, for instance, the photographically brash 'Untitled Screen Print' by Peter Phillips, with Christopher Penny's mysteriously beautiful, delicate etchings; or with Terry Wilson's etchings, packed with intricate subtle details and sensitive shading; or even with Norman Ackroyd's enigmatic black skies, in which the abrupt degradation of colour gently recedes into magnificently coloured gossamer rainbows.

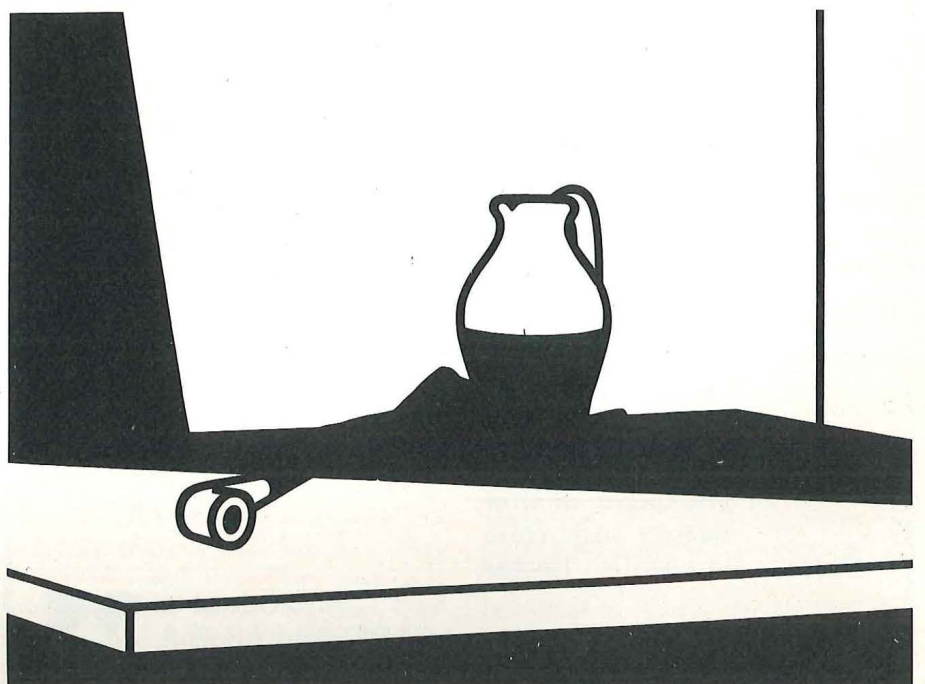
There are two striking features of the exhibition: most of the work is figurative, and it has a distinctly national flavour. The artists have touched on direct cultural, social, and environmental aspects of their country. The rustic English scenes by Michael Oelman recall the spirit and atmosphere of country life that Thomas Hardy described with such sympathy. Chris Orr's etchings, in which he has adopted a cartoon illustration technique, are cluttered and disorderly narrative parodies charged with social realism

reeking of decadence. These oppressive scenes stress the impossibility of disentanglement from disorder. However, underlying the apparent jumble is Orr's inherent and admirable sense of organization in his well structured

composition. Although 'Rockshimar' depicts scenes of New York, Orr's work stems from English popular tradition. One recalls the eighteenth-century English artist, William Hogarth, particularly his series of 'The Rake's



Tim Mara, 'Power Cuts Imminent' (screenprint, 1975)



Patrick Caulfield, 'Pipe and Jug' (screenprint, 1973)

Progress'. Of course, their points of departure are distinctly different since Hogarth's intention was didactic, while Orr accents a merciless cynicism.

Another factor enhancing the 'Englishness' of this exhibition is the inclusion of a large number of London urban scenes. In his derelict Thames warehouses, Gerd Winner depicts an intrinsic part of the London dockyard scene. His prints reveal the perfect dexterity with which he handles his medium and his excellence as a colourist. He escapes from simple, descriptive reportage through his original manipulation of colour. He projects, instead, a very personal conception of these scenes. In contrast, Phil Griffin's pale and muted 'South Bank Besides Festival Hall' is indicative of a brand of

realism that is resourceful and highly subjective. Unlike Winner, who emphasizes projection and recession on a single plane in the foreground, Griffin resorts to the device of receding perspective. Of the two, Winner undoubtedly emerges as the more forceful.

The shop-front scenes by Alyson Hunter Stoneman are charming. Because of her careful selection of subject matter, her prints have a distinct 'cosiness' about them but remain objective statements derived from the urban environment. Brendan Nieland avoids realistic depiction in his lithographs of urban scenes with glimpses of sky by imaginatively distorting reflections in windows or other shiny surfaces. In 'Porch' the result is almost totally

abstract. There is nothing brooding in his vision of the city whereas one senses this quality in the work of Winner. The impression is one of overall tranquillity achieved through the use of wide, wavy bands of rich yet muted colour.

Tim Mara's 'Power Cuts Imminent', a screenprint using fifty-four colours, is especially impressive. Superficially, Mara's work seems almost imitative of British Pop artist Richard Hamilton. However, on closer scrutiny none of Hamilton's wit, glamour, or sexiness is there. That Mara has also been influenced by the Super-realists is evident from the dry, matter-of-fact statements he makes about the consequences of industrialization and its degenerating and depressing effects on society. Despite his interiors with clashing, bright, large patterns jarringly juxtaposed (a technique with which he seems obsessed), his pessimistic message is one of isolation, boredom, and general dissatisfaction.

Terence Millington's prints are fascinating. The impact of his work is embodied in its metaphysical overtones, which invariably disturb and attract. He manages with extraordinary ease and detached humour to instill into objects such as pianos, armchairs, and fireplaces, hauntingly human qualities. He achieves this primarily through the discerning proportions and dimensions bestowed on the objects in relation to the scale of the prints and the sombre colours used.

Of all the artists presented, only Hilary Adair lives and works in Greece. Her two prints are obviously the work of a highly accomplished printmaker, and this is particularly demonstrated in the immaculately executed shading of 'Quadrille'. Influenced by the Greek light, she uses clear, translucent colours. Empty deckchairs, closed doors, and windows reflect the isolation of man, which Adair accepts as an inevitable reality.

One can surmise from this vital exhibition and from the large number of participating artists that the print will play an increasingly greater role in society. The exclusive 'piece unique', usually prohibitively priced and often oversized, is gradually being reserved for museums and a limited elite that has the space and money required for such art. The print, refreshing, inexpensive, and of modest size, suits the demands of the majority of people, and simultaneously imparts all the intrinsic qualities of the artist's expressive language.

—CATHERINE CAFOPOULOS

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fashion

Ethnic Autumn

THE latest Paris Collections surfaced recently and the trend continues to be strictly ethnic. Peasant dress is still high fashion whether from the east or the west. The cloak has returned to cover full skirts and there are more boots and hats than ever. This autumn and winter fashionable women will be hidden under wool hats, voluminous capes and high boots.

The ethnic craze was more evident than ever before: Ferraud's brown and cream knits came straight from the Andes and St. Laurent's collection from the *Arabian Nights*. St. Laurent's eastern inspiration comes, no doubt, from the fact that he regularly spends time in a palace in Marrakesh. With his *djellabah*-styled coat, exotic evening dresses glittering with jewels, and Cossack fur hats, he created a look that was exotic, brilliant and far removed from his elegant little suits of yesteryear.

For those living in Greece it is not necessary to turn to Paris, Morocco, or Peru to find the ethnic look. Greece has its own and it can be obtained by buying either antique embroidered clothes or modern copies of the traditional designs.

The attractive embroidered waistcoats are now, more than ever, in fashion and can be found in many shops in the Plaka. Adam's, at Pandrossou 47, offers a large selection with prices ranging from 500 Drs. for a simple black and white waistcoat to 5,000 Drs. for a gold-stitched and heavily embroidered version. Adam's also carries some very attractive dresses to wear under the waistcoats or separately.

Nikos & Takis, a fashion house that draws largely on Greek tradition, has created evening dresses for autumn that almost rival St. Laurent in glitter (glittering prices, too, at about 14,000 Drs. each). The main shop, at Panepistimiou 10, will also offer a wide selection of winter cloaks with prices ranging from 4,000 to 6,000 Drs.

Tucked away on the first floor at Kanari 24, just off Kolonaki Square, is RL, a small fashion house that sells traditional antique clothing as well as the original modern designs of Loukia Veikou. The antique dresses are not for the modest budget — one superb, two-hundred-year-old, embroidery-encrusted velvet dress was priced at 20,000

Drs. The Veikou originals, however, are generally reasonable. Skirts begin at 3,500 Drs. and dresses range from 5,000 to 8,000 Drs. The peasant style dominates with layered skirts, caftans, and wide, swirling dresses in the loveliest cottons. Beautifully styled and cut, they also make the wearer feel particularly desirable and feminine. This is the secret of the success of the peasant look.

Boots are a must to accompany the often bulky ethnic look. Most shoe shops will soon be stocking both the baggy and fitted boots with prices beginning at 1,000 Drs. Cowboy boots are not only durable but especially attractive under the full skirts. At Tony's Sandals, Adrianou 52, Monastiraki, one can have a pair of natural leather boots made for 1,500 Drs. They are very soft and pliable and can be stained a darker colour. Since they are custom-made, you can decide on the leg length and heel size and whether or not you want a zipper. Tony and his assistants speak English and are very helpful.

Another predominant feature in Paris was the return of the hat. Cardin favoured the beret, worn either to one side or pulled snugly over the ears. Givenchy, Lanvin, and Nina Ricci featured little wool hats in the traditional 'tea cosy' style, while Patou and Balmain showed a rounded bowler, worn with a scarf underneath, similar to those worn by Bolivian peasants. The style doubtless arose from the sub-zero temperatures on the high *altiplano* and is sure to keep out winter winds. Lanvin reversed this style by tying a headscarf over a wool hat, which gave a rather strange, mummified effect, but should be fine if you live on an airfield or other notably windy place. If, like St. Laurent, you prefer your winter hat to be fur, Theodoris-Rasels, Mitropoleos 25, has an excellent selection: Persian lamb for about 2,000 Drs., mink 2,500 Drs., and a few, lively, fox fur hats for about 2,000 Drs. Hats are hard to find in Athens but Tzivani at Nikis 5 stocks many attractive felt hats, trilby or wide-brimmed; they begin at 1,200 Drs. They also have many turbans which are the ideal headgear for evening — especially when you haven't had time to have your hair done!



An evening dress by Nikos & Takis.



An ethnic look by Loukia Veikou.

Gone are the days when fashion editors came from the Collections announcing 'waists are in' or 'purple is the colour' or 'seven-inch hemlines are the thing'. And, although every woman today 'does her own thing', she still looks over her shoulder at Paris. The latest look is not for everyone, but for those who favour the ethnic look it can be found in Athens as can the other accessories that were featured in this year's Paris Collections.

—ANTOINETTE MOSES

An Alphabet of Greek Seasonings

SINCE ancient times, Hellenes have devised ingenious uses for seasonings. They sprinkle them onto breads, pound them into pastes, add them to stews, and brew them into superb herbal teas. Advice on herbs and spices can be found, surprisingly, in the works of ancient poets and dramatists. Hippocrates, Theophrastus, and Dioscorides describe the characteristics of seasonings as vividly as human personalities. Hippocrates's famous barley water *ptisane* has evolved into the French term for herb-tea, *tisane*.

Whatever their history, these zestful seasonings have become integrated into Greek thought and idiom and are the essential ingredients in contemporary Greek cookery. Here, then, is a glossary of these fundamentals.

a

Allspice (bahari). Native to Caribbean Islands; whole or ground, popular for pickling spice, desserts, cakes, and savoury pies.

Almonds (amygdala). Used in cakes, *pites*, candies, almond pastes, flavourings, and garnishes.

Anchovy (antsougia). Ingredient for fish pastes; used in spreads, sauces.

Anise (aniso, glykaniso). Native to eastern Mediterranean; used by Minoans; delightful in *paximadia*, cookies, breads, *tisane*.

b

Basil (vasiliko). Beloved, ubiquitous herb; identified with finding of Cross; used with vegetables, stuffings; dried leaves for *tisane* for stomach, nerve ailments.

Bay laurel (dafni). Identified with Daphne and Apollo; major herb in soups, sauces, meats, fish.

Bitter orange (nerantzi). Leaves, flowers, and peel produce oil; used in preserves.

Black pepper (piperi). Whole or ground, used for increased flavour in roasts, stews, etc.

c

Camomile (hamomili). Used by Hippocrates to heal wounds; favourite *tisane* for upset stomach, relaxant.

Caper (kapari). Used in appetizers, fish, sauces, salads, garnishes.

Capsicum peppers (piperia). Abundant varieties; chopped for salads, cooked with sausages à la Pilon (*spetsofai*); in one-pot meals.

Cardamom (kardamomo or eroukaria). Originated in Persia as appetizer; leaves, seeds (whole or ground) used in flavouring dishes, cakes, desserts; seeds chewed remove bad taste in mouth or garlic odour; chewed before meals, stimulates appetite.

Carino (karino). New flavouring for poultry.

Carnation (garifallo). Powdered flowers boiled with water for *tisane*; oil used with camomile for insomnia; perfume mentioned by Theophrastus.

Celery (selino). Native to Europe, Asia, and North Africa; added for distinctive flavour to soups, braised dishes; eaten raw with cheese and herbs.

Cheese (tiri). Salted, used judiciously as a seasoning; unsalted, used for savoury, sweet *pites*, cakes; favourites include *feta*, *mizithra*, *kefalotiri*, *manouromizithra*, etc.

Chervil (myroni). Tasty herb; used in salads, with spinach in *pites*, etc.

Chestnuts (kastana). Roasted with poultry and meats; pureed with milk; sweetened, pureed as dessert; served with wine.

Chocolate (sokolata). Increasingly popular flavouring for desserts, cakes.

Cinnamon (kanella). Oil used by ancients during games, hunts; stick now used in syrups, sauces, meat and *stifado* (onion stew dishes); ground for cakes, pastries, cookies, sprinkled on desserts.

Citric acid (ksino). Crystals dissolved in water are quick substitute for lemon juice; used to prevent discolouration when cleaning artichokes.

Clove (kanello garifallo). No reference in ancient literature; used whole in syrups, pickling; ground for pastries, cookies, and cakes.

Coconut (kokokarion). Newer flavouring for desserts, cakes, pastries in Crete.

Cumin (kimino). Ethiopian spice used extensively by Asia Minor Hellenes in *soutzoukia* (ground meat sausages), etc.

d

Dill (anithos). Introduced through Asia; used widely with spinach pie, soups, vegetable stuffings.

Dittany (diktamos or erontas). Mentioned by ancient writers, associated with Artemis; valued for therapeutic powers since Homer; aromatic leaves and flowers in *tisane* (one part to fifty parts water) for flu, colds, stomach and nervous ailments.

Dog rose (agriotriandafilo). Used extensively in desserts and confections.

e

Elderberry (samboukos). Known to ancients; currently used to colour wine and fabrics; used in *tisane* (two teaspoons of flowers per cup of water) as a diuretic, hot;

also, in *tisane* (one-half teaspoon leaves per cup of water), cold; marmalade made from fruit.

f

Fennel (maratho). Identified with Prometheus; delicious anise flavour seasons vegetables, meats, soups, *pites*.

Filberts (foundoukia). Used in desserts.

Fish roe (tarama). Used with other seasonings and oil for *taramosalata*, sauces, dressings, spreads.

Flower water (anthonero). Usually rose or orange blossoms; ancients used *oxyrodinon* (rose water and vinegar); popular now for sprinkling on *kourambiedes*, desserts.

g

Garlic (skordo). Used extensively since Bronze Age; ancient Athenians ate as appetizer; modern Athenians use in *skordalia* (garlic sauce) and as a seasoning for meat, fish, sauces.

Grapevine leaves (ambelofila). Fresh or salted, stuffed with rice and meat (*dolmades*); wrapped around fish before baking.

h

Helianthus (ilianthos or ilios). Rich in vitamins, especially vitamin C, widely used in *tisane* for rheumatism, diabetes, etc.

Heliotrope (iliotropion or iliosporo). Seeds, popular for nibbling, similar to *passa tempo* (pumpkin seeds).

Herb Robert (yeranion to rovertiano). Oil used in confections, perfumes.

Honey (meli). Sweetener, used as syrup, substitute for sugar, with cheese for pies.

Hyssop (issopos). Used for flu, bronchitis (pinch in large amount of water), strained and sweetened with honey or must syrup (*petimezi*).

j

Jasmine (yiasemi). Profuse throughout Greece; volatile oil for perfumes, used for medicinal purposes more than for cookery.

Jujube (zizifos). Fruit and flowers used with milk, water, or tea for nerves, coughs, etc.

l

Lavender (levanta). Dried leaves make aromatic sachet for kitchen, closets; oil for perfumes, cosmetics.

Lemon (lemoni). Acid flavouring provides excellent taste to fish, meats; prevents discolouration in artichokes, apples; juice prevents crystallization of preserves.

Lemon-oil (ladolemono). Used as marinade, dressing for meats, poultry, fish, salads; with herbs, garlic, onion, chives for dressing.

Lemon rind (lemonoflouto). Gives zest to breads, desserts, syrups, custards (grated or whole).

Licorice roots (glykoriza). Juice of roots flavours candies, syrups; medicine for ulcers.

Lime (asvesti). Hardens watermelon rind, apricots, etc., before preserving them.

Lime flowers (tylion or flamouri). Beloved by adults and children as *tisane* for head colds (two teaspoons flowers and leaves per cup of water), strained, sweetened.

m

Mahlepi. Introduced to Greece by Asia Minor Hellenes; boil seeds and add water to bread doughs for delicate flavour; seeds have bitter taste.

Marjoram (mantzourana). Delicate fragrance in leaves; used for pork, poultry, fish.

Mastic (mastiha). Distinctive gum crystals produced on Chios; pounded with a bit of sugar (to prevent gumming) and added to cakes, cookies, breads.

Mint (idiosmos or diosmos). Seasoning since early Bronze Age; used in stuffings, mixtures, *pites*, *tisanes* for dyspepsia.

Mint tea (fliskouni or menta). A favourite *tisane* for peptic ailments, bedtime relaxant.

Mountain tea (tsai tou vounou). Popular tea especially for peptic ailments.

Must (mousto). Juice of fresh grapes; used to make *petimezi*, desserts; available in season at some vineyards.

Mustard (moustarda). Asiatic origin; used with raisins by ancients as pickling spice; seasons meats, soups, etc.

Must syrup (petimezi). Delicious when made from must at home; difficult to obtain commercially; used in *koulourakia*, cakes, and on pancakes, etc.

O

Okra (ibiskos or bamia). Originated in Africa; preferred as vegetable alone or with poultry; seeds pounded with oil, as skin ointment.

Olives (elies). Ancient staple for food, oil, shelter, blessings, identified with Athena, Aristaeus, Zeus; used as food of poor and wealthy; used in salads, dressings, cookery.

Onion (kremidi). Universal ancient and current favourite for dishes, soups, roasts, sauces; many varieties including leeks, spring onions, shallots.

Orange rind (portokaloflouto). In contemporary cuisine used in everything from meat pies and *loukanika* to delicate cakes, pastries and syrups. Orange juice, also.

Oregano (rigani). Grows profusely; inimitable, lasting flavour for marinades, salads, grilled dishes, meats, fish, tomato sauces.

P

Paprika (paprika). Imported, increasingly used on Corfu and northern regions for zest in braised dishes, soups.

Parsley (maidanos or petroselino). Identified with Hera's horses, garlands for Herakles; major herb for soups, sauces, meats, poultry; colourful garnish.

Pickle (tursi). Ancient food and seasoning; pickle fish, octopus, squid, vegetables.

Pine nuts (koukounaria). Known to Diocles; popular for stuffings, with raisins, garnish in *halva* and other desserts.



Pistachios (fistikia). Used in candies for *pasteli*, as garnish, etc., and as addition to meat dishes.

Pomegranate (rodo). Fruit identified with Persephone, abundance, fertility; seeds provide flavour in sauces and stews; juice is base for Grenadine Syrup.

Poppy seed (mikon or mikoni). Highly esteemed by Diocles, Galen; used by ancient chefs as flavouring for bread; with nuts for cakes.

R

Raisin or currant (stafida). Used in preserves, baked goods, with stuffings, rolled dishes; pounded into sauces for unique 'bite'.

Red pepper (kokinopipero). Western Macedonian red peppers produce zest for veal and leguminous dishes (especially *gigantes*).

Rose geranium (arbarorizo). Fragrant leaves used for preserving *stafida* (currants) and *kydoni* (quince) especially.

Rosemary (dendrolivano). Mentioned by Dioscorides, Theophrastus; leaves (fresh or dried) lend superb aroma to sauces, fish, squid, and *revithia* (chick peas), used in *tisane* for stomach.

S

Saffron crocus (krokos). Ancients used more in cookery than contemporary Hellenes; exported as dye from Cyclades, northern regions; a pinch colours rice.

Sage (faskomilo). Mentioned by Aristophanes and Alexis as seasoning; used with pork and fish, in marinades, with poultry; in *tisane* for chest colds.

Salt (alati). Ancient preservative and seasoning; develops flavour and harmony, over-salting (*lissa*) can demolish a dish; salted cheese, fish, olives can provide enough salt; *analatos* (saltless) implies unsalted and is often used for individual lacking personality.

Savory (throumbi). Popular herb for pickling olives; village treat with figs and sesame; seasoning for salads, meats, fish, sauces.

Sesame (sousami). Native to India; used as seasoning and as after-dinner snack by ancients; used on breads, *koulourakia*; deliciously toasted.

Sugar (zahari). Modern sweetener from beets, new industry in central, northern Greece; flavours coffee; widely used in syrups for preserves, pastries, cakes, desserts.

T

Tahini (sesame seed emulsion). Prized in Middle East; used in soups, whipped appetizers, and as fat substitute in cakes and cookies.

Thyme (thymari). Leaves delicious with pork, vegetable cookery; flavours honey of thyme-fed bees.

Tomato (domata). New World food, abundant and popular; used in sauces, salads, soups, to flavour meats, fish; juice and pulp have many uses.

V

Vanilla (vanilia). Extract and bean used in puddings, desserts, cake flavouring.

Vinegar (oxos or ksidi). Ancient seasoning remains staple; 'Good wine makes good vinegar'.

Vinegar-oil (ladoxido). Ancient combination still highly prized for flavouring vegetables, legumes, fish, meats.

W

Walnuts (karidia). Popular ancient and contemporary nut; used in pastries, cakes, cookies, garlic sauce (*skordalia*), with dried figs, honey.

Wild artemisia (pseftoapsithia). Known to Dioscorides; leaves, blossoms and spores used as *tisane* for many ailments.

Wine (oinos or kراسi). Ancient beverage of fermented grapes; dry wine used for cookery (not resinated, however), matching flavour of food; semi-sweet wine for desserts.

All these ingredients are available at most spice and herb shops on Em. Benaki and Themistokleous Streets, and in Monastiraki Square. H. Attonis & Sons, Ermou 82, is particularly well-stocked, and Kyria Angeliki very helpful.

—VILMA LIACOURAS CHANTILES

I appreciate the assistance of many Hellenes in compiling this list over several years. These include the family of Ioannis Simopoulos, Platon and Petro Tsounakos, of Athens; Miss Fanny, office of the Commercial Attache of Greece, in New York; sources include Ta Farmakēftika Votana kai oi Therapeftikes tous Idiotites, Lambrou P. Spirou Athens.

AUGUST 19:

Transport Minister Voyatzis signs a bill reversing the short-lived measure which authorized taxis to carry more than one fare during the afternoon rush-hour. According to the Athens Traffic Police, the measure was causing many arguments between drivers and passengers. Drivers would often insist that each passenger had to pay the full fare.

AUGUST 20:

The press announces that over thirty pirate radio station operators have been arrested during the last few days. Some recalcitrants are brought to trial, but most are released because they 'showed repentance'. This is the beginning of a crackdown on pirate radio stations, over three hundred of which are now operating in Greece.

AUGUST 22:

A touching encounter takes place between a former dictator and his wife in Korydallos Prison. George and Despina Papadopoulos, both incarcerated there, spend their first half hour together since their imprisonment in 1974. After the 'brief encounter' they are forced to part again, George returning to the men's wing of the prison and Despina to the women's.

The celebrated piano virtuoso Gina Bachauer dies of a heart attack here shortly before her scheduled performance with the National Symphony Orchestra of Washington, D.C. at the Theatre of Herod Atticus. Born in Athens in 1913, she attended the Athens Conservatory and made her professional debut here in 1935. After playing for the Allied Forces in the Middle East during World War II, she launched her international concert career at the Albert Hall in London in 1946, and established a world-wide reputation within a few years.

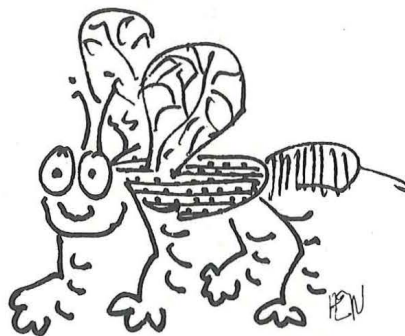
AUGUST 27:

Twenty-year-old thief, Haralambos Datsios, is finally captured after an involved chase through the Piraeus streets in the wee hours. He steals fifty thousand drachmas from the teller's office in the electric train station. The teller then raises the alarm, and a policeman gives chase. Datsios slows down the policeman by dropping a trail of thousand - drachma notes, which the officer stops to pick up. Two bystanders then catch the thief and hold him until the policeman arrives to arrest him.

A bill is expected to be drafted in December that will ban all buses from the centre of Athens in another attempt to reduce pollution. Plans for an extended trolley system are being drawn up jointly by the trolley company, ILPAP, and the Ministry of Transport.

AUGUST 28:

A rush on the purchase of sprays and fine metal combs at pet shops is the result of an epidemic of head-lice which began last spring. Dubbed 'an affliction of the aristocracy' by a leading pediatrician, it is particularly widespread among children in the most fashionable suburbs. In some exclusive circles, not having head-lice is considered a social liability.



AUGUST 30:

Complaints about the Ethyl chemical plant in Pinio, near Thessaloniki, are on the rise. Ten village councils in the area band together to demand that the plant stop pouring its waste into the river, and a youth movement of the Opposition in Thessaloniki demands that the factory be removed from inhabited areas.

Wolves and bears make an impromptu appearance in a rural district of Drama, Northern Greece, causing damage to flocks and orchards.

AUGUST 31:

The sale of babies to barren couples, at forty-five thousand drachmas each, results in the arrest of four people and the prosecution of two others. It is alleged that the ringleader is one of the four arrested, seventy-three-year-old midwife Thekla Simeonidou, who is caught in the act of selling a newborn girl.

Nikos Sampson, who ruled Cyprus for a few days after ousting President Makarios, which consequently brought about the Turkish invasion of the island, receives a twenty-year prison sentence in Lefkosia for engaging in 'warlike

undertakings' and usurping the office of the presidency.

SEPTEMBER 4:

Prime Minister Karamanlis inaugurates the Thessaloniki International Fair. At the official dinner following, the Premier delivers a major speech on matters of economy and defence.

SEPTEMBER 6:

President Tsatsos attends the opening session of the fifteenth International Conference of Byzantine Studies. The first conference took place in Athens in 1930. Eight hundred scholars have gathered from all over the world to attend lectures at the Law Faculty of the University of Athens. In conjunction with the conference, important Byzantine exhibitions have opened at the National Gallery, the Benaki Museum, the National Library, and the Athens Cultural Centre.

SEPTEMBER 8:

The rents in apartment blocks in Ano Kipseli are going down. It is said that the drop in property values is due to all the nightclubs and restaurants housed in the cellars in the area.

SEPTEMBER 9:

Gold and silver coins — sovereigns, twenty-dollar pieces, and so on — valued at four million drachmas are unearthed by an earth-moving machine digging up the foundations of the house of George Tziridis in Thessaloniki.

Forty-five members of the Shanghai Ballet, currently performing in Piraeus, mourn the death of Mao Tse-tung.

SEPTEMBER 12:

Sixteen out of a total eighteen under secretaries are replaced in an extensive secondary-level reshuffle of the government. Panayotis Lambrias and Achilles Karamanlis, both in the Ministry of the Prime Minister, are the only under secretaries who remain in the cabinet.

SEPTEMBER 14:

The price of mazout will shortly rise by sixty-five percent. Mazout, a cheap and common fuel used for heating houses in Athens, is a major contributor to the city's pollution.

SEPTEMBER 15:

Ex-King Constantine of Greece is stripped of one of his last offices. Under Secretary of Education, Vasileos Kon-doyannopoulos announces new legislation that removes Constantine from his position as leader of the Boy Scouts.

A bill to be signed shortly makes provision for an increase of over twenty-five percent in the cost of medicinal drugs imported from abroad.

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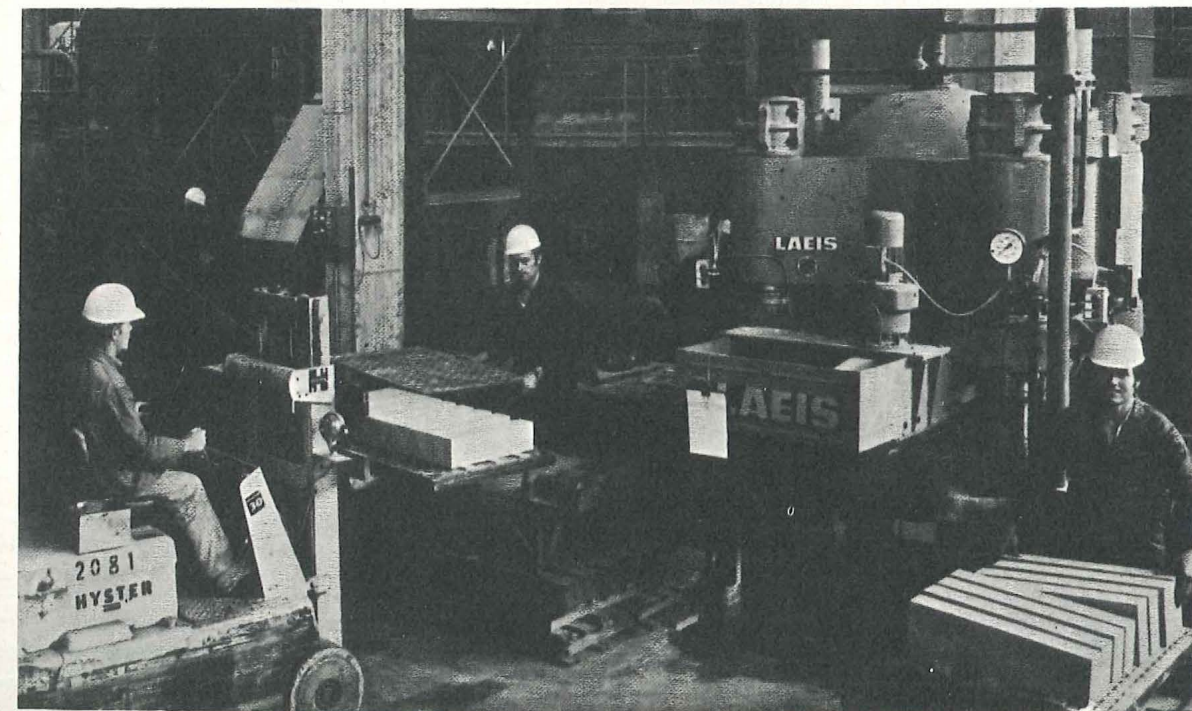
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GRAB BAG

● Apples are in season once again. If you plan to bake them, remove a wide band of peel from around their middles to prevent their skins from bursting.

● Lemons, in or out of season, have become so expensive that one can no longer afford to throw them away when they become dried out. To make the best use of dried-out lemons, soak them in hot water for five minutes before squeezing.

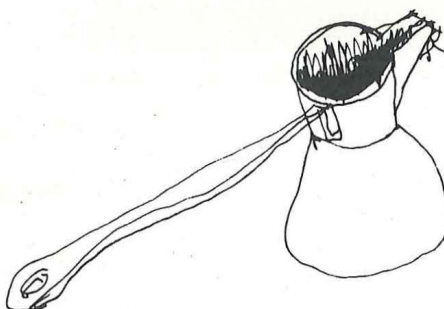
● Save bacon fat for frying potatoes. It is also excellent for basting chicken, and delicious for making wilted lettuce (sounds terrible but tastes superb) and cooking spinach.

● If only one or two egg whites are needed it is best to prick a small hole in the shells and let the whites run out, leaving the yolks in the shell. Cover the hole with cello tape and the yolks will stay fresh. When a larger number of yolks are left over put them in a small container and cover with a thin film of oil.

● With winter coming, here are a few ideas for those lucky enough to have fireplaces: Logs made from loosely rolled papers and magazines will furnish a lot of heat. They also produce considerable ash which can be used in your garden... An ordinary brick soaked for half an hour in kerosene (*katharo petreleo*) will burn for a long time, as well as ignite large pieces of wood. This has the same effect as using quantities of kindling wood... If you bank the back of

the fireplace with rows of used tin cans, they will reflect a great deal of heat into the room as long as they remain hot... Use candle ends for dripping melted wax over kindling wood. This will start fires quickly and is especially good for damp wood.

● Keeping silver polished is an ongoing task, but the work involved is well worth the joy of owning fine silver. Unfortunately, nearly everything silver comes into contact with tends to tarnish it. Breakfast eggs are one of the worst



offenders. Rubbing the silver with table salt immediately after use will easily remove the tarnish... Be especially careful when using silver bowls and vases; decayed leaves from plants and juices from bruised fruits will cause irreparable damage from pitting to the surface of the metal...

● Since tarnishing comes either from direct contact or from chemicals in the air, the best way to avoid it is to keep silver wrapped when not in use. Silver dealers furnish special cloths and silver nitrate paper for this purpose (do not use ordinary paper because the chemicals used in paper processing cause tarnishing). Never use rubber bands to

secure wrapping because they will corrode the silver even through several layers of paper and will permanently damage etched patterns. Always wash silver well after using any polish. Hot, soapy water and careful drying will keep the silver from spotting. As we mentioned in a previous column, one of our readers stores her silver with packets of camphor, and she maintains that it never tarnishes.

HOME HANDYMAN

● A rusted nut or bolt can often be removed by applying a cloth soaked in a carbonated beverage. Small rust spots can be removed from polished metals without damaging the surface by rubbing them with a typewriter eraser.

● Mineral deposits form in shower heads as well as tea kettles and interfere with performance. To clean, boil in a solution of water and half a cup of vinegar for about fifteen minutes.

● If moisture forms under glass covering polished wood surfaces, place small washers under each corner of the glass.

● Drilling holes in glass is simple when done properly. First, place the object on a cushioned surface. Mark the point to be drilled, build a small circular wall of putty around it, and fill with turpentine. The drill bit can be made from the end of a triangular file or from a piece of copper brass tubing which has been notched at one end with a file.

—DON 'SPAGGOS' SEBASTIAN

Inquiries to Grab Bag should be accompanied by a self-addressed, stamped envelope or local telephone number.

ATHENS SHOP HOURS

The shops will change to winter hours about October 15. At the time we went to press they had not been announced; however, they will probably only vary by half an hour.

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Commercial Shops, Dry Cleaners, Pharmacies	8 am - 2:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm
Groceries, Fruits and Vegetables	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
Meat, Poultry	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 6 - 9 pm	7:30 am - 2 pm 6 - 9 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 am - 3 pm	7 am - 2:30 pm 5:30 - 9 pm	7 am - 3 pm	7 am - 3 pm	7 am - 2:30 pm 5:30 - 9 pm	7 am - 2:30 pm 5:30 - 9 pm
Wines and Spirits	7 am - 3 pm	7 am to 10 pm	7 am - 3 pm	7 am - 3 pm	7 am to 10 pm	7 am to 10 am
Barbers and Hairdressers	8 am - 2:45 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 2:45 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 4 pm

television

News and other World Disasters are broadcast regularly on ERT at 2:30, 7, 9, and sign-off, and on YENED at 2, 6, 9:30, and sign-off. Both networks begin daily broadcasts in the 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 until midnight. The following is a selection of programs of interest to the foreign community and visitors to Greece. Programs in Greek are followed by an asterisk (*).

SUNDAY

ERT 2:20 Father Brown (Kenneth More as G.K. Chesterton's priest/sleuth)... 3:25 Greek Songs and Dances*... 5:15 Bitter Youth (French children's program)... 5:40 Children's Program... 6:05 Disneyland... 8:00 The Big Adventure (Greek series with Jennie Karezi)*... 9:30 Sports*... 10:00 Foreign film.

YENED 1:30 Folk Songs and Dances*... 2:15 The Sunday Film*... 7:45 Joe 90... 4:30 Puppets*... 6:15 Sports*... 7:45 Life with Father... 8:40 Jo Gaillard (French series with Bernard Fresson based on a novel by Jean Paul Devivier)... 11:00 The Rogues (with David Niven, Charles Boyer and others).

MONDAY

ERT 6:30 Lassie... 7:15 Sports*... 8:00 Jennie, the Thames Television series based on the life of Lady Randolph Churchill, starring Lee Remick... 9:30 Hawaii Five-O (cops and robbers in Honolulu).

YENED 1:30 Kung Fu... 6:15 Our National Stage (discussion on Greek national theatres)*... 7:00 Program on Cyprus*... 7:15 The Lucy Show... 7:45 The Life of A (documentaries featuring a different personality each week) ... 8:30 Music—For the Young, by the Young*... 11:45 Foreign film.

TUESDAY

ERT 6:30 Pink Panther cartoon... 7:15 Doctor at Large, British comedy series starring Barry Evans... 8:00 Life of Paul Gauguin (French series)... 9:30 Musical Evening*... 10:30 Dark

Forces (Greek police series)*... 11:30 Historical Archive.

YENED 7:30 Flight 272 (French series)... 10:00 Foreign film... 11:00 English Documentary.

WEDNESDAY

ERT 6:30 Submarine Stingray (children's science fiction series)... 7:15 Program on Cyprus*... 7:30 Sports*... 9:30 Free Discussion (topical chat show)*... 10:00 Foreign TV film... 11:30 The Artists*.

YENED 1:30 Cannon (American detective series)... 7:00 Emergency (American hospital drama)... 11:30 Honey West (the adventures of a female cop).

THURSDAY

ERT 6:30 Fairy Tales*... 7:15 Stories of the Far West... 9:30 The Thursday Portrait (Freddy Germanos invites known and unknown personalities to the studio)*... 10:30 Foreign Program.

YENED 1:30 High Chaparral (adventure on an Arizona ranch)... 6:15 Tourist Greece (news from EOT)*... 7:00 New Land (an American farm family struggles for survival — dubbed in Greek)*... 8:00 Documentary ... 11:00 The Saint (with Roger Moore).

FRIDAY

ERT 6:30 Bugs Bunny cartoon... 9:30 Ilias Venezis's Galini dramatized for television*... 10:30 Round Table (interviews with prominent people)*... 11:00 The Streets of San Francisco (police thriller with Karl Malden).

YENED 1:30 The Rookies (life among the cadets)... 7:00 Documentary... 8:45 Immortal Love Stories — Pericles Yiannopoulos — Sophia Laskaridou starring Nikos Apergis and Xenia Kalogeropoulou*... 10:45 Kojak with Telly Savalas... 11:45 Foreign Documentary.

SATURDAY

ERT 6:00 British Soccer... 7:35 Musical Program... 9:30 Foreign film... 11:30 Invitation to the Studio (interviews and discussions with well-known personalities)*.

YENED 1:30 The Rivals... 7:15 Documentary... 8:30 The Expert (English police series) ... 10:00 Film* ... 12:15 Music and Dance with international performers.

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radio

Note: The hours given are Daylight Savings Time. When Standard Time is resumed on Oct. 10, local programming will probably remain the same but the foreign broadcasts may vary.

NATIONAL BROADCAST COMPANY — ERT

Major program changes over the last few months have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (665 KHz, 451 m) offers from 6 p.m. - 1 a.m. a wide range of music, readings, and discussions.

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

THE ARMED FORCES RADIO — YENED

News broadcasts (980 KHz or 306 m) in English and French Mon. - Sat. at 3 p.m. and 11:05 p.m. and Sun. at 2:10 p.m. and 11:05 p.m.

U.S. ARMED FORCES RADIO

AFRS broadcasts 24 hours a day from Athenai Airport (1594 KHz) and from Kato Souli (1484 KHz). News and weather are heard on the hour. Popular, jazz, classical music, religious programs, and various community service bulletins daily.

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

VOICE OF AMERICA—VOA ●

VOA may be heard in Athens from 6-9:30 a.m. at 7.20 and 6.04 MHz (41.7 and 49.7 m); from 2-3 a.m., 6-7 a.m., 9-9:30 a.m. at 1.25 MHz (238 m). From 8 p.m. - 2:30 a.m. at 9.76 and 6.04 MHz (30.7 and 49.7m). Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference USA*, and *VOA Magazine*, as well as jazz, popular and classical music programs.

BRITISH BROADCASTING CORPORATION — BBC ●

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

BBC may be heard in Athens from 7-10:30 a.m.: 6.18 MHz (48.5 m); 8-10:30 a.m.: 15.42 MHz (19.46m); 12 a.m. - 7:15 p.m.: 9.75 MHz (30.77m); 12-2:15 a.m.: 9.41 MHz (31.88m). Broadcasts in Greek: 3-3:15 p.m.: 17, 15, 11 MHz (16, 19, 25m); 10-10:45 p.m.: 15, 11, 9, 7 MHz (19, 25, 31, 41m); 1-1:30 a.m.: 9, 7, 6 MHz (31, 41, 49m).

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.).

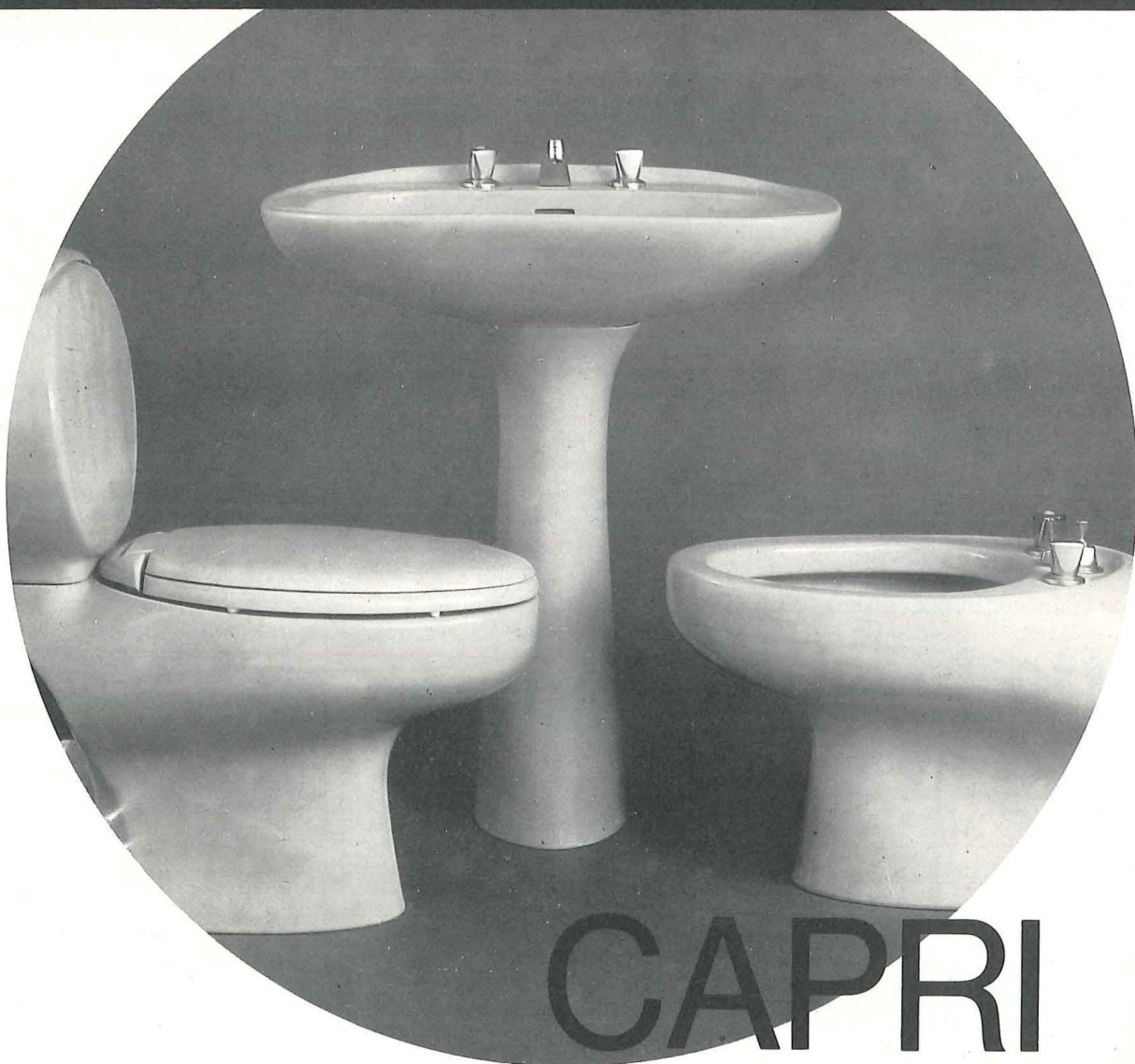
DEUTSCHE WELLE ●

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).

Short Wave Broadcasts ●

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Hellenic North American Society

October 1, 1976

An open letter to members of the United States Congress

Turkey: profile of an ally

Gentlemen:

We write this letter to you in order to emphasize the reasons why military assistance to Turkey should not be resumed.

Turkey: an international outlaw

In violation of the following laws and agreements, Turkey has emerged as an international outlaw:

U.S. Foreign Assistance Act
U.S. Foreign Military Sales Act

U.S. - Turkey bilateral agreements under the U.S. Foreign Assistance and Military Sales Acts in illegally using U.S. supplied military equipment for aggression against Cyprus

U.S. - Turkey Opium Poppy Ban Agreement
Illegal Termination in July 1975 of the 1969 U.S. - Turkey bases agreement

The NATO Charter
The U.N. Charter

The London Zurich Agreements
The Montreal Convention of 1936

The 1958 Geneva Convention on the Continental Shelf
The Geneva Convention IV, Article 49, which prohibits the occupying power from transferring parts of its own civilian population into the territory it occupies.

Turkey: an international criminal

For offences committed against humanity, Turkey is guilty of international crime. In 1915, the Turks, regarding the Armenians as a dangerous foreign element, deported the entire Armenian population of about 1,750,000 to Syria and Mesopotamia. The operation was carried out in a barbarous manner with many dying en route. In 1922, the Ionians, the Pontic Greeks and the Thracians, a total over 2,500,000, were similarly killed or driven out of their lands. In 1955, the remains of the Greek Orthodox residents of the Ecumenical Patriarchate of Constantinople (Istanbul) were driven out of their homes. In 1974, the Turks, illegally using United States military aid, invaded the defenseless nation of Cyprus, occupied 40% of its territory, displaced brutally one-third of its population, and began colonizing the occupied areas with Turks from the mainland. We have documented these incidents as a reminder of an all-important fact: the policies of the Turkish Government have not changed during the last century.

We ask the United States as principal supplier of military equipment to Turkey to put an end to these acts of barbarism and aggression.

This paid announcement has been presented by:

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