

February 1977

THE

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# ATHENIAN

Greece's English Language Monthly





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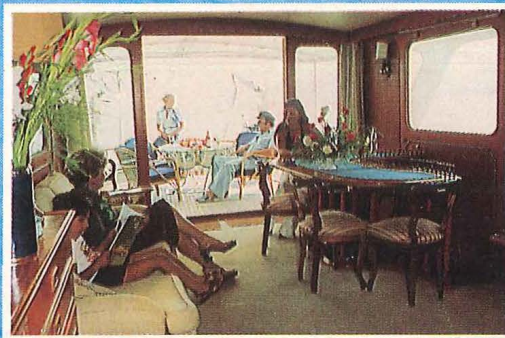
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# HELLENIC AMERICAN SOCIETY

AN OPEN LETTER TO PRESIDENT JIMMY CARTER  
AND THE 95TH CONGRESS OF THE UNITED STATES  
ABOUT CYPRUS, THE AEGEAN AND TURKISH AGGRESSION

February, 1977

Dear Mr. President and Members of Congress:

With a new Administration taking charge in Washington, we have a fresh opportunity to restore unity and cooperation in the troubled southeastern sector of the Western defense community.

Turkey has upset the balance of unity and cooperation by committing aggression against Cyprus in 1974, by continuing to occupy and colonize large parts of this island nation, and by adopting expansionist and chauvinistic policies in the Aegean.

The new Administration, backed by a resolute Congress, must make it clear in both word and deed that Turkey's anachronistic behaviour will no longer be tolerated.

All U.S. military equipment transfers and all economic assistance to Turkey should cease until such time as substantive and mutually acceptable progress has been initiated and lasting and just solutions to the problems besetting Cyprus and the Aegean have been guaranteed. Substantive progress cannot be declared to have taken place unless the following conditions are fulfilled:

- The restoration of the full independence, sovereignty and territorial integrity of Cyprus.
- The immediate withdrawal of Turkish forces from the occupied sector of Cyprus.
- The halt of colonization of the occupied areas of Cyprus by mainland Turks.
- The provision of relief, rehabilitation and recovery assistance to Cyprus.
- The return of all refugees to their homes.
- The ending of Turkish provocations in the Aegean.

# community calendar

## FEBRUARY 1

L'Institut Français — Continuing Lecture Series on Dialogue Orient-Occident — Rencontres et Influences Durents Cinquante Siècle d'Art, by Edith De Saleux, every Tuesday at the Institut, 11:30 am and 7:30 pm. 'Les Etudes Françaises en Birmanie et au Siam'.

## FEBRUARY 2

Canadian Women's Club — General meeting at the YWCA (XEN), Amerikis 11, 10 am.  
Helianthos Yoga Union — Lecture Series on Health and Human Development: 'Punishment and Education', by John Waterman. At the Union, Kritonos 1 (corner of Pratinou), 8:30 pm. For information: Tel. 748-227 or 681-1462.

## FEBRUARY 3

Duplicate Bridge — American Club, Kifissia, 7:30 pm. For information: Edie Cotsis, Tel. 801-2898 or Georgia Schlesinger, Tel. 701-2241.

## FEBRUARY 4

St. Andrew's Women's Guild — Coffee meeting and lecture by Dr. Christos Lolas 'What We Should Know About Our Hearts'. Evripidou 8, Filothei, 9:45 am.

Goethe Institut — Lecture: 'Management by Employees', by Karl-Heinz Briam (in German and Greek), 8 pm.

L'Institut Français — Lecture (in Greek) and film *La Naissance*, followed by a panel of gynecologists discussing the birth process. At the Institut, 8:30 pm.

Multi-National Women's Liberation Group — General meeting at the Women's Centre, Ellanikou 3, Pangrati, 9 pm. Every Monday the centre is open from 9 am to 1 pm, providing a babysitting service, clothes swapping, buying and selling used articles. For information: Tel. 779-4420.

## FEBRUARY 5

American Club — 'French Night' dinner, Americana Room, American Club, Kifissia, 6 pm. For reservations: Tel. 801-2987. Members only.

## FEBRUARY 8

L'Institut Français — Lecture: 'La Restauration d'Anghor (Cambodge)'. See Feb. 1.

## FEBRUARY 10

Duplicate Bridge — See Feb. 3.

## FEBRUARY 14

American Club — Valentine's Day dinner. See Feb. 5.

## FEBRUARY 15

Hellenic American Union — Language placement exams for those interested in taking courses at HAU. At the Union, 9 am.

### PROPELLER CLUB BALL

The annual Propeller Club dinner-dance, held in conjunction with the American Women's Organization of Greece, will take place at the Hilton Hotel's Grand Ballroom on February 18. The theme will be 'Athenorama', saluting Athens 1900-1977. For reservations and tickets: Zania Psarokalou, Tel. 324-2511 or American Club, Tel. 801-2362.

### APOKRRIES BALL

The Canadian Women's Club annual dinner-dance will be held at the Asteria Nightclub in Glyfada on February 11. For reservations and tickets: Daynise Awad, Tel. 894-5534.

### EAST AFRICAN PHOTO SAFARI

The Joint Travel Committee is sponsoring a photo safari to Kenya and Tanzania from March 10 to 19. \$715 all inclusive. Reservation deadline is February 10. For information: S. Ellis, Tel. 808-1945 or Mary Giannuzzi, Tel. 895-1334.

### ACS ENROLLMENT

Enrollment at the American Community Schools of Athens for the second semester has begun at the Halandri and Katri campuses. For information: Tel. 659-3200, Ext. 09.

L'Institut Français — Lecture: 'La Restauration d'Anghor (Cambodge)'. See Feb. 1.

## FEBRUARY 16

Hellenic American Union — Seminar on contemporary Southern literature, with poet Miller Williams, winner of the 1976 Prix de Rome, and Samuel Coale, an authority on Faulkner and visiting Fulbright professor at University of Thessaloniki. At the Union, 5 pm.

Goethe Institut — Lecture: 'The State and Consumer Protection in West Germany', by Roland Huttenrauch (in German and Greek), 8 pm.

## FEBRUARY 17

American Women's Organization of Greece — Coffee meeting featuring *Chorika*, a film on choreography for Ancient drama by Zouzou Nikoloudis, with an introduction by Sloane Elliott. King's Palace Hotel, 10 am.

Duplicate Bridge — See Feb. 3.

Helianthos Yoga Union — Lecture: 'The Message of the Bhagavad Gita', by Shri Chaitanya. See Feb. 2.

Hellenic American Union — Lecture: 'Impressions of Jimmy Carter's Inauguration', by Costas Serezis. Auditorium, 8 pm.

## FEBRUARY 19

American Club — 'Chinese Night' dinner.



## FEBRUARY 22

L'Institut Français — Lecture: 'Rapprochements avec les Civilisations pre-Colombiennes'. See Feb. 1.

British Council — Prose recital 'The Labours of Love' by Barbara Jefford and John Turner. Courtship and marriage as interpreted by two British Shakespearean actors. At the Council, 8 pm.

## FEBRUARY 23

Helianthos Yoga Union — Lecture: 'Parahansa Yogananda — Poet and Mystic', by Dionysis Kouledianos (in Greek). See Feb. 2.

## FEBRUARY 24

Hellenic American Union — Registration for HAU language courses, Auditorium.

Duplicate Bridge — See Feb. 3.

Goethe Institut — Lecture: 'Contemporary German Cinema and International Criticism', by Wolfram Schutte (in German and Greek), 8:45 pm.

## FEBRUARY 25

Goethe Institut — Lecture: 'The Influence of the Social Sciences on the Law Today', by Hans Schlosser (in German and Greek), 8 pm.

## FEBRUARY 26

Hellenic American Union — TOEFL (English proficiency) exam. Auditorium, 8 am.

## FEBRUARY 28

Goethe Institut — Lecture: 'Legal Education and Contemporary Society' by Hans Schlosser (in German and Greek), 8 pm.

## DANCE LESSONS

**BALLET LESSONS.** The following schools teach 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: Diana Theodoridou, Patisision 75, Athens, Tel. 821-3535; Sofi Katsouli, Theofanous 33, Ambelokipi, Tel. 642-6782; Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965; English School of Ballet, Carol Hanis A.I.S.T.D., Tsouderou 27, Kalamaki, Tel. 981-6310.

**FOLK DANCING CLASSES.** The Lyceum of Greek Women (Lykion ton Ellinidon), Dimokritou 14, Tel. 361-1042 and 362-5864. Classes for women Fri. 11 am to 1 pm; for children Wed.

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## NAME DAYS IN FEBRUARY

In traditional Greek circles one's name day (the day of the Saint whose name one bears) is more significant than one's birthday: an open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, and some Athenians take the precaution of announcing in the local newspapers that they will *not* be at home to visitors on their namedays, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

Feb. 2 Panayiotis (Panos), Panayiota, and some Marias  
Feb. 5 Agathi (Agatha)  
Feb. 10 Haralambos, Harilaos, Haris (Harry), Hariklia  
Feb. 26 Theodoros, Theodora

## DATES TO REMEMBER

Feb. 6 New Zealand National Day  
Feb. 14 St. Valentine's Day  
Feb. 21 Clean Monday (Kathara Deftera), a public holiday  
Feb. 25 Kuwait National Day

and Sat. 4 to 6 pm. They also offer classes in rhythm (gymnastics and dance), painting, and *flogera* (flute).

**MODERN DANCE CLASSES.** Lessons in modern jazz, contemporary and classical dance. For information: Lisette Daimsis. Tel. 360-5278.

## GREEK LESSONS

**DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION,** Athens Tower, Tel. 778-0329. Beginning, intermediate and advanced courses Feb. 14 - June 3. Registration deadline is Feb. 3. Regular courses 4,000 Drs. Intensive courses 7,500 Drs.

**HELLENIC AMERICAN UNION,** Massalias 22, Tel. 362-9886. Beginning, intermediate and advanced courses beginning February 25 (2,200 Drs. for 6-week session). Registration: February 24

**XAN (YMCA),** Akadimias and Omirou 28, Tel. 361-4943 (Athens) and Tatoiou 1, Tel. 801-2610 (Kifissia). Beginning, intermediate and advanced courses beginning Feb. 4. Initial membership fee 200 Drs., courses 550 Drs. per month.

## MISCELLANEOUS STUDIES

**DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION,** Athens Tower, Tel. 778-0329. Business courses beginning Feb. 16 (4,400 Drs. up to five courses per semester); special non-credit seminars beginning on Feb. 22 (1,500 Drs. per 10-week session): Introduction to Greek Archaeology, Contemporary Greek Theatre, Women and Society, Women and the Marketplace. Registration: Feb. 1, 2 and 3, 10 am to 12 am and 4 pm to 6 pm.

**HELLENIC AMERICAN UNION,** Massalias 22, Tel. 362-9866. Classes now in progress: modern dance (jazz, rock), drawing, painting and graphics.

**XAN (YMCA),** Akadimias and Omirou 28, Tel. 361-4943 (Athens) and Tatoiou 1, Tel. 801-2610 (Kifissia). Classes now in progress: sewing lessons using the SITAM method (Athens); beginning, intermediate and advanced French (Athens); exercise (Athens and Kifissia); tennis (Kifissia).

# THE ATHENIAN

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## publisher's note

One of the paradoxes to be found in developing countries is the coexistence of old and new methods and systems, a fact brought home to us once more in January when we received a phone call from Katerina Iliopoulou, a supervisor and our liaison at Fotron S.A. where *The Athenian* is phototypset by computer. We were running behind schedule, she informed us, and were about to throw off their schedule as well. Meanwhile, shopkeepers and their employees were vacillating over the introduction in January of the widely heralded — and inevitable — continuous store hours which have been under discussion for almost a decade. In tune with the advanced technology at their disposal — a visit to Fotron reveals a bustle of activity against a backdrop of futuristic equipment — the staff members at Fotron are equally forward-looking, coordinating and maintaining often complicated schedules during the course of a continuous work day. In contrast to this, and to other sectors of the economy that have been keeping in step with the realities of a developing nation, shop hours remain in a state of flux, and continuous hours were again postponed in late January — to the confusion of the population at large who must listen to the day's news bulletins before a venturing forth to make their purchases. According to the latest pronouncements, continuous hours will go into effect at retail establishments in late February. If so, it will be for a trial period only. By summer, it is said, we will revert to the old ways.

Before writing her story on the Piraeus flea market, Katerina Agrafioti made another visit to the area, one of her favourite haunts. This time she was accompanied by photographer Eugene Vanderpool. It was a cold December day but Ms. Agrafioti's antique-dealer friends came to the rescue with offers of ouzo. The result is 'Piraeus' Tiny Treasureland' on page 20. When Ms. Agrafioti delivered her article to the office a few days later, it was a sad moment for her she observed: the fame of the relatively unknown flea market will now spread, and it will not be quite the same again, she fears.

Our cover is by Alekos Fassianos, a well-known artist who divides his time between his native Greece and France.

# goings on in athens

## MUSIC AND DANCE

**ATHENS STATE ORCHESTRA**, Rex Theatre, Venizelou 48, Tel. 361-4344. Fortnightly concerts on Sundays at 11:30 am and on Mondays at 8:30 pm. Tickets may be purchased in advance or before performances at the box office. Feb. 6, 7: Yannis Ioannidis conducting, Thomas Georgiou, flute: Skalkottas's 'Ten Sketches for String Orchestra'; Mozart's Concert for Flute and Orchestra in D major; Beethoven's Symphony No. 8... Feb. 13, 14: Chou Huey conducting, Tatsis Apostolidis, violin: Verdi's 'La Forza del Destino' Overture; Dragataki's Concerto for Violin and Orchestra; Carl Nielsen's Symphony No. 5. Tickets 25, 40, 50 Drs. Students 10 Drs.

**LYRIKI SKINI** (National Opera Company), Olympia Theatre, Akadimias 59, Tel. 361-2461. Performances at 8:30 pm weekdays and 7 pm on Saturdays and Sundays. (Premières at 8:30 pm regardless of the day.) Tentative February schedule: Feb. 1, 5: Donizetti's *Viva la Mama* and Dallapiccola's *Il Prigioniero* (The Prisoner)... Feb. 4, 6, 10, 13, 19: Rossini's *La Cenerentola* (Cinderella)... Feb. 12, 23, 24: An Evening of Ballet... Feb. 20, 22, 25, 27: Verdi's *La Traviata*... Feb. 26: Strauss's *Die Fledermaus*. Tickets from 50 to 300 Drs.

**PARNASSOS HALL**, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Feb. 3: Recital by the students of the Hellenic Odion (6 pm)... Feb. 9: Pendeli Cultural Club with Foffy Sarandopoulou, soprano, and Linda Leoussi, piano (7 pm)... Feb. 10: Musical evening by Christina Jaffa (9 pm)... Feb. 11: Musical evening by the Goethe Institut (7:30 pm)... Feb. 18: Concert by the Idravlos Music School featuring works by Eptanese composers (7:30 pm)... Feb. 24: Song recital by the Society of Fthioties (6 pm); Musical evening by Christina Jaffa (9 pm)... Feb. 27: Concert by the Byzantine Youth Choir (6 pm).

**LYCEUM OF GREEK WOMEN**, Aliko Theatre, Amerikis 4, Tel. 324-4146. The Lyceum's folk dancers wearing colourful regional costumes perform dances from all over Greece every Thursday at 6:30 pm. Tickets available at the box office.

## CONCERTS AND RECITALS

Marika and Yannis Papaioannou — With works by Mozart, Feb. 3, and Schubert, Feb. 28 (L'Institut Francais, 8 pm) for two pianos.

Philip Sherwood and Francis James Brown — Song recital 'Music and Noel Coward' (British Council, Feb. 3, 8 pm).

Wolfgang Buttler and Athina Capodistria — Contra-bass and piano, with works by contemporary composers (Goethe Institut, Feb. 9, 8 pm).

Dr. Won Kyung — Dance recital by the director of ASIAN-ART in New York (Hellenic American Union, Feb. 11, 8 pm).

Denis Weber and Michel Lethiec — clarinet and piano, with works by Poulenc, Pascal, Debussy, Weber, Berg and Schumann (L'Institut Francais, Feb. 14, 8:30 pm).

Aliki Vatikioti and Neli Semitecolo — piano duets (British Council, Feb. 28, 8 pm).

## GALLERIES

Unless otherwise noted, galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays. Since the hours may vary, it is best to call before going.

**NATIONAL GALLERY OF ART (PINAKOTHIKI)**, Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dali. Special exhibits: Contemporary prints and paintings by British artists Mark Boyle, Bernard Cohen, Kenneth Martin, Keith Milow, Tom Philips, Carl Plackman, Bridget Riley and

Richard Smith (through February 13); Tues., Thurs., Fri., Sat. 9 to 4, Wed. 9 to 8 pm. Sun. 10 to 2. *Closed Mon.* Admission 20 Drs. Free on Wed. and Sun.

**ARGO**, Merlin 8, Kolonaki, Tel. 362-2662. Oils by Petros Papavassiliou (Feb. 1-15); oils by Kostas Malamos (Feb. 16-28). *Closed Sat. evenings.*

**ARMOS**, Veikou 6, Makriyianni, Tel. 921-7856. Oils by Vassilis Spiliotopoulos (Feb. 1-10); watercolours by Rena Anousi-Ilia (Feb. 12-28). *Closed Sat. evenings and Mon. mornings.*

**ASTOR**, Kar. Servias 16, Tel. 322-4971. Oils and sketches by Manolis Depos (Feb. 1-14).

**CONTEMPORARY GRAPHICS**, Haritos 8, Tel. 732-690. Prints by Yvaral (tentatively through February).

**DESMOS**, Syngrou 4, Tel. 922-0052. Paintings by Dimitris Perdikidis (through Feb. 5); drawings and sculptures by Nafsica Pastra (Feb. 10-28). Tues. through Sat. 6 to 10 pm. Mon. 6 to 12. Mornings by appointment.

**DIOGENES INTERNATIONAL**, Tsakalof 10, Kolonaki, Tel. 360-9652. Oils and engravings by Renata Vetter-Papakonstantinou (Feb. 4-19); sculptures by Tassos Mouzakis (Feb. 21-March 2).

**DIOGENES INTERNATIONAL**, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of paintings and sculptures. Open daily including Sundays.

### KOUNELLIS EXHIBIT

The new Galerie Jean and Karen Bernier will open on February 18 with a one-man show by the innovative artist Yannis Kounellis. Exhibitions by this Greek-born artist, who lives in Rome, are considered landmarks in recent art history. His exhibit will consist of a single and major recent work, difficult to define as either painting or sculpture. The work will utilize the space of the gallery in an unexpected way to provoke thought on the role of the art gallery in contemporary culture. Marasli 51, Kolonaki (Tel. 725-496). Tues. through Sat. 11 to 2 and 6 to 9. Sat. 11 to 2. *Closed Sun. and Mon.*

**Z-SOUBOULAKIS**, Kolonaki Square 20, Tel. 360-8278. Tentative February exhibit: sculptures and paintings by Max Ernst. *Closed Sat. evenings.*

**JILL YOUNG**, Mitsopolitou Iakovou 19, Kifissia, Tel. 801-7069. Permanent group show of contemporary prints primarily by British artists including Adair, Denny, Fairclough, Kennedy, Millington and Orr. Hours by appointment only.

**KREONIDES**, Iperidou 7, at Nikis St., Tel. 322-4261. Watercolours by Lazaros Pandos (Feb. 1-7); oils and watercolours by Marina Vasiloglou (Feb. 8-24); oils by Stathis Petropoulos (Feb. 25 - March 16).

**NEES MORPHES**, Valaoritou 9a, Tel. 361-6165. Oils by Panayiotis Tetsis (Feb. 1-12); oils by Stelios Mavromatis (Feb. 14-28). *Closed Sat. evenings.*

**ORA**, Xenofontos 7, Tel. 322-6632. Oils by Panayiotis Tetsis (Feb. 1-14); oils by Kyriakos Katzourakis (Feb. 16 - March 5). *Closed Sat. evenings.*

**ROTONDA**, Skoufa 20, Tel. 362-2945. Oils and watercolours by Evangelia Vassalou (Feb. 1-20); oils by Antonis Theodoridis (Feb. 21 - March 13). *Closed Sat. evenings.*

**YANNIS STATHA**, Skoufa 8, Tel. 361-6591. Exhibits change every Monday. On Wednesdays, there are poetry readings and musical events.

**ZOUMBOULAKIS - TASSOS**, Kriezotou 7, Tel. 363-4454. Paintings by Petros Zoumboulakis (through mid-February). *Closed Mon., Wed., and Sat. evenings.*

### THE CONTEMPORARY SOUTH

A special exhibit entitled 'The Contemporary South' opens fast on the heels of U.S. President Jimmy Carter's inauguration. The exhibit will include sixty-five photos by artists working in the southern United States and twenty-five panels displaying poetry and prose by outstanding contemporary Southern writers. At the Hellenic American Union, Massalias 22 (Tel. 362-9886), Feb. 16-28.

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## EXHIBITS

**ATHENS COLLEGE**, Library Hall, Psyhiko, Tel. 671-4621. Oils by Pantazis Periklis (through Feb. 6).

**BRITISH COUNCIL**, Kolonaki Square 17, Tel. 363-3211. An exhibition to mark the 125th anniversary of the Architectural Association. Photographs of the work of former and present students of the Association's Schools of Architecture on display Feb. 1-11. Mon. through Fri. 10 to 1 and 6 to 8:30.

**HELLENIC AMERICAN UNION**, Massalias 22, Tel. 362-9886. Paintings by Patricia Van Vloten (Gallery II, through Feb. 5); paintings by Spiros Pierris (Kennedy Hall, Feb. 7-18).

## POINTS OF INTEREST

**THE ACROPOLIS**. Open daily from 8 am to sunset. Admission: 30 Drs. Free on Thursdays and Sundays. 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.

**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.

**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.

**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.

**PLANETARIUM**, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, French and German by arrangement (Ext. 38). Regular programs are in Greek but

of interest to all. Through Feb. 20: *Human Colonies in the Solar System*; Feb. 21 through March 20: *From Stonehenge to Skylab* (every Wed., Fri., Sun. 7 pm). Also children's and special programs on Sundays. The fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8) and on Wed. and Fri. (5:30-8:30).

## MUSEUMS

**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 since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum (and, alas, those carried off by Lord Elgin in 1806 are to be found in the British Museum in London). Labels in Greek and English. Open 9 to 3:30. Sun. 10 to 2. *Closed Tues.* Admission 50 Drs. Free on Thurs. and Sun.

**AGORA MUSEUM**, Stoa of Attalos in the Ancient Agora, Monastiraki. Tel. 321-0185. The original 2nd-century B.C. stoa (long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled) was reconstructed in 1953-6 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 9 to 3:30. Sun. 10 to 2. *Closed Tues.* Admission 50 Drs. Free on Thurs. and Sun.

**BENAKI MUSEUM**, Koubari 1 (corner of Vass. Sofias). Tel. 361-1617. 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 constructed from an 18th-century Macedonian mansion. Guidebooks in English, French, German. Open 8:30 to 2. *Closed Tues.* Admission 40 Drs. Students 20 Drs.

**BYZANTINE MUSEUM**, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled and there is no catalogue as yet. Open 9 to 3:30. Sun. 9 to 5. *Closed Mon.* Admission 50 Drs. Students 20 Drs. Free on Thurs. and Sun.

**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 5:30. *Closed Fri.* Admission 20 Drs. Students and school children 10 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 9 to 3:30. Sun 9 to 5. *Closed Tues.* Admission 25 Drs. Students 2.50 Drs. Free on Thurs. and Sun.

**MARATHON MUSEUM**, at Marathon, about 42 km. from Athens, Tel. (029) 455-462. A few kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, the relatively new museum is a gift of American-Greek shipping magnate Eugene Panagopoulos. It 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 10 to 4:30. Sun. 10:30 to 2:30. *Closed Tues.* Admission free.

**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 10 to 2. *Closed Mon.* 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 10 to 2. *Closed Tues.* 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-century B.C. eruption. Guidebooks available in many languages; private guides upon request, 350 Drs. up to five people. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Open 10 to 4:30. *Closed Mon.* Admission 50 Drs. Free on Thurs. and Sun.

**NATIONAL HISTORICAL MUSEUM**, Stadiou, 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 mementos from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use inside the museum. Open 9 to 1. *Closed Mon.* Admission 10 Drs. Free on Thurs.

**NAVAL MUSEUM**, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open 9 to 12:30. Sun. 10 to 1 and 5 to 8. *Closed Mon.* Admission 10 Drs. Free on Tues. and Fri.

**PANOS ARAVANTINOS MUSEUM**, Agiou Konstantinou (in the Piraeus Municipal Theatre), Tel. 412-2339. About 300 paintings, set designs, costumes, and billboards representing the work and achievements of the German-based Greek artist-director Panos Aravantinos. Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Tues., Thurs., Sat. 9 to 1:30. Mon. and Fri. 3 to 8. Admission free.

**PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theorias 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 9 to 3:30. *Closed Mon.* Admission 25 Drs.

**WAR MUSEUM**, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and distress 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 5:30 Wed. but from 10 to 2 all other days. *Closed Mon.* (Small library open Mon. through Fri. 9 to 1.) Admission free.

## MONASTERIES

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

**DAFNI**. An eleventh-century 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.

## LIBRARIES

**AMERICAN**, Hellenic American Union, Massalia 22 (4th floor), Tel. 363-8114. Books, periodicals, and records in English. There is a microfilm-microfiche reader and printer, and a small video-tape collection. *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics* available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2.

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

**BENAKIOS**, Anthemou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Periodicals and books in several languages. For reference use only. Mon. through Fri. 8:30 to 1 and 5 to 8. Sat. 8:30 to 1.

**BRITISH COUNCIL**, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Thurs. 9 to 1 and 6 to 8:45. Fri. 9 to 1.

**BRITISH EMBASSY INFORMATION DEPARTMENT**, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 227. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs., Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.

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

**THE GENNADIUS**, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

**GERMAN ARCHAEOLOGICAL INSTITUTE**, Fidiou 1, Tel. 362-0270. References on archaeology. By permission only.

**GOETHE INSTITUTE**, Fidiou 14-16, Tel. 360-8111. Books, periodicals, reference, records in German. Mon. through Fri. 10 to 2 and 5 to 8.

**HELLENIC AMERICAN UNION GREEK LIBRARY**, Massalia 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, books about Greece in English. Mon. through Fri. 9 to 1 and 6 to 9. Sat. 9 to 1.

**HELLENIC ANIMAL WELFARE SOCIETY**, Pasteur 12, Tel. 643-5391. Books in English, French and Greek; paperbacks for sale. Mon. through Sat. 8 to 3.

**ITALIAN INSTITUTE**, Patission 47, Tel. 522-9294. Books, periodicals, and reference in Italian and Greek. Mon., Tues., Wed., Fri. 9 to 1 and 5 to 7:30. Thurs. and Sat. 9 to 1.

**NATIONAL LIBRARY**, Panepistimiou St., Tel. 361-4413. Reference, manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

**NATIONAL RESEARCH CENTRE**, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon

request. Mon. through Fri. 8 to 1 and 4 to 8:45. Sat. 8 to 1.

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

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-5030. Mon. through Sat. 9 to 1.

POLYTECHNIC SCHOOL, Patisssion St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 8. Sat. 8 to 1:30.

YWCA, Amerikis 11, Tel. 362-4291. Books in several languages, primarily Greek and English. Mon. through Sat. 9 to 3:30.

## SHOPPERS' GUIDE

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

BENAKI MUSEUM, Vass. Sofias and Koumbari, Tel. 361-1617. Books, reproductions of icons and jewelry, old engravings, prints, cards, etc.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, hand-woven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-woven fabrics sold by the metre, etc. Some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patisssion, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.

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

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

## SPECIALTY AREAS

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

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution) Square, with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily. Open-air bazaar on Sundays from 9-1 pm.

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. Open daily. Open-air bazaar on Sundays from 9-1 pm.

## SKIING

The following are the major ski areas in Greece. We suggest you call them directly for the ski report. The Hellenic Alpine Club has refuges at many of the areas and offers excursions every weekend. (For information contact them at 323-4555.) Some areas have equipment for rent.

METSOVO (Tel. 0656-41249) 2 km from the village of Metsovo where accommodations are available. Beginner and intermediate slopes; 1 chairlift and 2 T-bars; also sleds for rent. (The

surrounding area is nice for cross-country skiing.) Open daily except Wednesdays.

PARNASSOS (Tel. 0267-31391 after 8 pm) Two ski centres: Gerontovrachos, for Athens Ski Club members (non-members pay 500 Drs. a day for lift ticket), and Fterolaka, 23 km from Arachova and 15 km from Delphi; both places have accommodations. Fterolaka has beginner, intermediate, and expert slopes; 4 lifts. Open daily.

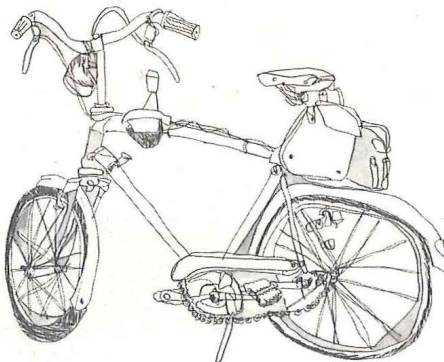
PILION (Tel. 0421-25696) Accommodations available in many of the picturesque villages of Mt. Pilion and in Volos (28 km). Beginner, intermediate, and expert slopes; 2 chairlifts.

VERMION (Tel. 0332-71226, and in Verria, 0331-26970) 3 km from Seli which has one hotel, and there are accommodation in Naoussa (18 km) and Verria (29 km). Beginner, intermediate, and expert slopes; 3 lifts.

## 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. 923-2872 and 923-1084). Twelve courts, restaurant, TV room. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to four months (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, Tatoiu, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (3,000 Drs. adults, 1,000 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 300 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 2:00 to 6:00. Prices:

Pavilion, men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs. for all sexes.

## 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).

## THEATRE

A selection of the more than fifty plays being shown in Athens. For the entire roster, dial 181. Reservations can usually be made at the last moment by telephone. Evening curtains rise at 9 pm or thereabout. There are usually six o'clock matinees on Wednesdays or Thursdays and always on Sundays. No performances on Mondays.

BITS AND PIECES (Kommata Ke Thripsala) A series of one-act plays, directed by George Skourtis, continues the new season of Karolos Koun. (Tehnis, Stadiou 52, Tel. 322-8706)

CHEKHOV'S NEIGHBOURHOOD (Gitonia Tou Tsehof) An arrangement of Chekhovian texts by Notis Pergialis. A cast of forty is directed by Dinos Dimopoulos. (National Theatre — New Stage, Agiou Konstantinou and Koumoundourou, Tel. 522-3242)

THE FOURPOSTER (Nifiko Krevati) 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. (Aliko, Amerikis 4, Tel. 324-4146)

THE FUGITIVES (I Drapetes) Stefanos Lineos leads a cast which includes Elli Fotiou and Vasso Andronidis. No performances on Tues. nights or Wed. matinees. (Alfa, Patisssion 37, Tel. 523-8742) See review this issue.

THE GHOST LADY (I Gyneka Stihio) Spyros Evangelatos directs the early Romantic comedy by Calderon, starring Smaroula Youli, Thymios Karakatsanis and Petros Fyssoun. (Amiral, Amerikis 10, Tel. 363-9885)

THE KIDNAPPED POPE (I Apagogi Tou Papa) Stefanos Lineos and Elli Fotiou continue their last season's hit by Joao Bethencourt twice weekly on Tues. nights and Wed. matinees. (Alfa, Patisssion 37, Tel. 538-742) See Review, Feb. 1976.

THE MARRIAGE-GO-ROUND (Mathimata Gamou) This revival of the Leslie Stevens comedy is well directed by Andreas Filippidis. (Vretania, Panepistimiou 7, Tel. 322-1579). Alternates with A Thousand Clowns.

THE ODYSSEY — The second half of Homer's epic is to be set afloat this month by the daring director, Spyros Evangelatos. Part One, which opened in the late fall, is presented on alternate evenings. (Anna-Maria Kalouta, Patisssion 240, Tel. 875-588). See review January 1977.

PAPER FLOWERS (Hartina Louloudia) This play by Chilean playwright Egon Wolf is directed by Dimitri Konstantidis. (Theatriko Ergastiri, corner of Aristotelous and Smyrnis, Tel. 822-9030)

THE PIAZZA BOYS (Ta Pedia Tis Piatsas) The best-seller by the late Nikos Tsiforos has been adapted for 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 Theodossiadis and the sets by Nikos Petropoulos. (Rex, Panepistimiou 48, Tel. 361-4592)

THE PICTURE OF DORIAN GRAY (To Portreto Tou Dorian Gray) Dimitris Potamitis is Dorian Gray in Rosita Sokou's stage adaptation of the novel by Oscar Wilde. (Erevna, Ilision 21, Tel. 778-0826) See review this issue.

THE RULING CLASS (O Dikos Mas) Peter Barnes's savage satire is given a universal approach in this first hit of the season. As the leading actor, Dimitri Horn is superb. As director, he is ably



assisted by George Emirzas. The sets and costumes are by George Patsas and the lighting is by Aristidis Karydis Fouks. (*Dionysia*, Amerikis 10, Tel. 326-4021) See review Dec. 1976.

**THE SEA GULL** (O Glaros) The Chekhov classic is given the all-star treatment under the direction of British director, Frank Hauser. In alphabetical order, the cast includes Alekos Alexandrakis, Nonika Galinea, Xenia Kaloyeropoulou, Nikos Kourkoulos and George Mihalakopoulos (*Kappa*, Kypselis 2, Tel. 883-1068)

**THE SERVANT OF TWO MASTERS** (O Ipiretis Dio Afentadon) Karolos Koun presents this classic Goldoni comedy directed by George Lazanis. (*Veaki*, Stournara 32, Tel. 522-3522)

**SILK DRAWERS** (Ta Metaxota Vrakia) The celebrated comedian Thanassis Vengos in a one-act play coupled with a revue starring Kostas Hadzi-christou (*Akropol*, Ippokratous 6, Tel. 361-4481)

**THE SKULL** (To Kranio) Turkish poet Nzim Hikmet's play translated by Stelios Marangopoulos and directed by Panayotis Kyparissis. (*Laou*, Kefallinias 18, Tel. 823-4976)

**THE TORRENT** (O Himaros) This passionate drama of a family torn between love and property was written by German playwright Max Halbe at the turn of the century and it is still effective in this splendid revival by Dimitri Myrat. Voula Zoumboulaki is perfect in the leading role and the rest of the cast is fine, too. (*Athinon*, Voukourestiou 10, Tel. 323-5524). See review this issue.

**THE VISIONS OF SIMONE MACHARD** (Ta Oramata Tis Simon Massar) Bertolt Brecht, translated by Dimitri Economides. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 522-3242)

## MUSICALS AND REVUES

**A THOUSAND AND ONE NIGHTS** (Hilies Ke Mia Nihtes) The *Arabian Nights* updated by Assimakis Yalamas (*Gloria*, Ippokratous 7, Tel. 362-6702)... **LA CAGE AUX FOLLES** (To Klouvi Me Tis Trelles) French burlesque with Sotiris Moustakas (*Minoa*, Patissson 91, Tel. 821-0048)... **NOW WITHOUT KISSINGER** (Yelate Horis Rousfeti: Ke Tora Horis Kissinger) A lavish George Lazaridis musical starring Anna Kalouta (*Piraeus*, Syntagmatos 34, Piraeus, Tel. 412-1480)... **RELAX AND ENJOY IT** (Eftihesta Ke Asta) Fontana and Metaxopoulos in a musical by Pythagoras, Iakovidis and Nikolaïdis (*Vebo*, Karolu 18, Tel. 522-3453)... **RIDDLES AND OPENINGS** (Enigmata Ke Anigmata) Political satire (*Kava*, Stadiou 50, Tel. 321-0237)... **TOPAZE** — Musical adaptation of Marcel Pagnol's famous comedy with Kostas Karras (*Athina*, Derigny 10, Tel. 823-7330)... **WHAT WILL WE HEAR NEXT?** (Ti Thakousome Akoma) Another George Lazaridis spectacular with Stavros Paravas (*Superstar No. 1*, Patissson and Agiou Meletiou, Tel. 840-774).

## CHILDREN'S PLAYS

**AVGOLA AND THE TWO DWARFS IN THE ANIMAL KINGDOM** — Performances every Sunday at 3. (*Akadimos*, Ippokratous and Akadimias, Tel. 382-5119)

**CINDERELLA** (I Stahtopouta) A beautifully staged full-length ballet by the Classical Ballet Centre, with choreography by Leonidas de Pian. Sat. at 3 pm, Sun. at 11 am and 3 pm. (*Rialto*, Kypselis 54, Tel. 823-607)

**LEONORA AND THE NIGHTINGALE** (Leonora Ke To Aidoni) A musical fairytale (in English) adapted from Hans Christian Andersen. Presented by the Athens New Theatre. Sun. at 11 am and 3 pm. (*Vretania*, Panepistimiou 7, Tel. 322-1579). See review this issue.

**THE MAYPOLE** (To Gaitanaki) A revival of last year's success by Georges Sarry. Sun. at 11 am and 3 pm. (*Metalion*, Eftythidou 4, Pangrati, Tel. 726-176)

**THE MIRACLE OF THE UMBRELLAS** — A revue by Yannis Xanthoulis who has also done the sets and costumes. The Director is Dimitri Potamitis. Sat. at 5 pm, Sun. at 11 am and 3 pm. (*Erevna*, Hiissiou 21, Tel. 778-0826)

**SCHOOL FOR CLOWNS** — A Play by Friedrich Wechter directed by Xenia Kaloyeropoulou and Stamatis Fasoulis. Fri. at 5 pm, Sun. at 11 am and 3 pm. (*Athina*, Derigny 10, Tel. 823-7330)

**TIN CANS, A BULLDOZER AND KURDISTAN** (Ta Tenekedakia, O Boulozozas Ke To Kourdistan) Evgenia Fakinou's puppet theatre in which all

the performers are tin cans. Tues. through Sat. at 4 pm, Sun. at 11 am and 4 pm. (*Kava*, Stadiou 50, Tel. 321-0237)

## CINEMA

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

**BARRY LYNDON** (Barry Lyndon) Stanley Kubrick's adaptation of Thackeray's novel is beautiful to look at, but the style is disturbingly static and remote. A technical masterpiece that is dramatically unmoving. With Ryan O'Neal and Marisa Berenson.

**THE BLUEBIRD** (To Galazio Pouli) Lavish but sluggish remake of a remake of Maurice Maeterlinck's classic fantasy. This American production was filmed in the Soviet Union, and stars Elizabeth Taylor, Jane Fonda, Ava Gardner, and Cicely Tyson. Directed by George Cukor.

**CASSANDRA CROSSING** (To Perasma Tis Kassandras) All-star suspense thriller... a dying terrorist, fleeing from the police, infecting passengers on a Geneva-Stockholm express train with a virulent bacillus that could spread death like wildfire... and so on. With Sophia Loren, Burt Lancaster, Richard Harris, Ava Gardner... and so on.

**THE ENFORCER** (O Megalos Ekviastis) Clint Eastwood in *Dirty Harry*, Part III.

**FROM NOON TO THREE** (Sinevi Metaxi 12 Ke 3) Western-comedy, with Charles Bronson playing a born loser for a change. Written and directed by Frank D. Gilroy.

**GABLE AND LOMBARD** (Mia Megali Agapi) No film Gable or Lombard ever made was quite so superficial as this recent biography.

**HAPPY DAY** (Hapi Dei) 1976 award-winning Greek feature by Pandelis Voulgaris.

**LOGAN'S RUN** (I Megali Exodos) Thrills and special effects in the twenty-third century. Good Saturday afternoon entertainment. Stars Michael York and Roscoe Lee Browne.

**MARATHON MAN** (Anthropokinigito) A must for Dustin Hoffman fans and torture buffs. Engrossing but meaningless drama about an innocent young man falling into the clutches of sadistic neo-Nazi Laurence Olivier. Directed by John Schlesinger.

**MIDWAY** (I Navmahia tou Midwei) Noisy recreation of the World War II battle that turned the tide in the Pacific. A facile film, without much style, and without an ounce of genuine excitement or suspense. Half the dialogue is in Japanese, which is some relief.

1900 — The first half of Bernardo Bertolucci's five-and-a-half hour epic. A fresco of modern Italian history, as experienced by three generations of one family. With Burt Lancaster, Robert De Niro, Donald Sutherland and Dominique Sanda. In Italian with Greek subtitles.

**OPERATION DAYBREAK** (I Avgi Vaftike Kokini) Filmed in Prague, this World War II story concerns the assassination of Nazi hierarch Reinhard Heydrich by the Czechs, and the subsequent German revenge massacre that wiped the town of Lidice off the map. The facts are true, but the movie fails to avoid some embarrassing Hollywood clichés. Timothy Bottoms stars.

**SILENT MOVIE** (Ton Kero Pou to Hollywood Itan Vouvo) Mel Brooks strikes again, with a hilarious not-quite-silent movie. The setting is Hollywood, and the merry pranksters include Marty Feldman, Dom DeLouise, Sid Caesar, and Mel Brooks himself playing movie director Mel Funn.

**SKY RIDERS** (I Eroidos ton Aston) The story is completely synthetic — a dumb Hollywood set-up — but local audiences should enjoy the local colour. The picture was filmed last year around Athens, with some spectacular location work at the monastery in Meteora. 'Sky Riders' refers to hang gliding, which is always a thrill to watch.

**THE SLIPPER AND THE ROSE** (I Stahtopouta) Better-than-might-be-expected musical version of

*Cinderella*, with songs by the fellows who wrote *Mary Poppins*.

**VICTORY AT ENIEBBE** — The morning after the amazing Israeli rescue operation, every Hollywood studio began work on a film version of the story. Four major features are currently being filmed — the first out will be this Warner Bros. production starring Kirk Douglas, Elizabeth Taylor, Burt Lancaster and Helen Hayes. The excellent American actor-comedian Godfrey Cambridge (playing Idi Amin) suffered a heart attack and died during the filming. The real Amin called it 'God's revenge'.

## ART CINEMAS

**ALKIONIS**, Ioulanou 42-46, Tel. 881-5402. Call for February program.

**ATHENS CINEMATHEQUE** (TENIOTHIKI), Kanaris 1, Tel. 361-2046. Series on classic American films including works by Howard Hawks, John Ford, Elia Kazan, Joseph Von Sternberg, Harold Lloyd, and Laurel and Hardy (Asty Cinema, Korai 4, Feb. 1-6). Film-lecture series, presented in conjunction with the US Embassy Cultural Section, on the sociological, artistic and entertainment roles of American cinema, including screenings of three films by Frank Capra: *Lost Horizon*, *Mr. Deeds Goes to Town*, and *Mr. Smith Goes to Washington* (Cinematheque, Feb. 7-13). Call for exact dates. Yearly membership open to all: 300 Drs., and 200 Drs. for students.

**STUDIO**, Stavropoulou 33, Tel. 861-9017. Tentative program: through February, popular Soviet film *The Bonus*, directed by Sergei Michalian.

## AT THE INSTITUTES

**BRITISH COUNCIL**, Kolonaki Square 17, Tel. 363-3211. *Kes*, by Kenneth Loach (Feb. 7 and 14, 8 pm). Films on dance: *Ballet Class*, with Dame Ninette De Valois and a class of the Royal Ballet School; *This is the Place*, with students of the London School of Contemporary Dance (Feb. 10 and 24, 7 pm and 8:30 pm).

**GOETHE INSTITUT**, Fidiou 14-16, Tel. 360-8111. A week of German films with English subtitles. Films are free to the public and will be followed by a panel discussion. Call for exact times. *Ludwig II—Requiem für einen jungfräulichen König*, *Die Verrohung des Franz Blum und Verlorenes Leben* (Feb. 18); *Alice in den Städten*, *Gelegenheitsarbeit einer Sklavin* and *Die falsche Bewegung* (Feb. 22); *Effi Briest*, *Eika Katappa* and *Die Chronik der Anna Magdalena Bach* (Feb. 23); *Die falsche Bewegung*, *Lina Braake* and *Angst essen Seele auf* (Feb. 24).

**HELLENIC AMERICAN UNION**, Auditorium, Massalias 22, Tel. 362-9886. During the first week in February, a film series entitled 'Frank Capra: The Man Above the Title', with films by the well-known American director. Showings at 7 pm and 8 pm: *The Motion Picture as Entertainment* and *Mr. Smith Goes to Washington* (Feb. 2); *The Motion Picture in Persuasion* and *Mr. Deeds Goes to Town* (Feb. 3); *The Motion Picture and Social Change* and *Lost Horizon* (Feb. 4). Also a series of David Wolper films, beginning at 8 pm: *Crossing Fox River* and *The Last Days*, starring Carl Sandburg as President Lincoln (Feb. 10); *Unwilling Warrior* (Feb. 14); *I Will Fight No More Forever* (Feb. 22). Also available at the American Library for viewing on request: *The New Directors*, a video tape on America's young filmmakers.

**L'INSTITUT FRANCAIS**, Sina 29, Tel. 362-4301. Showings at 7:30 pm and 9:30 pm. Tentative February program: *L'Écume des Jours* (Feb. 2); *Les Granges Brûlées* (Feb. 7); *La Chartreuse de Parma* (Feb. 11 — extra showing at 4:30 pm); *Amore* (Feb. 23).

## CHILDREN'S FILMS

**PIRELLI FILM CLUB**. On Sunday mornings at the Studio Cinema, Stavropoulou 33 (Tel. 861-9017) films for children are screened free of charge, beginning at 10 am. The February program features films from the Soviet Union: Three animated shorts and a documentary (Feb. 6); *Prince of Kiev* (Feb. 13); *Children of the Sea* (Feb. 20); four animated puppet films and a documentary (Feb. 26).

# 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'. Closed Monday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. An elegant country-club setting, rustic decor, candlelight, comfortable armchairs, and excellent service. A fine assortment of hors d'oeuvres, entrees and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, *chateaubriand*, and shish kebab. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

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. The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

Le Sabayon, Xanthou 5, Kolonaki, Tel. 360-3823. An elegant new French restaurant where the smoked-glass mirrors reflect the stylish decor. The owners, Messrs. Sinefias and Polimeropoulos, preside, offering suggestions from among the great variety of appetizing fare. We chose *crevettes à la pompadour*, *filet flambé* and for dessert the delicious 'Sabayon'. Expensive. Daily 9 pm to midnight. (The bar is open from 7 pm.) Closed Sundays.

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.

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 presented by the owner of one of Cyprus' finest restaurants. Good service and an imaginative, extensive menu for the gourmet palate, with meticulously prepared and presented dishes (the emphasis is on French cuisine and some Cypriot specialities). 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. 323-0651. 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 specialities: *antipastos*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Open 8:30 to 1 pm. Closed Sundays.



L'Abrevoir, Xenokratous 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good (although not 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. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, cozy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from noon for lunch and continuously to 1 a.m. 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; grills on Thursdays; on Saturdays a special menu is prepared. 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) reside at this gracious, converted mansion not far from the U.S. Embassy. 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. Open 8 pm to 1:30 am. Closed Sundays.

The Bistro, Trikorfon 10, Patissia, Tel. 822-8331. A fascinating little place where the decor and the red-checked tablecloths evoke the warmth and simplicity of a French *bistro*. The few but delicious dishes are served on earthenware and the *vin rouge* is poured from rather original pitchers. Moderate prices. Daily from 8:30 pm to midnight.

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 maisonis* very good. Daily 8 pm to 2 am. Closed Sundays.

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

La Chaumiere, Tsakalof 42, Kolonaki, Tel. 360-8539. Three small rooms with the atmosphere of elegant dining rooms, civilized and sophisticated. Limited but good French cuisine. Expensive. Open from 8:30 pm. Closed Sundays.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with 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. 362-1928. 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, from noon until midnight. Closed for lunch on Sundays.

Flame Steak House, Hatziyianni Mexi 9 (next to Hilton), Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Delicious garlic bread, Caesar salad, Irish coffee. Candlelight atmosphere. Bar open for cocktails. Daily 6 pm to 2 am.

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-706. A pleasant, small, authentically French restaurant where the *plat du jour* (usually good) is scrawled on a small blackboard. The *rilette maison* and the *gigot d'agneau* are tasty. Daily from 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, seafood, prepared dishes and broils. 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 speciality) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 pm - 1 am.

Kyoto, Garibaldi 5, on Philopappou Hill, Tel. 923-2047. Charming Japanese hostesses serve Japanese delicacies in a comfortable setting.

Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Mondays.

Majroska, Kleomenous 26, Kolonaki, Tel. 735-332. An extensive selection of Russian specialties attentively served by cossack-garbed waiters. Fairly expensive. Open from 8 pm - closed Sundays.

Kyriakos, El. Venizelou 136, Nea Erithrea, Tel. 801-5954. Make your own salad, serve yourself to boiled tongue (a specialty), draw your own wine from the barrel, or bring food from home to be warmed — just so long as you do not disturb the owner, Kyr. Kyriakos. By ten o'clock he has retired to join his clientele who are singing, improvising bawdy lyrics, dancing, and generally whooping-it-up. Open from 8 pm to midnight.

Καλοκαίρι Σποορ), Athanasiou Diakou 17, Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Elegant atmosphere with soft stereo music overlooking a small picturesque bay. Open daily for lunch and dinner.

Nikos, Koubari 5, Kolonaki (two doors above the Benaki Museum), Tel. 360-3617. 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. Reasonable. Recommended for before or after-theatre supper. Daily 7 pm to 4 am.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. 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.) 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 (schmitzel served with sausage and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and cherry pie. Daily from noon to 1 am.

Rumana, Eleon Square, Nea Kifissia, Tel. 801-3335. The Rumanian folk art decor, soft Rumanian and international songs from the charming hostess Cristina Constantinescu, and a cosy fireplace contribute to the warm atmosphere. The tasty fare includes many specialties such as *sarmale* (Rumanian *dolma*), *drob* (tasty pie), *frijurui* (Rumanian *souvlaki* with onions and tomatoes), *mititei* (meat balls), attentive service and hospitality. Open daily from 9 pm.

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. (An adjoining room offers an informal, inexpensive menu for casual dining.) Daily 7 pm to 1 am. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki, Tel. 730-507. The clever and amusing decor conjurs 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. 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. Good service, full menu and bar. 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. Daily 9 pm to 1 am. Closed Sundays.

Templar's Grill, The Royal Olympic Hotel, Ath. Diakou 28-34 (Near the Temple of Olympian

Zeus), Tel. 923-0315. Large and spacious, with 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. Daily 8 pm to midnight.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but not noisy. The service is excellent. Mainly French and international cuisine very well prepared. A bar on the lower level. Daily 8 pm to 2 am.

Winter Clochar, 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 set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. Daily noon to 3 pm and 7 pm to 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 Ave.). A very ordinary looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant, popular restaurant in the centre of town (one block from Syntagma 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. 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.

Europa, Tsakalof 5, Kolonaki, Tel. 363-8214. On several wood-panelled levels, with wooden spindles and lanterns separating the attractively set tables. The Greek cuisine is very good. Efficient and quick service. Daily from 9 pm. 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. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from displays at this justifiably renowned restaurant frequented by Athenians and 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 luncheons. Moderately expensive. Daily 12:30 to midnight.

Kapalos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large main dining room is on the top floor. (A smaller one faces a tiny garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors and photographs. The menu (a newspaper with cartoons) includes a tasty spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to schnitzels, broils and desserts. Daily 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



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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.

#### 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 speciality 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 speciality. Lobster served gratineed a l'American, thermidor, or broiled. Hot and cold hors d'oeuvres, rice-cheese soufflé, a delicious chocolate soufflé for dessert.

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 bekrí 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!

#### 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.

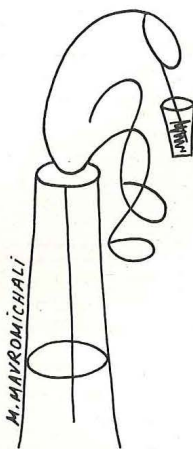
Apotos, Venizelou 10, in the arcade, Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest

found anywhere. Meatballs, sausages, smoked ham, saganaki (fried cheese — worth tasting), salami from the island of Lefkas. Daily except Sundays 11 am to 4:30 pm and 7 pm to 11:30 pm.

Athinaikon, Santaroza 8 (near Omnia 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. A wide range of drinks is available, and a variety of appetizers. Rather expensive for an ouzeri. Open Daily 10 am to 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.



#### PUBS AND BARS

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, a cross between a bistro and a pub, with a comfortable, spacious bar. Fluffy omelettes and one or two other dishes served with salads. Daily from 9 pm on.

Larry's Bar, Lykavittos 20, Kolonaki, Tel. 360-0100. Good cocktails, American-style sandwiches, hefty drinks. International, relaxed, friendly. Daily from 8:30 pm on.

Mike's Saloon, Vas. Alexandrou 5-7 (between the Hilton and Copsis hotels), Tel. 791-689. An attractive art nouveau setting where the drinks are well prepared. Hot dishes (excellent chili con carne) and a regular menu. Daily from noon until 2 am. Closed Sundays for lunch.

Montparnasse, Haritos 28-30, Kolonaki, Tel. 490-746. Art deco, good drinks and snacks. Frequented by the young and the gay. Daily from 9 pm till dawn.

Peter's Fireside Pub, Herefontos 64, Plaka, Tel. 322-5631. Schnitzel, veal cutlet, stereo music and drinks, but no fireside. For the very young. Daily from 6 pm till dawn.

Prince of Wales Steak House and Pub, Sinopsis 14, Tel. 777-8008. Elegant, spacious bar, stereo music and soft lights. Wide selection of American-style steaks, salads, and onion rings. Daily from noon to 2 am. Closed Sundays for lunch.

The Red Lion Pub, Niriidon 16, Tel. 728-149. Booths, darts and a varied menu which includes fish and chips, spaghetti, hamburgers and curried chicken. Full bar. So-so food and service. Daily from 11 am to 2 am.

Robin Hood Inn, Vouliagmenis 513, Kato Ilioupolis, Tel. 992-9202. Cosy restaurant-pub serving hamburgers, frankfurters and beans, barbecued beef sandwiches, salads, and Irish, Spanish and Russian coffees. A game room upstairs for the dart and billiards minded. Full bar. Daily from 5 pm to 2 am.

#### PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. Tavernas serving peinirli can be found in various parts of the peninsula, but these located in Droisia, a suburb past Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) reside at this gracious, converted mansion not far from the U.S. Embassy. 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. Open 8 pm to 1:30 am. Closed Sundays.

The Bistro, Trikorfon 10, Patissia, Tel. 877 8777. Open 11:30 pm to 1 am.

#### TEAROOMS AND COFFEE SHOPS

Establishments alien to the Mediterranean but appearing with greater frequency in modern-day Athens. Hearty English and American breakfasts in the morning and drinks, lunches, dinners, sandwiches, desserts and sundaes throughout the day and evening.

Apollon Palace Coffee House, Kavouri, Tel. 895-1401. This tastefully decorated coffee shop serves breakfast, lunch and dinner, snacks, sundaes and sweets. Full bar. Open 24 hours a day.

Byzantine Café, Athens Hilton, Tel. 720-201. An old favourite among Athenians. Imposing and spacious, with Byzantine themes reproduced throughout the modern coffee shop. The expanses of marble and glass walls tend to amplify the hubbub, however. Full breakfast menu (serve yourself from the buffet). From soups to entrées to sundaes and a full bar. American-style fare with Greek specialties. Open 24 hours a day.

Club 14, Kolonaki Square 14, Tel. 720-649. Tables are set out under awnings on the square, but the restaurant across the street is on two levels, sophisticated and lacquered. Breakfast, lunch and dinner, and a full bar. Expensive. Open 24 hours a day.

Floca, Panepistimiou 9, Tel. 323-4064. Their pastry shops and coffee shops are scattered all over the city but this one, located next door to Zonar's, is perhaps the best known. (Another, on Leof. Kifissias in Ambelokipi, next to Cine Plaza, is also centrally located.) Breakfast, lunch, dinner, cocktails or just coffee and their justly famous pastries. Open 7 am to 1 am.

G.B. Corner, Hotel Grande Bretagne, Syntagma Square, Tel. 323-0251. Gracious and eminently civilized, the G.B.'s spacious but cozy 'corner', opened in the fall, is very 'in' with Athenians. The Edwardian atmosphere has nostalgic touches of a 1920s ice cream parlour — and elaborate sundaes to fit the mood. A full breakfast menu in the mornings, soups, entrées, sandwiches, salads from noon on. Full bar. Very good service and pleasant activity. Open daily from 7 am to 1 am.

Zonar's, Panepistimiou 9, Tel. 323-0336. An Athenian landmark with tables set out on one of the city's major thoroughfares. Inside, past the 'sweet shop' section and up a few steps is the comparatively peaceful restaurant. Breakfast, snacks, lunch and dinner. Sweets and a full bar. The emphasis is on local fare. Open 8 am to 2 am.

#### KOUTOUKIA

Fundamental eating places originally spawned by enterprising grocers, coal or lumbermen who 'diversified' by setting their wives up in improvised kitchens, thus establishing themselves in the restaurant business. Those that have survived are located in out-of-the-way places where the paper or oilcloth-covered tables are surrounded by barrels of retsina. For connoisseurs of the unusual.

Ta Bakaliaraka (Taverna Damigos), Kydathinaion 41, Plaka, Tel. 322-5084. A very old (1865) gathering place for devotees of fresh fried codfish (bakaliaro) and garlic sauce (skordalia); tucked just below street level in central Plaka with few concessions made to modern decor. Hearty eating, including standard taverna fare, for the economy minded. Daily 8:30 pm to 1:30 am.

Kottarou, Agias Sofias 43 (behind the Larissis railway station), Tel. 513-2124. An unmarked

door leads down a few steps to Kyrios Vassilis's establishment begun in 1924 by his parents who were poultry merchants in the Central Market. Hence the name which means 'the wife of the chicken man'. The fare now includes charcoal broiled veal and lamb chops, codfish with garlic sauce (*skordalia*), and excellent *retsina*. Daily 8:30 to 1 am.

Kyriakos, El. Venizelou 136, Nea Erithrea, Tel. 801-5954. Make your own salad, serve yourself to boiled tongue (a specialty), draw your own wine from the barrel, or bring food from home to be warmed — just so long as you do not disturb the owner, Kyr. Kyriakos. By ten o'clock he has retired to join his clientele who are singing, improvising bawdy lyrics, dancing, and generally whooping-it-up. Open from 8 pm to midnight.

O Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. Frequented by the neighbourhood's regulars and Athenian gourmards willing to track it down (which requires perseverance or a well-informed taxi driver). Cutlery is provided only for salads. Mr. Scooper, stationed next to his broiler, counts heads as they enter and arbitrarily decides the correct portions for his customers. The surprisingly tasty and succulent results are scooped onto your table (no plates) accompanied by salad and *feta* (on plates) and *retsina* (with tumblers). Open from 8 pm until midnight.

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

#### 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*. Daily 7 pm to 1:30 am.

Kavaliratos, 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 *soutzoukakia* (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.

Okio, Kleomenous 7, Kolonaki, Tel. 714-409. An old house with a small courtyard has been converted into a cozy taverna. Inside, the blue walls are graced with etchings of old ships, framed embroideries and posters. The menu is limited but the food is tasty. Daily from 8 pm. Closed Sundays.

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.

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 Greek delicacies are brought to your table. Yiorgos, the son of the founder, continues the picturesque tradition. No menu — a flat price. Daily 7 pm 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

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.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). *Retro* has made its way into this taverna where a baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialties (such as *frutalia*) most of which are from the island of Andros. The *vin de la maison* is very good. Moderate prices. Daily from 8 pm.

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 at the 15th kilometre, near Kifissia, Tel. 801-3627. The ever-popular Greek crooner, Toni Maroudas, stars at this warm, colourful, country-style taverna with a cozy arrangement of tables and flokati-covered sofas. Fairly good food. Expensive. Entertainers include Niki

## McMILTONS

### BAR & GRILL

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### GREAT T-BONE & SIRLOIN STEAKS

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Kamba, Odysseus Komis and the quartet of Yannis Manou. From 9 pm to the wee hours.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Mary Yioti and Dimitri Vasiliou. After nine.

Myrta, 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.

To Perivoli t'Ouranou, Sysikratous 19, Plaka, Tel. 323-5517. An ordinary-looking but pleasant taverna with acceptable food (but more variety than most tavernas of this type). Rather loud music. The trio begins at 10 pm. Daily from 9 pm to 4 am.

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 very informal, 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* and a goulash. Daily 9 pm to 1:30 am.

To Steki tou Yanni, Trias 1, Kypseli, Tel. 821-2953. A favourite old taverna where you select from a huge variety of delicious appetizers which are brought to your table. The retsina is good. A trio of singing guitarists provide the music. Daily 7:30 pm to 1:30 am.

To 'Izaki, 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.).

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

#### 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, Panepistimou (downstairs in the Kings Palace Hotel), Tel. 361-7397. International show features the Spanish ballet Los Soleros, the ice-show Sputnik, a dancing duo, Mr. Willy, Duo Lehi. Dolly Ferrari and Melina.

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 Elpidia.

Fandasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503. 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. Daily from 9:30 pm; show starts at midnight. Closed Mondays.

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. Closed Mondays.

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.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. A popular Plaka nightclub featuring one of Greece's best known comedians, Sotiris Moustakas, and Haroula Lambraki, Mitilineos, Viki Papa and others.

Neraida, Vasileos 2, Kalamaki, Tel. 981-2004 or 981-3950. Bithikotsis, Parios, Litsa Diamanti and Kondolazos head the bill backed up by the Lykourgos Markeas orchestra. Dancing from 11 pm. Closed Sundays.

Palea Athena, Flessa 4, Plaka, Tel. 322-2000. A well-known Plaka spot where the first show, 'Retromania', begins at 11:15 pm with Kleo Denardou and John Tikis heading the roster. A second show at 1:15 am features *bouzouki* with Psilopoulos, Papandoniou, Litsa Yanalou and others.

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, as spacious as a conventional nightclub, or a miniature theatre. The musical fare may include anything from current hits to rebetika, folk classics, and resistance songs, performed by young unknowns or superstars. 'Retro' — the return to the lyrical, nostalgic songs of earlier decades — is this year's fashion. Admission price is usually about 200 Drs. and includes one drink. Most have two shows nightly beginning at around 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. 921-8272. A music-hall style show with a cast of fifty performers led by George Marinos, Marina, and Vlassis Bonatos.

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

Themelio, Kidathineon 37 (Plaka), Tel. 323-3619. Manolis Mitsias, Mariza Koh, Tania Tsanaklidou and Dimitris Poulikakos with two shows nightly except on Mondays when Perpiniadis, Bayiaderas, Roukounas, Kiromitis and Rosa Eskenazi present the *Rebetiki Istoria*. Shows at 10 pm and midnight.

Zoom, Kydathineon 37, Plaka, Tel. 322-5920. Superstar Marinella is appearing in a Plaka boite. One of the real 'pros' in local show business, she is accompanied by Les Atheniens and Stelios Zafiriou on the *bouzouki*. Closed Tuesdays.

Zygos, Kydathineon 22, Tel. 322-5595. The ever-popular Viki Mosholiou is back — with Diraitra 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.

## OUT OF TOWN RESTAURANTS

### 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.

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Spanish decor, nice atmosphere where pizza, spaghetti, omelettes, etc. are served at moderate prices.

Costas O Falakros, Proxenou Koromila. Spicy nibblers (mussels, tongue, smoked trout and eel) to accompany drinks or coffee at this *ouzeri*.

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.

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 Nausou, 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.

Pagiantes, 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

## Tales You Lose

**G**AMBLING is a universal phenomenon, carried on here with that particular local enthusiasm which is found in the cultivation of other pastimes. In the last few years it has gone beyond the bounds of enthusiasm and reached epidemic proportions. The reasons for this have puzzled sociologists and psychologists who, if this phenomenon had risen during the time of the Junta, might have considered gambling an outlet for more general frustration. It would appear, however, that the increase in gambling began with the restoration of democracy. Others argue it has merely come out in the open. Certainly upstanding middle class ladies may now, without fear of their tea party being raided by the police, gamble away their housekeeping money on their favourite game, Koum-kan, which had been outlawed by the Junta. More significant, however, is that the number of permits granted for gaming clubs tripled in 1976. Many of these have mushroomed around Kolonaki Square in equal proportion to haute-couture boutiques.

Gambling on New Year's Day has always been a time-honoured custom of course. As soon as midnight has chimed, people who never gamble the rest of the year sit down to a game of cards played for modest or not-so-modest stakes. Christmas Eve is another favoured occasion for gambling and last December on Holy Night hundreds of Magi guided by the star on Mount Parnis journeyed up to the Casino to praise Mammon at more adventurous stakes. For the most part, it is an innocent enough enterprise, but when a person loses four or five million drachmas an evening it is rather more than superstitious and a good deal less than innocent. Well before the holiday splurge, however, rumours began spreading that huge sums of money were being lost, along with villas and yachts, not only by the middle-aged rich but by their sons. (Money-lenders who keep watch on losing players and charge ten percent a day on their loans are the scourge of

state-operated casinos.) A late December raid by the police was not very fruitful, aimed less at the more elaborate clubs than at the small coffee houses. (Although modest looking places, they have been known to finance apartment buildings out of the percentages gained from gambling on their premises; conversely, a well-known Kolonaki Square sweet shop was lost a few years ago on a throw of the dice.) Legitimate gaming clubs are of course



governed by laws which limit the stakes and types of games played, but whether they are supervised is another matter. Police fear that some may be meeting places from whence gamblers go on to private houses where the arm of the law is limited and stakes are unlimited. Cheating, of course, is the handmaiden of gambling and there is growing evidence of the existence of marked cards and false-bottomed *chemin de fer* cardboxes brought in from abroad.

The director of the Mont Parnes Casino is as perplexed by the sudden increase in gambling as the sociologists and psychologists. Greediness, he believes, is the reason for gambling and quick-temperedness may account for one reason gamblers lose. We cannot believe, however, that our countrymen are greedier than other people. Temperament is a better explanation. Greek

gamblers like Greek drivers don't know when to stop and they double their stakes when they should be going home. At least that's our bet.

### What Price Honour?

**F**AR BE IT for us to take issue with the Athens Court of Appeals which in December firmly rapped the knuckles of a Don Juan travelling in the guise of a would-be husband, thus forcing him to reach into his pocket and go in search of another cover for his predatory ways. We cannot ignore, however, the unegalitarian fashion in which the Court assesses honour and moral damage.

The case in question, extensively covered in the local press, involved a 'non-commissioned officer' (the defendant) who after four years of patient courting, came into 'carnal contact' with a twenty-eight-year-old worker (the plaintiff). The young lady acquiesced only after the defendant promised to marry her. Having broken through the line of demarcation by fair means or foul, the non-commissioned officer — who might well have expected a citation after those long years of marking time at the barricades — immediately discovered that the young lady was not a virgin and promptly announced, on the spot, that he did not wish to 'contract permanent ties'. Thus having performed his duty by 'clearly and categorically' declaring that he had no further commitments, he chivalrously continued the relationship 'in order to satisfy her aphrodisiac appetites'.

The plaintiff had a somewhat different perspective on the situation. According to her attorney, she had worn an engagement ring and, furthermore, the defendant had rented an apartment in anticipation of his forthcoming marriage. Matters did not come to a head until the young lady, after what her lawyer termed 'natural carnal contact', became pregnant and miscarried. At that point the defendant abandoned his post.

After examining various unspecified documents and several witnesses, the Court concluded that indeed 'carnal contact' had taken place following a fraudulent promise of marriage. Thus, the plaintiff's honour had been tarnished and she had been demeaned in the eyes of others because doubts were raised as to her moral and upright character. As a consequence, she would require a greater dowry in order to be settled in a marriage with a suitable partner, one of the same status that she would have expected before her reputation was damaged. The Court granted her the sum of 105,000 drachmas indemnity, the five thousand for 'moral damage' and the one-hundred thousand allocated to her 'honour', a figure, they noted, commensurate with her social position and her earnings which amount to one hundred and fifty drachmas a day.

At this point, we must confess, our curiosity was aroused. Although we are not about to quibble over the piddling sum attached to the moral damage she suffered, we would be interested to know how the Court arrived at the round sum of one-hundred thousand for her honour. It would appear that virginity and virtue carry a value in direct relationship to social and economic status. (The defendant for his part suggested it was worth a mere 40,000 drachmas but he may have had other things in mind.) Whatever the answer, we are not concerned about the future of the young lady. There are bound to be enough farsighted men around who will wisely pass over 'honour' and dowry and focus on those 'aphrodisiac appetites'.

### The Brazilian

THE greats, near greats and ordinary people on the street have imbibed there, standing for a few minutes or a few hours (there are no seats) observing pedestrians scurrying past the windows that frame the famous Athenian institution — the Brazilian Coffee House. Few passersby have not been enticed by the pungent aroma of freshly ground coffees emerging from its premises at 1 Voukourestiou Street between Stadiou and Panepistimiou.

The Brazilian opened its doors in 1933. Athens was a smaller, less sophisticated city when Evangelos Saravanos, a Greek living in Brazil but operating two successful coffee shops in Cairo and Alexandria, ventured into our town where the only brew available was Turkish coffee. He was looked upon

as a rather strange man serving an even stranger product, something called espresso coffee.

Today the Brazilian is an Athenian landmark where the founder's charming widow, Kyria Artemis, presides (Mr. Saravanos died last year) over her staff whom she refers to as her 'loyal and excellent people'. They in turn speak of her and her late husband's consideration and kindness, a measure of their devotion the length of time they have worked there. Kyria Katy, who has been there since the shop opened forty years ago, vividly recalls the early reaction of Athenians. They would saunter in casually, she says, but upon tasting the 'bitter foreign' coffee, would grimace. Gradually, after observing foreigners from the nearby Hotel Grande Bre-



tagne heartily sipping this *moderno kafe*, some Athenians decided they should acquire a taste for it. 'After a time, they even started enjoying it,' she laughs. Kyria Katy, who grew up in the United States and speaks perfect English, is a stately lady who approaches her work behind the counter with the freshness of a new employee. She recalls that in 1933 the royal stables were located next door on the spot where Zonar's now stands.

She and Kyria Tassia, a relative newcomer who has worked at the cash register since 1938, rattle off the names of famous customers: Frank Sinatra, Omar Sharif, Bing Crosby, Anthony Quinn, Werner Von Braun and Greek-American superstar Telly Savalas, who autographed a paper for Kyria Katy. She proudly reads the inscription: 'Baby, who is your love?' Greeks who frequent the Brazilian sound like a local Who's Who — actors, journalists, and government heads, President Tsatsos and Messrs. Averoff and Rallis, to name a few. They are drawn by the high quality of its offerings. In fact, the

Brazilian Embassy in 1966 awarded Mr. Saravanos a medal of excellence for his shop.

The original coffee grinders from Denmark still sift the various imports from Brazil, Europe and the United States to make Capuccino, Espresso, French and American coffees. Then, of course, there are the famous American-type sugar doughnuts, more delicious, many argue, than the average doughnut in America. When we visited there one morning recently the shop was bustling with a crush of people as Athenians greeted each other, exchanged a bit of news, and then hurried to their next destination. In the old days people were not in a constant rush. They took time to share pleasantries. Now many run in, demand a sweet or sandwich and one of the various brews, gulp them down and exit. 'I don't know where people are rushing to,' says Kyria Katy.

### The Zenith of the Fibre-glass Age

ARCHAEOLOGISTS are applauding the removal of sculptures from the Acropolis to save them from pollution. They will be replaced by fibre-glass replicas. At the same time the British have graciously agreed to allow casts to be made of the Parthenon frieze, a Caryatid and other Acropolis marbles carried to England by Lord Elgin in 1806. This array of marble originals and fibre-glass replicas may prove very confusing to archaeologists several millennia hence when they dig up Athens. In the absence of foolproof methods for determining the chronology of fibre-glass, their archaeological reports may read like a happy medley of facts and, not for the first time in the history of archaeology, misdating, such as the following:

'It seems conclusive that a vigorous Fibre-glass Age came to an abrupt end in Greece during the late twentieth century, the result, according to available evidence, of an explosion in a nuclear power plant on the island of Santorini. The fibre-glass temples were totally destroyed, but the buildings' sculptures were preserved in an underground museum where they were presumably placed for safekeeping. A Marble Age of moderate accomplishments followed; the art of fibre-glass having been lost, the originals were replaced by marble replicas. The fortuitous discovery of marble copies of these same statues dug up recently in England, a clearly later culture, offers conclusive proof of the great antiquity of these fibre-glass masterpieces on the Acropolis.'



## CREDITS COST MORE AS BELTS TIGHTEN

**T**HE RECENT rise in crude oil prices has created renewed upheavals on the international economic scene. Economists are gloomily forecasting that the price rise will cost oil importing countries as a whole, roughly \$10 billion this year and pose a threat of economic slowdown, higher unemployment and increased inflation.

These economic implications are obviously expected to differ in various countries, depending on local conditions, international economic relations and the degree of reliance on crude oil imports from those producers that have substantially increased prices. In Greece, while stressing that the state of the economy is basically sound, the Government has called upon Greeks to observe 'austerity and self-restraint' in the New Year in order to avoid the adoption here of tougher measures similar to those which other countries may be compelled to take.

In this spirit, the Government is encouraging necessary economic development but at the same time is also discouraging 'over-heating' of the economy. This means that the authorities are seeking to curb excessive demand, which might result in higher imports and higher prices. This is because the basic problems of the Greek economy continue to be the balance of external payments position and the rise in the cost of living and so any measures being adopted are aimed at preventing these problems from worsening.

The banking sector is once more called upon to implement the austerity policy. Traditionally, the Government's credit policy aims at the effective control of money supply in order to promote production and investments but only within the framework of internal and external currency stability. Control of liquidity in various sectors of the economy is carried out through a control of the volume and of the channelling of bank credits. Thus commercial banks in particular, are required on the one hand to encourage activities which have priority in economic development (such as industrial investments and exports) and on the other to discourage activities of a non-development nature (such as luxury imports and excessive consumer expenditures).

In the present phase, bank credits are bound to become slightly scarcer, more selective and more expensive. This 'adjustment' in credit policy, however, will by no means be extensive



so as not to discourage economic development altogether. Thus, commercial banks which continue to play a more vital role in the economy than the relatively more recent specialized credit institutions, will be required to keep

more of their deposits (almost one-half) blocked with the Bank of Greece rather than making them available for lending.

At the same time, the cost of bank lending has gone up slightly. As of January 1, 1977, interest rates on most credits have been raised by a half percentage point. Only interest rates on credits destined for fixed productive investments, as well as on a few other specialized types of credit, remain unchanged. This is what a borrower, whether an individual or a company, now has to pay annually in interest rates:

- General interest rate: 13%, including a 1% bank commission (raised from the previous rate of 12.50%). This rate is applicable, for example, to credits extended to industries and handicrafts for working capital, to domestic trade for purchases in cash from industries, to hotel, tourist and shipping enterprises for working capital and to credits with securities as collateral.

- Rate for fixed productive investments: 11%, including a 0.50% bank

### DEPOSITS AND CREDITS WITH COMMERCIAL BANKS IN GREECE AS OF JUNE 30, 1976.

(Outstanding balances in million Drs.)

GREEK BANKS	DEPOSITS (in Drs. and foreign exchange)	CREDITS (of all types)
National Bank of Greece *	171,105	120,210
Commercial Bank of Greece *	50,666	29,195
Ionian-Popular Bank of Greece *	19,562	12,560
Credit Bank	14,668	9,624
General Hellenic Bank *	6,964	4,130
Ergobank	1,420	1,598
Bank of Piraeus *	1,120	680
Traders Credit Bank *	797	533
Bank of Attica	667	558
Bank of Crete	391	429
<b>Total</b>	<b>267,360</b>	<b>179,517</b>

\* Under some form of state control.

FOREIGN BANK BRANCHES	DEPOSITS (in Drs. and foreign exchange)	CREDITS (of all types)
Citibank	18,721	12,404
Bank of America	7,204	5,882
American Express	4,728	2,991
Chase Manhattan Bank	3,082	1,754
First National Bank of Chicago	2,488	2,148
Continental Illinois Bank	1,527	3,050
Bank of Nova Scotia	1,438	1,151
Algemene Bank Nederland	943	1,384
Banque Internationale A.O.	932	595
Grindlays Bank	564	307
National Westminster Bank	463	37
Williams & Glyn's Bank	350	253
<b>Total</b>	<b>42,440</b>	<b>31,956</b>

Source: Published monthly statements of accounts. See also The Athenian, Feb. 1975.

commission (unchanged since 1975). This applies to credits to industrial, handicraft, mining and tourist enterprises, to domestic, export and tobacco trade, to public enterprises and organizations as well as to shipping enterprises for shipbuilding, repairs and conversions at Greek yards.

- Low rate of 9.50%, including a 0.50% bank commission (up from the previous 9%) for credits to industrial, handicraft and agricultural enterprises for fixed assets and working capital, for financing and pre-financing of exports, for credits to mining enterprises for working capital, to technical companies for studies of technical projects abroad and to shipbuilding companies for working capital.

- High rate of 15%, including 1% bank commission (up from 14.50%) to the import and domestic trade (except for investments) and to private consumers, including those using credit cards.

- Special rates: 6.50% for credits to Greek petroleum products companies; 7.50% for shipbuilding and ship conversions with a foreign exchange clause; 7.50% for fixed assets of industrial and tourist enterprises with a foreign exchange clause; 8.50% for housing loans to employees, workers and civil servants; 5% for housing loans to farmers. (These remain unchanged.)

On the other hand, interest rates that banks have to pay to depositors (which are tax-free in Greece) were recently

lowered slightly. This was done in response to banks' pressing claims for higher profit margins. But obviously this lowering of interest rates on deposits is not likely to encourage people to rush to deposit their savings with banks, thus in turn making fewer funds available to banks for profitable lending. It might, on the other hand, encourage people to invest money on the Athens Stock Exchange, where volume of business has not been very bright in recent months. The Stock Exchange, has recently been placing advertisements in the daily press telling the public of the advantages of investing in securities. This is what a depositor now earns annually in the way of interest when depositing his savings in Drachmas with banks:

- Savings deposits (for individuals only): 7% with commercial banks, 7.25% with the Agricultural Bank of Greece, 7.50% with Post Office Savings Banks and 8.50% on three month's notice of withdrawal.

- Time deposits: 8.50% for three to six months' duration (for individuals only), 9% for six to twelve months and 9.50% for periods exceeding twelve months (for individuals as well as companies).

- Slight deposits by individuals or companies earn no interest. Current account deposits by individuals only earn 6.50% interest.

Deposits in foreign exchange earn the following annual interest:

- Deposits by Greek seamen, workers and others employed abroad: Simple savings 7%, savings on notice up to 7.50%, time deposits for three to six months 9%, six to twelve months 9.50% and twelve months and over 10%.

- Deposits with the Housing Savings Fund of the National Mortgage Bank of Greece: 7-9% depending on time and funds deposited.

- Deposits in U.S. or Canadian dollars by residents abroad: 9-10% depending on time and funds deposited.

The Government recently decided to extend state control over the commercial banking scene, hitherto limited mostly to the giant National Bank of Greece, the majority of whose capital stock is traditionally held by trust and pension funds and by other public organizations. Following the appointment of a government commissioner to run the Commercial Bank of Greece, the Government introduced legislation, unanimously approved by all parties in Parliament, whereby the share capital of this bank was doubled, the new shares being specifically taken over by various public organizations. These organizations, which thus become majority owners, are being represented at the bank's general assembly by the Government's representative, who is thus entitled to nominate the bank's management. This bank's former owners have not lost any of their shares but have lost control of the bank's management and operations. The Commercial Bank in turn controls a number of smaller banks, whose ownership and management also automatically change hands. It was stated in the relevant bill to Parliament that the measure was taken in order to ensure the 'normal operation' of the credit system and the need for 'strong banking organizations' capable of applying faithfully the regulations of the monetary authorities so necessary for the proper implementation of the Government's economic policy.

Greek banks have lately been concerned at the possible implications on the banking system of the country's prospective joining of the European Economic Community. Greek banks fear they will have to face further competition on home grounds following the possible establishment of more EEC banks in Greece (see accompanying table). To meet this challenge, it is expected that the Government will have to adjust its banking policy and regulations accordingly, while the Greek banks themselves will have to speed up their modernization.


—ANTONY M. ECONOMIDES



## DRY ROSE WINE

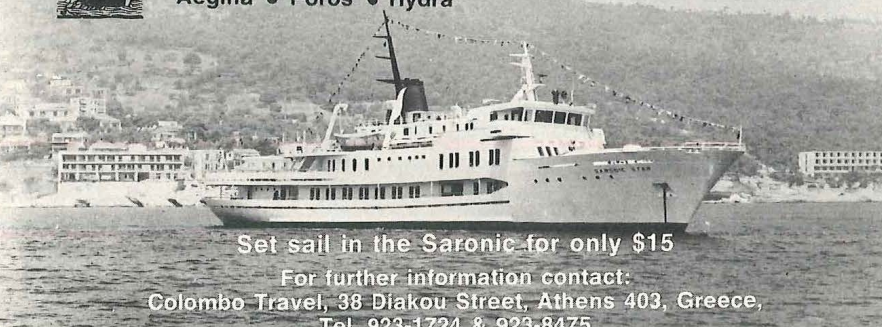
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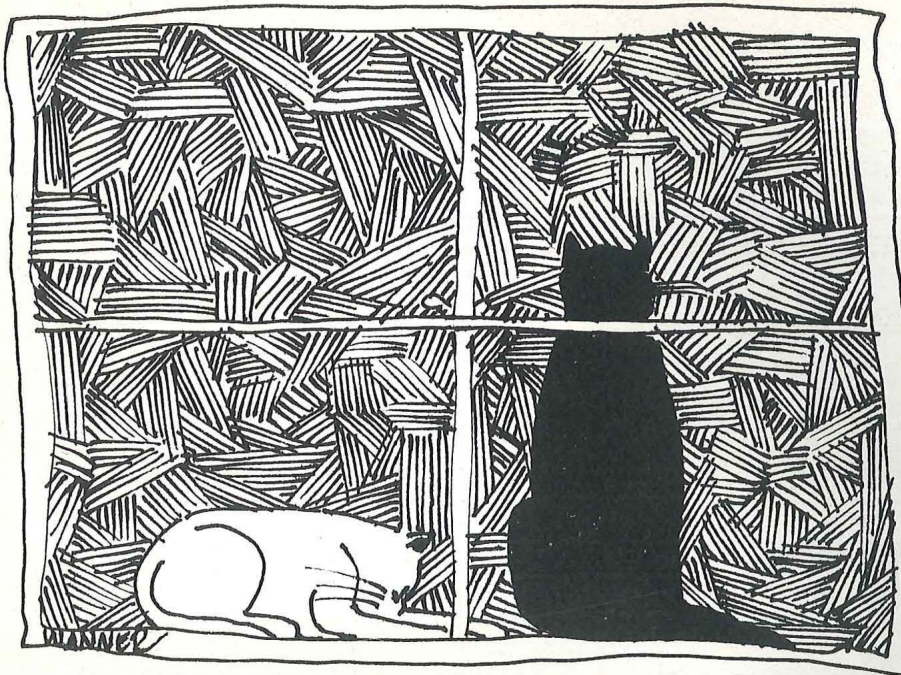
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## One Lesson From Madame Lazonga

*'Six lessons from Madame Lazonga, and you will learn how to do the conga ...' goes the old song. Alec Kitroeff, however, settled for one lesson.....*

AFTER my brilliant success in predicting the complete blockage of the northern suburbs of Athens with one-way signs I decided to take up astrology more seriously. With the ability to predict disasters both natural and man-made, perhaps I would also be able to avoid them — particularly the latter.

So I paid a visit to Madame Lazonga, the well-known astrologer who used to teach the conga in six lessons but who found star-gazing more lucrative.

She lived in an immense old villa in Kifissia, the kind that has high ceilings and vestigial bathrooms.

I had made an appointment with her and I arrived on time by following my customary procedure of totally ignoring one-way signs.

I was admitted through the front door by a satturine manservant in a striped waistcoat and a green baize apron. He led me through a dimly-lit hall and opened the door to an even more dimly-lit study where he announced me to an almost invisible person sitting behind an ornately-carved mahogany desk.

It took me some time to get used to the light, so for the first few minutes I

found myself talking to a Madame Lazonga who looked very much like Alfred Hitchcock's silhouette behind a glass door.

'I must apologize for the deshabillé of my butler,' she said with a delightful South American accent, 'but he is polishing the silver.'

'It is of no consequence,' I said graciously.

'You are very kind,' she replied.

Then, I was startled to note a rather seductive quality in her voice as she said:

'You are a very handsome man. I am very happy to meet you. You wish we should have the lesson now, or go upstairs first?'

The thought of going upstairs with somebody who looked like Alfred Hitchcock did not arouse the faintest spark of enthusiasm in me, but I retained my sang froid.

'Madame is most gracious,' I said, 'and there is nothing I would like more than to go upstairs with Madame. But I think we should start the evening with more intellectual pursuits.'

'Oh,' she laughed, 'you misunderstand me. As the lesson is going to be a rather long one, I thought perhaps you would like to go to the bathroom first.'

At that point I was rather glad she had a sense of humour. My eyes were getting used to the light and I could now see her eyes, large and beautiful and set

in a lovely face. It was framed in long, raven-coloured hair, blending with the plumage of a small raven perched on her shoulder, which accounted for the peculiar silhouette.

'Nevermore,' I exclaimed facetiously, pointing at the bird.

'No, his name is Manolito,' she said. 'Nevermore is what my butler says every time I catch him with *his* beak in my Courvoisier. But we are wasting time. Let us get on with your first lesson in astrology.'

She brought out the star charts, the ephemeris, the calendar and all the other paraphernalia, including a pocket calculator and a few hours later I had been thoroughly initiated into the mysteries of the celestial sphere. I knew everything there is to know about the movements of the stars, the sun, the moon and the planets in relation to the earth and I had all the facts and figures at my fingertips.

Madame Lazonga tested me with a few pertinent questions which I answered correctly and she sat back with a satisfied smile on her face.

'That is very good,' she said, 'you are an excellent pupil. You have passed with flying colours.'

I was nonplussed.

'But Madame,' I protested, 'you have still not taught me how to use this knowledge to make predictions?'

'Predictions?' she exclaimed. Then she laughed and the raven fluttered its wings and cawed raucously — laughing with her.

'My dear fellow,' she said, 'an intelligent man like you does not need astrology to predict that the world is going to the dogs. What is it you want to know about the future? Earthquakes, plane crashes, shipwrecks, civil strife, assassinations, wars, revolutions, socialism, fascism, inflation, strikes, disasters. They are all going to happen and they will all get worse as time goes by. So don't waste your time. With the knowledge I have given you today, a sextant, a good chronometer and a fifty-two-foot cabin cruiser, you can head for the South Sea islands and spend the rest of your life with nothing more to worry about.'

I sat in silence for a while, digesting all this. I decided she had made a pretty good point. But then I realized there was something that had been bothering me for the last half hour or so and had suddenly become very urgent.

'Madame,' I said.

'Yes?'

'I think I want to go upstairs now.'

—ALEC KITROEFF



## PIRAEUS' TINY TREASURELAND

**M**Y LOVE for antiques is not a recent development. As a young student, I spent hour upon hour in the basement of our old, two-storied summer house in the Peloponnisos. It was a dusty, dimly-lit world in which the oddest things imaginable lived together in peace and isolation, separated by the walls from the noise and activity of the seaside town. Everything in that room seemed seductive. Surrounded by high, cobweb-laden wooden shelves, I would spend long intervals in a mild state of euphoria among the huge, metal vats where my grandparents stored olive oil, exploring the drawers of the lovely old pieces of furniture, and the musty baskets which held fragile blue and amber-coloured vases barely perceptible under layers of dust. A taciturn, yet lively communication existed between me and those relics of the past.

I have continued to be delighted by the mere touch of old things and some years ago I began to make visits to the flea markets of Monastiraki and Psiri —

the oldest residential part of the city, located next to Monastiraki — and later, became a devotee of the Piraeus Flea Market, *Ta Paliatzidika tou Pirea*. Only the people of the area and a small circle of initiated Athenians were then aware of the existence of the Piraeus market. It is considerably smaller than the Athens Flea Market, covering, as it does, only one city block. Nevertheless, in relation to its size, it is well equipped with a good selection of old things ranging from furniture, china, copper and silver, to old pottery and objects rescued from now demolished, turn-of-the-century houses. The overall atmosphere is friendlier and the shopkeepers more affable and less commercially-minded than their Athens counterparts, generally managing to convey the impression that they are not after your money. Up to a few years ago, the prices were much lower than those in Monastiraki. Today there is an effort to imitate the capital, but the area remains remote, modest, less crowded, and relatively unknown. It

is seldom visited by the majority of Athenians.

There are not more than six shops of special interest. Almost all of their owners are selftaught 'antiquaries' who have taken over the enterprises from relatives or former employers. They have a warm look, a gentleness of manner, and a calm and occasionally pessimistic view of life and their trade. They love their business, however, and immediately discern whether you really care about the old things they have for sale, or are merely a chance visitor or curiosity-seeker. When an item draws one's attention, it becomes, in my experience, the subject of a long, and generally successful process of bargaining.

This is expected, a way of life, a highly developed art to be enjoyed. One does not bargain merely to save money. One bargains because it allows for a longer chat and provides an opportunity to learn more about the object under discussion: where and when it was

acquired and its time and place of origin. Bargaining over less-unusual or less-expensive items may lead to the exchange of true or imaginary stories, little innocent lies or deliberate deceptions, cunning manoeuvres and tactics, false surprises, disappointments or to-be-expected clever remarks. Usually the seller enjoys an encounter with a determined buyer whose bargaining can transform the transaction into an elaborate ritual.

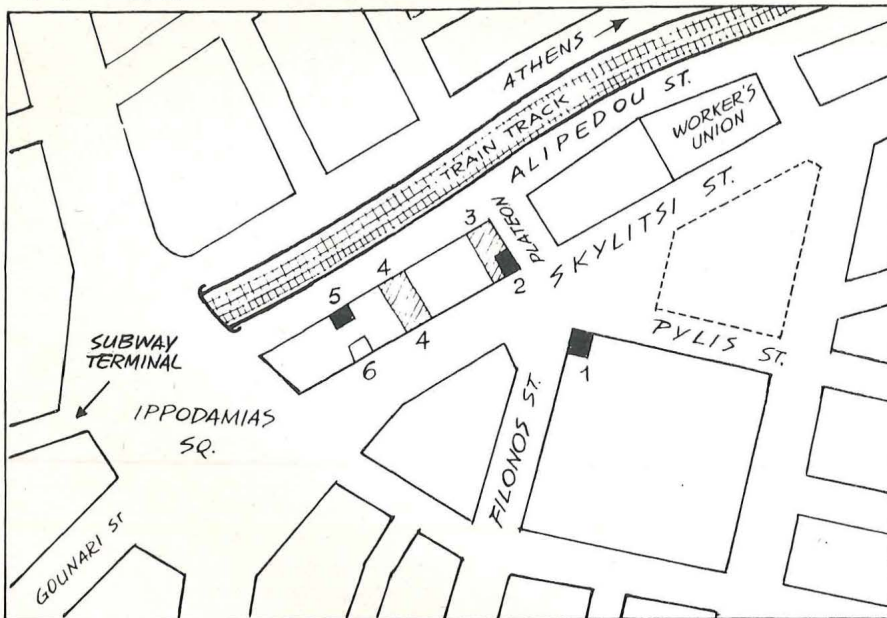
The Piraeus Flea Market dates back to the beginning of the century. It was originally a market place located on Korai Square, opposite the Municipal Theatre of Piraeus (the *Dimotiko Theatro tou Pirea*, which has recently been renovated and restored to its former charm). After the exchange of

populations with Turkey which followed the 1922 Asia Minor Disaster, many of the refugees who settled in Piraeus became shop owners. The market moved to Karaiskaki Square where there were two arcades, one devoted to vegetables and the other to second-hand goods and clothing, and scrap metal. Gradually the area changed character. Tiny shops selling old items sprung up, ladies of pleasure and their protector-sponsors appeared, as well as hashish dens (*tekes*) frequented by young labourers after a hard day's work. In 1937 the area was destroyed by a fire that successfully obliterated — old-timers of the area to this day note suspiciously — what the police had failed to wipe out with traditional methods.

The Occupation and the Civil War years that followed saw the reestablishment of the market in its present location. Wooden shanties were set up along the side of the train tracks, in lieu of shops. (Some of the buildings that now house the stores used to be 'maisons de rendez-vous', among them the well-known establishment known as the House of Katingo.) Today, the oldest tenants of the area love to reminisce about that era and to present themselves as heroes of dramatic daily events. After so many years, it has assumed a legendary fame.

The advent in 1967 of the seven-year dictatorship found the *Paliatzidika* still housed in the shanties. 'One morning,' recalls the little old man who is now the president of the *Analipsis*,

Map by Paul Valassakis



1,2,3,4,5,6 = THE STORES



Alipedou Street, which on weekdays is occupied by a dense row of cars and on Sundays becomes an open-air bazaar.

'the mayor of Piraeus arrived with a bulldozer and in one day razed the shacks on Alipedou Street.' (The *Analipsis* is the league of pedlars and owners of small shops selling used furniture and clothing. The owners of the principle stores belong to the League of Athens Antique Dealers.) In the general confusion, everyone salvaged what he could and the more fortunate moved into the ramshackle old shops located on the block bounded by Alipedou, Plateon, Skylitsi streets and Ippodamias Square. There they have remained, established in old, delapidated, two-storey buildings that might well have emerged from the pages of a Dickens novel.

The sidewalk of Alipedou Street during the week is largely occupied by a dense row of cars parked bumper-to-

bumper. On Sundays the area becomes an open-air bazaar, permission to do business on the Lord's Day having been granted by the authorities some months ago. It is less crowded and poorer than the Sunday morning bazaar in Monastiraki. There are no stands to separate the sellers, only green lines painted on the sidewalks, and numbers on the street-side of the white-washed wall that blocks off the railroad tracks along Alipedou Street, to indicate the allotted spaces. Some pedlars set up tables or wooden racks to hold their wares, others merely spread newspapers on the sidewalk. Radios, cassette players, records, used clothes, small electrical appliances and cheap household items and decorations predominate. There are also the inevitable pedlars selling 'tricks' and vulgar, crudely-sexual

items, their clientele men of all ages whose comments are bound to send most women scurrying. Another form of chatter is to be heard at the bird market in the next block where a rather large variety of our plumed friends sit in cages, waiting to be adopted. Although they now open on Sundays, the shopkeepers do not participate in the informal, open-air bazaar. They speak of the Sunday activity with condescension, conceding, however, that 'it is good for them' — meaning the pedlars — even though it brings more people to the area. 'Some of their clientele also visit our stores but mostly they come to window-shop. We get very little business from them.'

When I visited *Ta Paliatzidika tou Pireia* in December, it was a chilly, gloomy morning. I was accompanied by

photographer Eugene Vanderpool whose presence brought out a more intimate and, paradoxically, less professional side of my shopkeeper friends. Others seemed to transfer roles: we were the merchants and they the merchandise. Some were reluctant to be photographed, however.

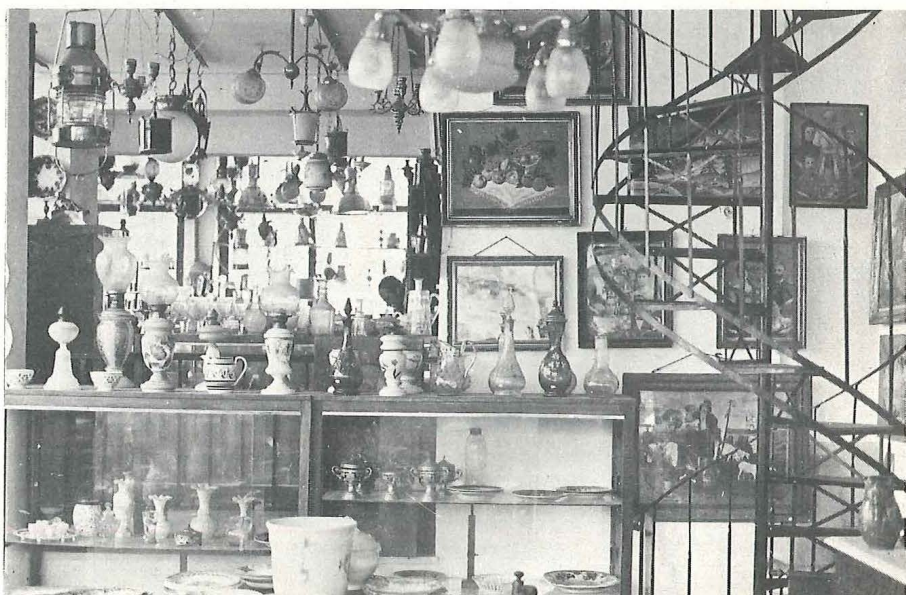
Our first port of call was the tiny store at the corner of Filonos and Pylis streets, the only one not located on the block. It is filled with all kinds of objects. An assemblage of furniture is cluttered over with a wide assortment of things all of which, in turn, are crowded by beautiful, old, porcelain coal-oil lamps, hanging from the ceiling and almost touching the other items on display, leaving only two, narrow paths through which one may walk.

'I took over the shop some years ago from a relative of mine,' the young proprietress, Mrs. Moudaki, says in a calm persuasive voice. 'My love for antiques led me to read about them. I learned and expanded my merchandise. I have a regular Athenian clientele and supply many antique shops in Kolonaki.' The lamps, known in Greece as *nisiotikes* — island style — are from the Aegean and Ionian islands, she explains, but were made in France, Austria, Great Britain and other parts of Europe and brought to Greece by sea captains to decorate their houses. They are easily converted to electricity. Most in demand today, however, is old jewelry from Northern Greece. Copper and bronze remain popular, and ecclesiastical items and Greek folk paintings have become fashionable. Fashion, she observes, governs what merchandise the dealers stock.

Taking our leave, we crossed Skylitsi Street diagonally and turned into



'Nikos the Maniatis', the young, dark bearded proprietor, is usually in the company of a friend: 'It seems as if the only reason he is in his shop is to receive visitors.'



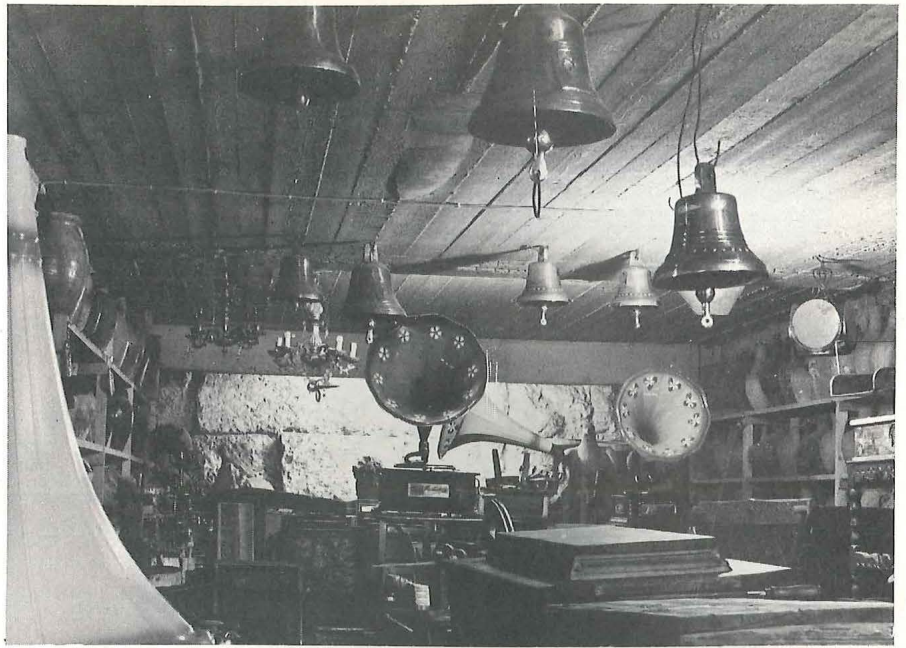
The spacious Pantazis store, 'the pride of the market', where one may find anything from icons and paintings to old crystal and copper.

Plateon where the entrance to the basement corner-store is marked by an elaborate sign reading *Ta Makra Tihi*—The Long Walls. The interesting merchandise to be found here is only one of the reasons to visit it. The others are to meet and chat with its *sympatico* owner, Kyrios Yiorgos Yiorgas, and to see a section of the ancient Long Walls built in the fifth century B.C. by the Athenians to safeguard their access to the port of Piraeus, which now forms one of the walls of the store itself. Kyrios Yiorgos seems to be a part of the premises. Were it not for talk of his family (he has two daughters, the eldest of whom 'loves antiques' and will study archaeology) one would suppose that he spends his entire life in his store. It was past noon. In response to a wink from Yiorgos, a waiter from across the way brought some most welcome *ouzos*—the cold was becoming bitter. If Kyrios Yiorgos likes you, he will show you his merchandise in between sips of ouzo or coffee. He inherited the shop from his father with whom he had worked since his youth but gradually, over the years, he changed the merchandise. He now specializes in *kaseles* (wooden chests) from mainland Greece and the islands. Some of the covers are decorated on the inside with primitive paintings which more-often-than-not show steamboats sailing the Turkish flag. He also has a great collection of folk-crafted wood and ceramics for everyday household use: *vedoures* (wooden butter churners used by shepherds); *biskinia* (wood or metal cradles); *pitharia* in all sizes (ceramic urns used by our ancestors to store liquids); and stoneware, marbles, bronze and copper from all parts of Greece.

'Tell me what you want, madam, and I shall get it for you,' he says with a pleasant voice. 'Unfortunately antiques are scarce and difficult to locate, but sometimes business is slow and we send some of our things to be sold in Monastiraki.'

As Kyrios Yiorgos spoke, standing with us on the sidewalk, a pale-faced man was carrying old, wooden muskets from his basement shop and loading them on to a *trikiklo* parked in front of the door. 'You see him?' he asked. 'In our profession there are three kinds of merchants.' The first, he explains, are the *gyrologi*—pedlars who wander about and collect their merchandise in the neighbourhoods. The second are the *kalderimidzides*—(*kalderimi*—cobblestoned road) who sell at street corners. 'We belong to a third group. We sell only real antiques.'

We entered Kyrios Yiorgos's



The inner recesses of Yiorgos Yiorgas's shop, *Ta Makra Tihi*, with a section of the fifth-century Long Wall illuminated in the background.

crowded shop and made our way cautiously to its inner recesses where part of a circular wall, constructed of huge pieces of stone, is illuminated by a special lamp hanging from the ceiling. 'That's a part of the Long Wall,' he explains proudly, 'I discovered it while digging to enlarge my store.' He has since uncovered it. As we left, Kyrios Yiorgos allowed us to photograph him at the top of the stairway that leads down to his store. From the *ouzeri* across the street came his friends' remarks: 'Go ahead Yiorgos, we'll see you on television.'

Next door to Yiorgos's shop are two steps leading up to Pantazis's, a spacious store which begins on street level at the corner of Skylitsi Street, over Kyrios Yiorgos's premises, and extends along the entire length of Plateon. Everything, from the large selection of icons, to furniture, lamps, paintings, chinaware, copper, bronze, crystal, and silver is carefully set out, numbered, and neatly arranged with light from the huge bay window falling on the display. Although this organization is convenient, it does not contribute to the general atmosphere. Nevertheless, the shop is 'the pride of the market', as a young employee commented.

After a brief glance, we proceeded to a shop belonging to a family from Crete, the Kalarhakides. We were greeted with a warm smile by the young, dark-haired and dark-eyed daughter of one of the owners. The store is very old and since it covers the width of Plateon Street, it has two entrances, the one on Alipedou Street, the other on Skylitsi. The girl guided us through the various rooms which house so many goods, including



Yiorgos Yiorgas standing at the top of the stairway that leads down to his store.

bric-a-brac in all styles and from most periods, that it seems unlikely that the owners themselves are aware of the existence of each item. Such is the reigning disorder. Two shaky wooden staircases lead to the rickety gallery above. An immense table is covered with embroideries and other handiworks. Old crocheted spreads, remnants of folk costumes and ecclesiastic gowns cover the walls. A collection of old wedding dresses is in a corner. There is a wide selection of mats, doilies, runners and antimacassars, as well as old, Turkish hand-embroidered guest towels (*tsevredes*). The girl opens some drawers and shows me the most precious of their embroideries. 'We have something for all requirements,' she adds, commenting on the price range. 'Now that I am engaged, from time to time I take one of them for my own home.'

We returned to Alipedou Street where an immense and rather grotesque, snow-white statue of Pallas

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Athena, the ancient Greek Goddess of Wisdom, stands on the sidewalk before the entrance to the shop. 'It was given to me when an old hotel next to the customs house was demolished,' one of the owners who had just arrived informs us. 'It is ceramic but unfortunately somebody painted it white. The Hilton Hotel asked me to rent it to them,' he claims, 'but I won't. I love it too much.' He is clearly proud of his rather morose work of art. On the pavement in front of some stores, little fires had been lit and the store owners gathered round to warm themselves.

Nikos's shop, a little further down the street, is primarily known for the fact that Nikos is from the Mani. 'Nikos the Maniatis' is young, dark, and bearded — and usually in the company of a friend. It seems as if the only reason he is in his shop is to receive visitors. We begin to chat and after a few seconds he orders two double ouzos. His little desk is piled with mounds of items which in turn are covered with a multitude of things. He deals mainly in copper, bronze and silverware, but every inch of this high-ceilinged shop, and its little gallery, is covered with layers of dust, much as though the shop had been closed for years and years and no one had set foot in it.

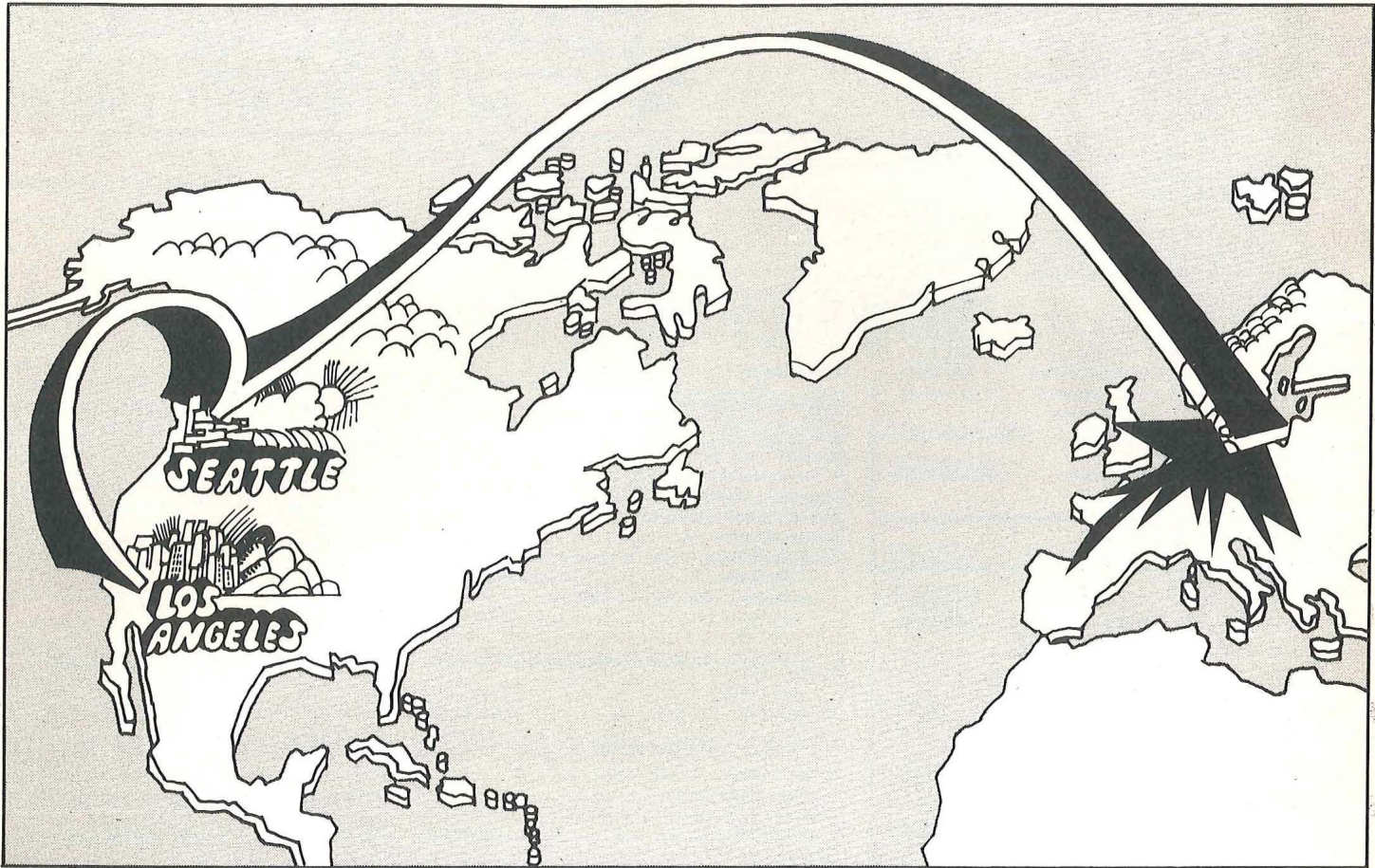
'To be an antique dealer is just as easy as to be anything else. Whether you sell antiques or chestnuts, it's the same thing,' Nikos the Maniatis observes. 'You just start.' He became a dealer by chance, he laughingly explains. 'My best clients are Greeks. Americans come and look. Many buy anything just so long as it is big. My dream is that when I am old I will retire to my village in the Mani and spend the rest of my life there.' As we left, Nikos was greeting other friends who had come to call. We walked around the corner to Ippodamias Square where there are little shops selling inexpensive merchandise, waiting for their special clients.

Returning to Skylitsi Street, we stopped at the last store on our visit: the shop of Antonia and her brother. A square, high-ceilinged store, it has few but interesting objects: lamps, furniture, and folk art. A curly-headed young man polishing an old gun salutes us, his eyes rivetted to the ground. 'I don't know if you may take photographs,' he says. 'My employers aren't here. Anyway, if you want to take any, it's to make money out of it.'

It was growing late. The freezing rain was chilling our faces. The flames burning on Alipedou Street danced in the wind.

—KATERINA AGRAFIOTI





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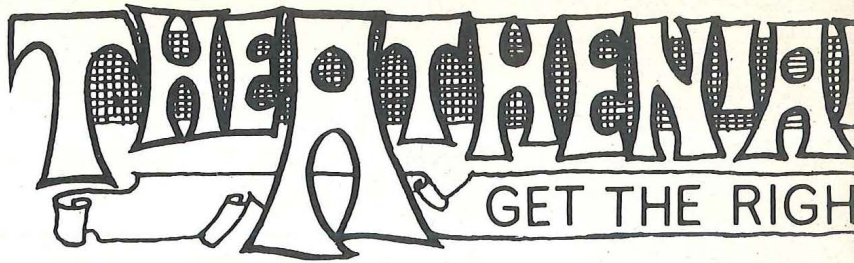
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# U.S. POLICIES TOWARD GREECE IN PERSPECTIVE

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**T**HERE is a tendency among Greeks to analyse Greek-American relations (or international politics in general) in a sentimental fashion. Terms such as 'we have been betrayed by our friends' or 'we have been sold out' have been employed frequently by political élites as well as by the Greek media. But international politics, despite protestations to the contrary, is not being played in a field of law and morality but in an arena of shrewdness and power. Therefore, the policies of the United States toward Greece should be prudently understood in an analytical, detached, and generalized setting. They have been, in short, the type of relations which are typical between superpowers and their strategically located and relatively dependent allies or satellites. Consequently, the analyst who wishes to shed more light onto the nexus of Greek-American relations, should first explore and describe America's aggregate position in world affairs. Then, he or she can proceed to relate this larger picture to the specific setting of Greek-American relations. The benefits of this exercise are likely to prove quite useful for Greeks as well as Americans and their mutual relationships in the years to come.

America's global policies, as they have been formulated in the post World War II era, can be logically subdivided into three major levels:

The first level involves East-West relations. Here we encounter peaceful co-existence type policies among the great powers ranging from the pole of détente to the pole of coldwar relations. As a subdivision of East-West level relationships we should include America's contacts with smaller East European communist countries. These contacts are characterized by low-profile interaction concentrating primarily on cultural and economic activities and downplaying politico-military ones. The Soviets thus, with the tacit approval of the United States, maintain unimpeded primacy in the politico-military-diplomatic sphere of activity in Eastern Europe.

The second level includes American relations with the economically advanced countries of western Europe and with Canada, Japan, Australia, New Zealand, and Israel. American policies

in this category are characterized primarily by cooperative - competitive relationships that flow from genuine feelings of interdependence and from attitudes of partnership rather than hierarchy. Economic and political considerations are at the apex of policy priorities at this level. Also, there is a precedence of overt diplomacy over covert action in the American policy formulation and execution processes. Covert action — when employed — is clearly subordinated to diplomatic political controls.

The third level covers America's foreign policies toward developing, noncommunist countries most of which comprise the so-called Third World.

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*With a new administration in Washington many here in Greece are anticipating a change in policy towards this country, but 'the policies of the United States towards Greece should be prudently understood in an analytical, detached, and generalized setting', notes Theodore Coulombis, Professor of International Relations at American University in Washington.*

---

There are two important subdivisions within this level of American policies:

The first subdivision involves Third World countries which are extremely poor, overpopulated, without mineral resources or oil, and with a citizenry that lives on the brink of starvation. These countries share also the dubious distinction of not occupying a particularly strategic geographic area. States such as Bangla Desh — sometimes referred to as 'basket cases' — fall neatly into this category. These states, by and large, are good candidates for the benign neglect of not only the United States but of the remaining great powers. Policies toward them are restricted to the narrow range of providing humanitarian and economic aid at relatively inadequate amounts.

The second subdivision, in this level of activity, involves American policies toward developing countries which are considered militarily or economically important. In other words, they are countries that either produce strategic raw materials or occupy vital strategic space. American policies toward these countries have tended to subordinate political-diplomatic considerations to military or economic interests. Covert

action has been heavily employed, and the CIA has in many instances taken over from the foreign service in policy conceptualization and execution. Also, defense and business circles have been able to exert disproportionate influence manifested by their ability to shape America's foreign policy objectives toward these countries.

The postwar problem of Greece, in short, has been that it has been considered by American policy makers to belong in the latter subdivision rather than in the second (West European) level, where it should ideally have belonged.

Countries such as Portugal, Spain, Italy (sometimes), Greece, and Turkey (in part) — despite their European locations — have been considered sufficiently unstable politically and economically to have been treated according to policy patterns suitable for strategically located third-level developing countries. American policy makers and experts have tended to think of the cluster of countries lining the 'soft underbelly' of Europe (as well as many of the countries in Latin America, Africa, the Middle East, and South East Asia) as the 'coup d'état zone'. In countries such as these it is expected that coups d'état are normal political occurrences and that soldiers dressed in mufti tend to displace the politicians in the race toward modernization and development.

The prevalent image describing Greece in the minds of Greek-watchers in the Departments of State and Defense in Washington could be referred to as the 'praetorian state'. Praetorian states, following roughly the concept discussed by Harvard political scientist Samuel Huntington, are faced with an imbalance between popular pressures for rapid political, economic, and social mobilization and unresponsive, brittle, and archaic institutions which cannot effectively channel, absorb, and accommodate these pressures. The result is most often political violence which is then checked by military intervention which seeks to close the gap between popular expectations (at least their free articulation) and the institutional structures of a given state.

Much of the journalistic literature, written by Greeks as well as non-

Greeks, has tended to reinforce the myth presenting Greece as a typical praetorian society. Greek political élites have been portrayed in this literature as conflictful, conspiratorial, corrupt, byzantine, and levantine. The average Greek citizen's 'national character' has been described as deeply family-centered but without much civic consciousness. Greeks have been assumed to operate in a politically clientelistic style, devoid of all ideological preferences, and to be given to conflictfulness internally but also given to servility when dealing with foreigners (especially representatives of the great powers). The Greek political parties have been classified as clientelistic, personalistic, nonprincipled, centrifugal, disorganized, shortlived, and numerous. The bureaucracy has been termed hydrocephalic (concentrated in Athens) and inadequate; the system of education as stiff, archaic, and formalistic; the 'establishment' as oligarchic and unresponsive; the middle classes as opportunistic and vacillating between authoritarian and democratic patterns of governance; the press as yellow and inflammatory; the church as ritualistic and socially indifferent.

In a chaotic environment such as the one just described, the military establishment (i.e. the praetorians) has been projected as being the only organized, streamlined, vigorous, and modern institution. Taking praetorian politics as given in the Third World, American policy makers have then deduced a standard foreign policy style: When pressures inevitably mount in praetorian states, and since civilian institutions are condemned to stasis, one should expect extra-parliamentary 'solutions' to be spearheaded by politically supported factions in the officer corps. Since coups d'état are viewed as inevitable, the logical policy implication is to decide whether to support or to oppose particular military-civilian coalitions, depending on their willingness to service American or other great power interests. In would also follow from the syllogism above that military regimes, lacking adequate domestic popular support, would be more dependent on outside powers for a semblance of legitimacy, if not for their outright survival. The greater this dependency, the greater would be their willingness to solicit external interference and to offer the best possible terms to their external supporters.

A careful examination of the facts, however, would reveal that the praetorian model is at best a gross and distorting caricature which has as much

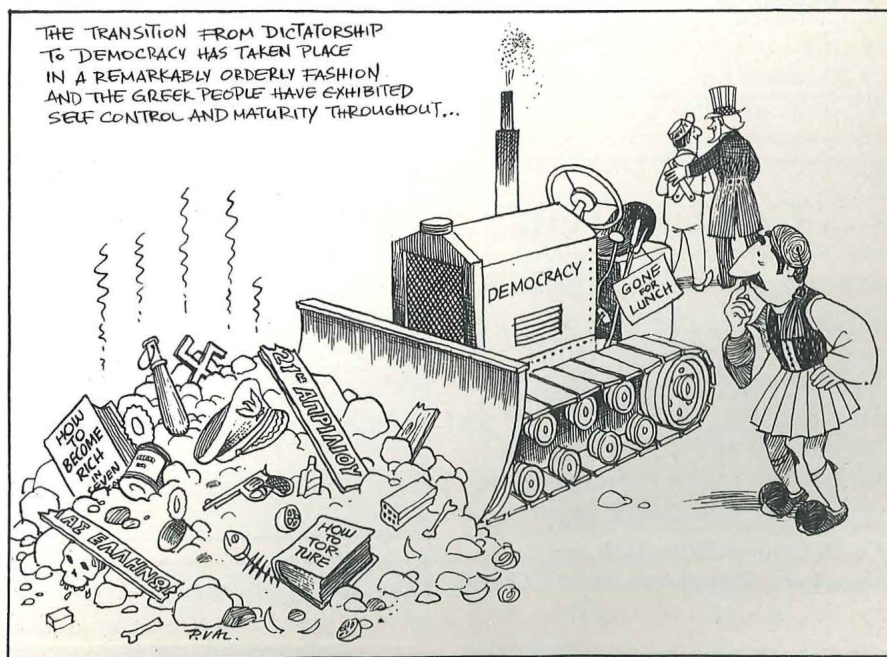
applicability to Greece as it would to most other countries. Even a superficially comparative and empirically based analysis suggests that the praetorian characteristics are not necessarily unique to Greece or only to countries in the 'coup d'état zone'. Praetorianism could be also superimposed on political systems and peoples of several Western industrial democracies. Beyond this, the vexing question is how much of the political instability characteristic of praetorian states flows from external interference in the affairs of these states. The research problem that will, therefore, require serious and scholarly attention in the future is the degree to which external manipulation promotes instability (or authoritarian stability) in penetrated polities, thus revealing foreign interference to be more the cause than the effect of praetorianism.

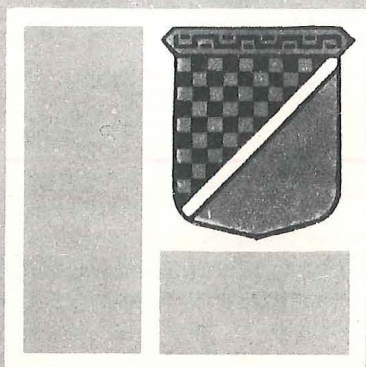
On July 23, 1974 — following the tragic events in Cyprus and after the Junta's collapse — democracy was once more restored in Greece. In a remarkably short period of time, political parties were reorganized, elections were held that brought Karamanlis's New Democracy party to power, and a plebiscite was conducted that established Greece as a Presidential Parliamentary Republic. Concurrently, the legalization of the Greek communist parties (after nearly thirty years of political ostracism) served significantly to symbolize the end of the divisive civil war era and the reintegration of Greek society and culture. Public trials were also held that resulted in commuted death sentences for the leaders of the Junta, as well as long prison terms for those accused and

convicted of torture and other excesses. In the meantime, the armed forces, bureaucracy, universities, and local governmental institutions have been undergoing a gradual process of de-junctification. The transition from dictatorship to democracy has taken place in a remarkably orderly fashion and the Greek people have exhibited self-control and maturity throughout.

Greece, after July 23, 1974, may be entering a period of greater autonomy in its internal affairs. Turkey's invasion of Cyprus and the inability or the unwillingness of NATO to protect one ally from the military excesses of the other have made a deep impact on Greece and have called for a radical reexamination of its domestic and international politics.

In theory, at least, Greece retains four clear and distinct options in selecting its post-Junta foreign policy orientation: The first option is continued exclusive dependency on the United States, whatever the political or psychological cost. The second is a primarily Western European orientation (for political, military, and economic affairs), diffusing American influence on Greece by passing it through a European filter. The third option is neutralism and non-alignment and the fourth is a Warsaw Pact orientation. The first option has been overwhelmingly rejected by all of Greece's political forces. The second option has been adopted by the Karamanlis government and has been supported to varying degrees by an important segment of opposition parties, including the Union of the Democratic Center (EDIK) and the





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Unified Democratic Left (EDA). The third option has been vocally defended by Andreas Papandreou's Panhellenic Socialist Movement (PASOK), while the fourth option has been presented as an ideal state of affairs by the Greek Communist Party of the Exterior.

The projection for the foreseeable future is that elected Greek governments will continue with the present West European (and by extension American) orientation. Influences from those quarters are quite likely to continue as well. Reducing and controlling external influences and dependencies will therefore remain the most important task of Greece's democratically elected governments for many years to come. In an era of increasing interdependence it would be absurd to assume that total independence is possible for any nation, large or small. On the other hand, a state that is well-governed and capable of self-definition is much more likely to withstand externally orchestrated manipulation and destabilization.

One of the central objectives for Greeks, in and out of government, will be to outgrow the self-perception of Greece as a praetorian state. This calls for the elimination of all vestiges of praetorianism as described above. When this praetorian self-perception changes, then also the foreign powers will be forced to abandon perceptions and policies of the past.

In the future, Greece will be able to reduce opportunities for great power interference in its internal affairs if it remains democratic and if it maintains a legitimate governmental climate with the aid of modernized and responsible political parties and related institutions, and —above all— with a military establishment that will remain firmly under representative civilian control. Attempts to integrate Greece with Western Europe are no less than a firm commitment among Greeks to keep praetorianism and its attendant great power interference away from the shores of Greece.

—THEODORE A. COULOUMBIS

Foreign Interference in Greek Politics, from which this article has been extracted, was published in 1976 by Pella Publishing Company, New York, co-authored by Theodore A. Couloumbis, John A. Petropoulos, and Harry J. Psomiades. Professor Couloumbis is the author of several books and articles dealing with international and particularly Greek-American relations. His latest book U.S. Policy Towards Greece and Cyprus published by Papazissis, Greece, is now available.

# THE AVANT-GARDE IN ATHENS

THE SEVENTIES are coming to Athens. On February 18, to be exact. That is the date when the *Galerie Jean & Karen Bernier* will begin exhibiting for the first time works by some of the most avant-garde and controversial artists of the day. The list of artists scheduled to be shown at the *Galerie* in the future reads like a Who's Who of modern art.

Not just twentieth century modern. Not art of the forties, fifties, or even the sixties. Forget about Pop Art, Abstract Expressionism, the Nouveaux Realistes. This is the art of *today*, the work being created right now by a new generation of artists working in hybrid fields such as conceptual art and minimalist sculpture. Even those terms cannot describe how far out some of these people are, utilizing as they often do everything from music and dance to a heap of coal sacks, burnt firewood, or

plastic roses tacked to a canvas. They think nothing of showing their work in a cheap hotel room in a Parisian working-class district, or on an old wharf in an Italian fishing village.

Up until now, those of us living in Athens have only been able to read about such work, the bold and often fantastic johnny-on-the-pony leaps being taken on the back of traditional art by the likes of Sol Lewitt, Mel Bochner, Robert Mangold, Daniel Buren and Brice Marden. If the *Galerie Jean & Karen Bernier* succeeds, the work of those well-known contemporaries — and that of many lesser-knowns, too — will become accessible (and perhaps even intelligible) to us all. We will have the chance to see art we have never seen before.

Consider the first artist scheduled to be shown at the *Galerie*: Yannis Kounellis. Greek-born, but a resident of

Italy all his adult life, Kounellis is perhaps best known for his recent show at *L'Attico* in Rome, where he introduced eleven live horses into the gallery and thus 'created a visual shock by attributing a physical and real value to space usually devoted to art,' noted *Studio International* magazine.

In 1975, at the Venice Biennale, Kounellis exhibited a derelict fishing boat, which he made come alive again, as if it had just chugged in from the Orient with a cargo of coffee. The physical presence of the boat was enhanced by the smell of the coffee and the sea-soaked timbers. Moored in one of the Venice canals, the boat was not lit by spotlights but by an old acetylene lamp. Kounellis's art seeks to find new links with reality. As the *Studio International* said, 'There is no elaboration of his subjects: Kounellis does not deliver judgment on them, he is not looking for moral or social values, he does not manipulate — he just leaves things as they are.' In a 1969 Lucerne exhibition, he presented a circle of fire in a room, with the flames reaching up to eye-level. 'This was an obvious physical aggression against the "face" of the public. Kounellis's relationship with the onlooker becomes more unfriendly, he wants to "hit" all the senses and the public's consciousness.'

It remains to be seen how works like this, works that challenge all our ingrained notions about art, will be greeted in Athens. This is, after all, a city where the third-string team of the Bolshoi Ballet sells out, while the highly acclaimed avant-garde Merce Cunningham dancers cannot even give tickets away. Despite the odds, the young founders and owners of the *Galerie* intend to fight the good fight with enthusiasm and optimism. This husband-and-wife team (he is French, she American) are true art-lovers and strongly committed to the cause of contemporary art. They feel the most interesting art to work with is the art of today. They identify their artists' work with the seventies, and vice versa.

How did the Berniers happen to come to Athens and why are they opening an avant-garde gallery here, in the face of conservative artistic ideas and values? Greece is important to them. They met here, while both were on holiday. From 1972 to 1974, Karen Bernier worked at the Iolas Gallery in Paris, where she assisted in the preparation of exhibitions by Max

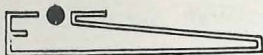


Jean and Karen Bernier.



Yannis Kounellis himself on exhibition at the Gallery *L'Attico* in Rome in 1974.

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Ernst, Matta, Victor Brauner, Niki de Saint Phalle, as well as Greek artists living in France, such as Fassianos, Pavlos, and Tsoklis.

The Berniers began collecting art soon after they were married. They were carrying on a tradition, for members of each of their families had collected art. The young couple (he is twenty-eight, she twenty-five) even exchanged their wedding gifts for works of art. According to Karen, 'Salvador Dali still uses the crystal bowl that Aunt Shirley gave us.' In 1972 they met Robert Feldman from Parasol Press, New York, and among the first works they collected were some of Parasol's publications of fine quality etchings in limited editions. Shortly after they moved to Greece, they became Feldman's associates and took over the distribution for all of Europe. As business required that they travel continually in Europe, they managed to attend nearly all the exhibitions the artists they were publishing held on the continent in 1975-6. They saw as well shows by other important European and American artists and became fascinated by the role of the art gallery in contemporary culture. 'We decided,' said Jean, 'that it was desirable, even necessary, for the work of these artists to be shown in Athens, where the public has never had the opportunity to see their work.' Karen Bernier added, 'We hope that after several exhibitions have taken place in our gallery, our personal "line" will become clear. We intend to concentrate on the work of foreign artists and Greek artists who have been living abroad. In effect, we want to bring them back to Greece.'

Kounellis is the first, of course. As the Berniers tell it, it was no easy feat to persuade him to exhibit here. 'We chased him through Europe for two years, city after city, before we finally caught him.' The Berniers are not exactly sure what Kounellis will show here, only that it will consist of a single and major recent work. Difficult to describe as either painting or sculpture, the work will utilize the entire environment of the *Galerie* (located at 51 Marasli Street, Kolonaki) in an 'unexpected' way.

The Berniers have scheduled a series of one-man and group shows of painting, sculpture, drawings, graphics and photographs in their first year of operation. The artists will all be drawn from the vanguard of the ultra-modern school, the media shock troops of the late 1970s. 'We hope to build the kind of gallery that will not only attract local patrons, but collectors and museum

directors from every corner of Europe,' Karen Bernier said. 'They are always on the lookout for good, young artists, but until now they could not be found in Greece.' The Berniers believe the time is right for Athens to embrace the new. 'There is a large international community here,' Jean Bernier pointed out. 'The city has a strong foreign flavour, thanks to all the embassies and international firms operating locally. It is only in the cultural area that Athens is lagging behind the rest of Europe.' Gallery-owners are also businessmen and from that point of view the Berniers feel equally optimistic. Athens may be in many respects an artistic backwater but that can be a commercial asset to an ambitious young couple. In cities like Paris or New York, the Berniers would never be able to represent the likes of Yannis Kounellis or Sol Lewitt or Robert Mangold. But here in Athens they had no competition in laying claim to the local rights of these potential art superstars.

A personal hero of the Berniers is Leo Castelli. They admire and respect him not only because he is the most successful gallery-owner of our time, but because of his courage and devotion. 'He opened his first gallery in France in 1939, knowing the country was on the verge of war and disaster,' Jean Bernier said. 'When Paris fell, he fled to America, with a few paintings under his arm, and set up shop there. Without money, against all odds, he built up the reputation of his gallery, sticking always to the kind of art he knew and loved. That's what we hope for ourselves — that quality will out,' Jean continued. 'We believe that our gallery can fill a very important need. We will leave it to the other galleries here to import "high-fashion" art from the outside. We would rather bring the artist himself to Athens and have him create here, right on the spot. In that way, what he shows will reflect his stay here, his feelings and perceptions about Greece. Thus our shows will be both international and Greek.'

If the *Galerie* succeeds, the Berniers intend to later open their doors to experimental dancers, musicians, and theatre companies, turn their showcase into a kind of information centre where art magazines and books in various languages would be available to the public. It will be worth watching what happens to the *Galerie Jean & Karen Bernier* in days to come. For not only is a sizeable investment at stake, but perhaps the future of modern art in Greece.

—WILLARD MANUS





Vassos Andronides (left), Stefanos Lineos and Elli Fotiou in *The Fugitives*.

## theatre

### POLITICS AND PATHOS

**P**ATHOS arising from human passion, in contrast to the highly symbolic or poetic pathos of the classics, has long been absent from the Greek stage. With Dimitri Myrat's successful revival of German-playwright Max Halbe's turn of the century drama, *Der Strom* (O Himaros — The Torrent) it has reappeared. Myrat, an acknowledged authority on German drama, has translated, produced and directed the production. Halbe's play interweaves emotions and conflicts that surface as a consequence of two compelling human passions: those arising from love, and from obsession with the intrinsic value attached to property. Although industrialization and the advent of the modern consumer society have altered the significance of 'estate' since the nineteenth century, which is the setting for the drama, the importance of possession and property is still universally understood and particularly contemporary here in Greece where it remains a major form of investment and inheritance.

Halbe's play concerns the powerful conflicts and emotions released when a father alters his will before his death. Having originally bequeathed his entire estate to his oldest and most able son, a common practice in earlier eras since it kept the family estates intact, he

changes his mind before his death and leaves a share to the second of his three sons. In order to avert the consequences to the family's prestige and power if the estate is divided, the mother destroys this second document with the oldest son's knowledge. The younger son is thus deprived of his inheritance. The woman whom he and his brother both love marries the heir, even though she loves the second son.

Halbe, who wrote the play seventy-three years ago (he died in 1943), manipulates these two themes within a smoothly wrought dramatic structure, subtly drawing the audience into the action, the character clashes, and the conflict of new ideas emerging during that period. We are on the threshold of revolt against the established values, but religious concepts verging on superstition still prevail. When the heir's two children are killed in an accident, their father is convinced that he is being punished by God for his mother's actions to which he was a party. Torn by the tragedy, he confesses, in an emotional outburst to his wife, the injustice done to his younger brother. Loathing him, convinced that he is responsible for the tragedy that has struck them, she nonetheless continues in her role as the dutiful, respectful wife, while the younger brother is trapped in

his hatred for his brother, knowing he was deprived of both his inheritance and the woman he loved.

The production directed by Myrat is excellent. Voula Zoumboulaki, as the wife, gives an even, consistent performance — perhaps the best interpretation of her career. Dimitri Myrat as the eldest brother, Erricos Briolas, as the second son, and Giorgos Grammaticos as the youngest, turn in fine performances. Sotiris Tsogas in the role of a former landowner destroyed by the greed of the dead father and caught in the tumultuous events, was surprisingly effective. Now in the employ of the family, he is fearful of losing his security, relying for survival on his peasant shrewdness, revealing the skeletons in the closet and, finally, giving vent to the pent-up resentment of the long-suffering serf. Soula Athanassiadou as the matriarchal mother convinced of the wisdom of her decision, but fearful of punishment, is convincing. Kiki Gregoriou in her small part as the maid, provides the right note for this balanced, consistently professional performance. The sets by Petros Zoumboulakis contribute to what is this season's best production.

**J**OSEPH Hase's *The Fugitive*, at the Alpha Theatre, also centres around fraternal conflicts but the American playwright's dramatis personae are involved in contemporary



Voula Zoumboulaki and Dimitri Myrat in *The Torrent*.

issues appropriate to the Contemporary Greek Theatre of Stefanos Lineos and Elli Fotiou. The brothers, Glen and Bart, are anarchists who have escaped from prison hoping to make their way to Chile to join the fight against the dictatorship. They are accompanied by a brutal, half-witted convict, Hank. The three take refuge in the peaceful home of a former employer's daughter, Ellen, who had once been involved with Glen's political activities but had deserted the cause because of the violent methods being employed. While the police set up a net to capture the escapees, the theme of the drama, humanity and freedom juxtaposed against barbarity, unfolds. Glen, who presents a cruel facade, emerges as a sensitive young man deprived of love and family warmth. He exercises a powerful influence over his brother, but the two are not without resentment toward each other, its source being the younger brother's wife. Hase does not indulge himself in political romanticism but, on the contrary, adroitly contrasts human behaviour that fluctuates between the humane and the primitive, and demonstrates man's cruelty to man. The ending is unexpected and merciless, Hase's humanitarian message is clear.

Lineos has directed the play with meticulous care. Under his direction, the performances of the young members of the cast, Vassilis Kehayias as Hank, and Petros Zarkadis as Bart, as well as several others in minor roles, are not overwhelmed by those of the more experienced performers — Fotiou, Andronides and Lineos himself as Glen

— rarely the case on the Athens stage, leading to uneven productions. Sets are by George Kalfayannis and the translation into Greek by Antonis Doraidis.

—PLATON MOUSSEOS

## Leonora

A MUSICAL fairy tale which is also a take-off that appeals to both children and adults is not an easy thing to achieve: it must be sophisticated and simple, clear and clever, fantastic but at the same time ring true. It must never have a dull moment. Barbara Frey's production of *Leonora and the Nightingale* manages to achieve all these things with great imagination and cheerfulness. The production is a musical evolution of Hans Christian Andersen's fairy tale *The Emperor's Nightingale* in which the forces of artifice and humbug are represented by a mechanical bird made of gold and precious stones, and the forces of life and spontaneity by a nightingale who inhabits the royal forest of the Emperor of China. The Emperor is holding court on Saturdays and Sundays in the Athens New Theatre production of *Leonora and the Nightingale* at the Vretania Theatre.

The book by Barbara Frey and Antoinette Moses becomes the foundation for two dozen musical numbers, all of which are good and many of which are exceptional. Harriet Bailin is responsible for half of the music and for many of the lyrics. 'Why Doesn't

Anybody Tell Me Anything?', 'I'm the Gentleman in Waiting', 'The Emperor's Imperial Chef' and 'Old Friends—New Friends' are catchy, clever and charming. 'Happy Song' by Stephen Weingarten with lyrics by Antoinette Moses, is captivating and 'His Majesty's Imperial Musician' with music by Francis James Brown and lyrics by Barbara Frey is delightfully batty.

The cast is quite up to the considerable demands put to it. Stephen Costain's pugnacious, cheerful and harried Emperor is really a parody of Charles Laughton disguised as a Turk in a Tudor masque. Whatever are we to make of Michael Hankon's Imperial Musician laughing maniacally at every ugly turn of the plot? And what of Raymond Snowden's foppish Gentleman-in-Waiting derived, certainly, from some unforgettably fraudulent Hollywood historical epic? We are in fact on more contemporary grounds than Imperial China or pre-war Hollywood: we are in the present world of the American musical spoof, cheerfully making fun of just about everything without for a moment losing its charm and youthful high spirits.

Clay Huff's dyspeptic frog — his 'Heavy Frog Blues' is the opening and one of the best numbers, setting the tone of the show — has a persistent simple-mindedness worthy of the Land of Oz, while Wess Roades's unsinglemindedness allows him to play the parts of Chef, Tailor and Watchmaker in dizzying succession. Jessica Dublin and Frances Flint as the incessantly querulous ladies-in-waiting confuse each other's identity in a way that would confound Confucius himself. As the doctor, Chris Huson in an oversized Puritan hat has clearly been possessed by some irreverent demon and Deni Efthimiou enacts Death through an interlude of dance.

Mary Harborne is charmingly aetherial as the Nightingale. Andrew Johnson is bright-eyed and winning as the Fisherman and Ruth Anne Ball as Leonora of the title has all the good sense of a child romping confidently through a world of lunatic adults. Francis James Brown as an orchestra of one is a triumph. For close to two hours he is busy at the piano playing overtures, scherzos, interludes as well as all the set numbers with unflagging wit and rarely a rest.

An original English-language musical is an unusual event in Athens and certainly a welcome one to all nationalities of all ages.

—SLOANE ELLIOTT



Jessica Dublin, Michael Hankon and Stephen Costain in *Leonora and the Nightingale*.



# cinema

## CHILDREN AT THE MOVIES

SATURDAY afternoons were the best times of all. We usually met at Ziggy's house because Ziggy lived closest to 'The Dump' — our name for the Palace Theatre, which was where we spent Saturday afternoons. On our way to The Dump, Ziggy would close his eyes tightly, and two of us would lead him the rest of the way, stopping only to buy our tickets — and his — at the box-office. Inside the theatre, Ziggy would open his eyes and lead us to the best seats.

The newsreel was followed by at least one travelogue (*Journey Down the Rhine* was a perennial, as was *Beautiful Florence*, with Michelangelo's David photographed only from the waist up), at least two cartoons (these were Bugs Bunny's golden years), at least three coming attractions (inevitably more exciting than the films themselves), and always one episode of a twenty - part serial (cliff-hangers with Flash Gordon or Hopalong Cassidy).

The main course hardly mattered after so many appetizers — in fact we seldom knew what the feature would be until it began. Saturday matinees were always 'special programs' and the features we saw would probably constitute an amusing festival of the worst films ever made: Richard Carlson battling zombies from outer space; Yvonne De Carlo being rescued from an Arabian harem; William Bendix winning World War II from the deck of a battleship; Gabby Hayes playing sidekick to every grade-B cowboy hero,

and Buster Crabbe playing Tarzan to every grade-B backlot monkey. John Wayne was a real treat — holiday weekends only — and John Wayne films cost us an extra ten cents. But it was worth it. How we cheered John Wayne. How we admired his murderous integrity.

Saturday afternoons at 'The Dump. Good films, bad films... we loved movies then as only children and idiots can love movies. We forgot ourselves in the dark. Completely. We surrendered our little souls to the silliest special effects, and were carried smiling, shouting, and sobbing into worlds that don't exist in the light. We believed, and we enjoyed. The movies were perfect entertainment. And we were the perfect audience.

Children haven't changed much over the years, but Saturday afternoons have. The Palace Theatre in Delmar, New York, is gone altogether, and of the movie houses that are left in the world, very few bother with 'special programs' for kids anymore. Television, they claim, has stolen the eyes of the young and to an extent they are, sadly, correct. Television is more convenient, more comfortable to watch, every bit as amusing, and even free (for children, at least). But it's not the same. TV is cool. Movies are hot.

Poor kids. Television may be a communication miracle, but it's a lonely way to be entertained. Without the Big Screen there is no involvement, no intimacy. Without an audience there is no community, no sharing. Watching a

first-rate film on television is less rewarding, less moving, less an experience than watching a third-rate film in a cinema. Ask any child. It's almost the difference between observing and participating. Can anyone be really moved by a program on television? Really spellbound? Really tickled? Really touched?

Not long ago I went to see one of the great 'sleepers' of all time, *The Ballad of Cable Hogue*, by Sam Peckinpah. It was a rainy Sunday afternoon in downtown Oakland, California, and the audience was roughly two-thirds children and one-third servicemen. The film worked. The audience applauded five times during the film, and when it was over there was applause again. That's what happens at film festivals, too, but you can't trust reactions at film festivals like you can trust reactions in downtown Oakland.

Children love the movies because movies reach them. We love Charlie Chaplin and Buster Keaton because they touch the child in us. Children love Chaplin and Keaton because they shake the whole body and spirit of the child. We appreciate Chaplin and Keaton because they can make us laugh. Children aren't burdened by appreciation. They just laugh.

Those cinemas that do care about young audiences are usually rewarded with enthusiastic crowds. Proof of this can be seen in Great Britain, where the Children's Film Foundation provides weekly Saturday matinee programs for

cinemas all over the country. These special programs are so successful that the proceeds enable the foundation to produce a half dozen new feature films every year. These are films for children, but made with considerable integrity and imagination. Here in Greece, the situation is grim. Only one out of twenty films in commercial cinemas these days might be suitable for children, and if television is on the whole a cool medium, then Greek television is somewhere between freezing and absolute zero.

One light in the darkness, however, is provided by an unlikely source. For the fifth year in a row, the Greek office of the Pirelli Tire Company is sponsoring a weekly program of films for the children of Athens, Thessaloniki and Patras. Here in Athens, the 'Pirelli Film Club' meets at the Studio Cinema (Platia Amerikis) every Sunday morning at 10:00, and admission is free. (Thessaloniki shows are at the Ifigenia Cinema. Phone 229-355 for schedules.) Programs usually consist of a feature and one or two short subjects or cartoons, although some programs are

made up of several shorts or animated films.

The best thing about the Pirelli festival is that the films are selected with a great deal of care by a man who knows and loves films. Pirelli's public relations director, George Vlanzakis, became a film addict at an early age — spending hours in the dark movie houses of Hania, Crete, where he grew up. While at university in Athens, Vlanzakis made an extracurricular effort to see every new film, and as many old films as possible at the Athens Cinematheque.

Since establishing the Pirelli Film Club in 1972, Vlanzakis has gone to great pains to find the best films possible, never settling for run-of-the-mill 'kids stuff' which might have been expected in such a situation. Chaplin has been a favourite with Pirelli's young audiences, as have Buster Keaton, Laurel and Hardy, Jacques Tati, and Pierre Etaix. Cartoons are well received, and along with Bugs Bunny, Mickey Mouse, and Tom and Jerry, Pirelli programs often include more sophisticated, animated shorts from Eastern Europe. In fact, the programs

are exceptionally varied, and exceptionally international.

January was 'American month' at the film club, featuring Laurel and Hardy, Chaplin (*Modern Times*), Tom Sawyer, and *The Thief of Bagdad*. February is 'Russian month' with four programs ranging from feature-length fantasies, to animal documentaries, to animated puppet films. (Buster Keaton and Laurel & Hardy will be back in March; watch for monthly schedules in the listings section of *The Athenian*.)

Aside from the occasional commercial release, the Pirelli Film Club is about all there is for children in Athens. Hopefully, the Pirelli Sunday specials will soon have competition from the Embassy Cinema, in Kolonaki, where the Athens Cinematheque is planning a series of films for children, in cooperation with the Ministry of Education. Feature films not previously shown in Greece are being selected and subtitled. *The Athenian* will publish further details as soon as they are available.

—GERALD HERMAN

Next month: *Children in the Movies*

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## MUSICAL ECHOES

THOUGH not one of the European capitals which enjoys a long-standing tradition of Christmas musical festivities, Athens does, nonetheless, benefit in no small way from the special role which this, the greatest feast in the Western Christian calendar, plays in the lives of the non-Greek community. All of the cultural branches of the various Western European and American embassies sponsored concerts which, though not all directly related to Christmas, added to the festive atmosphere which prevailed in December. In addition to their usual evenings of traditional carols sung by the Athens Choral Group, the British Council offered an excellent concert of chamber music by Mozart, Britten and Brahms given by the 'Music Group of London', the resident chamber ensemble at the Royal College of Music. The Goethe Institut brought us a return engagement of the Cologne Vocal Ensemble as part of the Festival of Contemporary Music. This group must surely rank with the very finest modern groups of chamber singers, whose exciting interpretations of Stockhausen and other twentieth-century, experimental virtuosi are unique in their ability to make such music palatable, even rewarding, to audiences not attuned to contemporary sounds.

The Hellenic American Union, in association with La Verne College and the Hellenic International School, sponsored an evening of Advent and Christmas music (which had been performed earlier on December 6th at Saint Paul's Anglican Church) featuring the Athens Choral Group, under the direction of Maestro Diamantis Diamantopoulos of the Athens State Orchestra, assisted by a chamber orchestra of strings and oboes. The Bach cantatas — the fourth section of the Christmas Oratorio ('Fall mit Danken, Fallt mit Loben') and Cantata 108 ('Du Hirte Israel, Höre') — were performed with chorus and soloists, along with eighteenth-century American Christmas carols by William Billings, and the four Christmas motets of François Poulenc (1899-1963), which, in my opinion, are among the finest choral works of this century. One of those rare contemporary composers who enjoyed a reputation deserving of

his talents in his own lifetime, Poulenc has, in these four Latin-text motets, embodied the spirit of the traditional French *Nöels* in a musical framework which contains a wide variety of contemporary idiom, with echoes of Satie, Ravel, and even Edith Piaf.

The coming months are already filled with a schedule abounding in interesting musical events which more than compensate for the paucity of years

past. With any luck at all, we are on the verge of witnessing an era in which Athens will become a very exciting centre of musical activity, if not rivaling Vienna, Berlin, Amsterdam and London, one which will nevertheless make it a lot easier to resist the temptation of leaving town to satisfy the longing for good music.

—ROBERT BRENTON BETTS

## Pure Enjoyment

Tucked between the Christmas carols at the British Council in late December was an evening of Noel Coward, always a perfect choice for a few hours' entertainment. Anecdotes abound around Coward, either of the withering tongue of the Master himself or about him. (To a journalist asking cooly what one should say to a star, he replied, 'Twinkle, twinkle'. Winston Churchill and F.D.R. could not agree whether the noon-day gun was fired at the end of the first or second stanza of 'Mad Dogs and Englishmen'. Roosevelt it turned out was right. When so informed by Coward, Churchill growled, 'England can take it'.)

The extracts and anecdotes ably selected and narrated by Philip Sherwood smoothly linked the songs themselves. Of course we heard 'Mad Dogs and Englishmen', 'Don't Put your Daughter on the Stage Mrs. Worthington', 'Some Day I'll Find You', from *Private Lives* and many more. Peter O'Leary and Mary Harborne were able exponents of the varied songs; O'Leary was particularly good in the impossibly syncopated 'Dance Little Lady' and Mary Harborne, looking and sounding every inch a 1930s star in the mould of Gertie Lawrence, was capable of superb melodic singing and showed a genius for comedy of which she herself may well be unaware. Francis James Brown's arrangements of the Coward music were deft and fluent and his piano accompaniment provided the solid core around which the evening was woven.

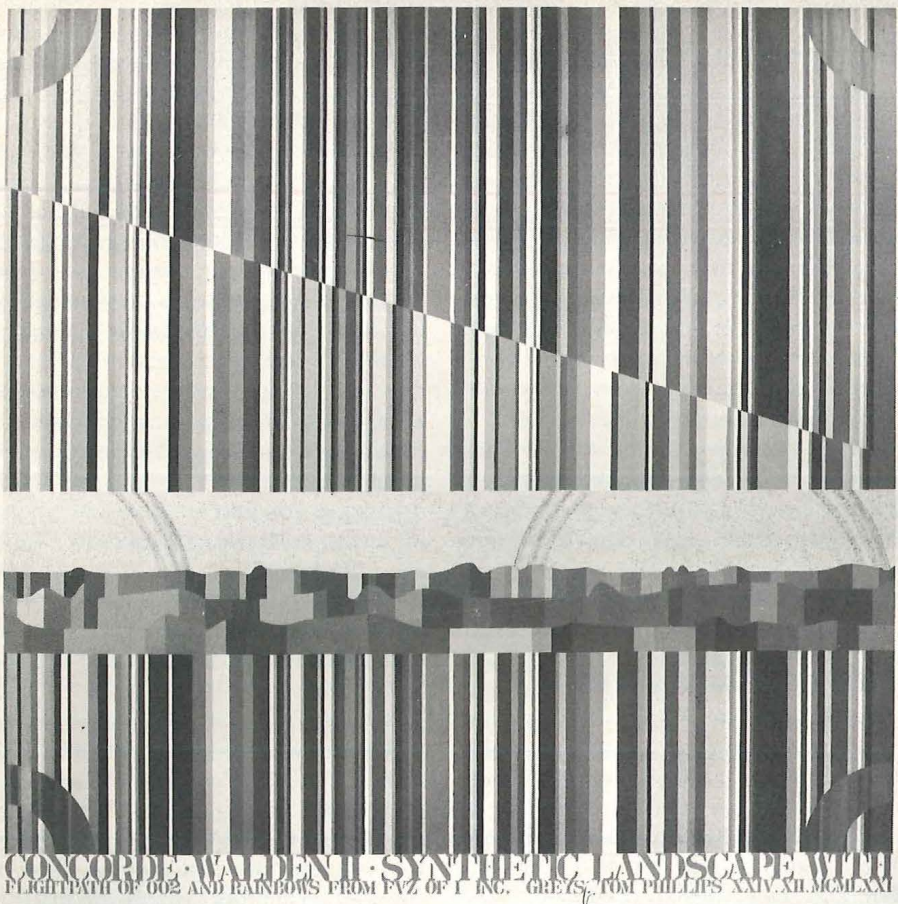
The British Council, inundated with requests for a repeat of this show, is considering another evening this month. In recent years it has become more and more the policy of this cultural organization to import groups from Britain. It seems a pity that more shows are not allowed to generate here considering the high standard of British actors and writers living in Athens.

—ANTOINETTE MOSES

Photograph by Janet Friar



Two performers from an evening of Noel Coward: Mary Harborne and Francis James Brown.



Tom Phillips, *Concorde 1971 (Walden II)*.

## art

### British Art at the National Gallery

LAST year's 'Arte Inglese Oggi' in Milan was undoubtedly the largest exhibition of British art ever held. It included the work of more than sixty artists. The current show at the National Gallery (Pinakothiki) which opened on December 13 and will continue through mid-February, represents only a small section of that earlier exhibition. The eight artists represented here were selected because their approach to art is based on analytic objectivity. Their purpose is to experiment, probe and experience, not merely to create. The works on display at the National are not intended to be representative of contemporary British art which, since the 1960s has blossomed and entered one of its most prolific, diverse and creative periods.

This development in British art is the close contact — hitherto unknown — between the British and American and continental art scenes. As leading artists the world over abandoned old conventions and severed their ties with the traditional art practices, they turned to radically new ideas and sought radically

new paths. Easel painting, and sculpture as moulded, welded or chiselled objects set on pedestals, were largely rejected. The concept of art as primarily aesthetic objects was questioned as was the role of the artist as the creator of beautiful objects. A whole new range of materials derived from synthetics, photography, computers and so forth, emerged, and the new landscape media of the urban agglomeration was taken up, one which recognized the impact of consumerism and advertising. With these new tools at their disposal, artists probed and experimented with new ideas and concepts, thus opening almost limitless spaces in which everything became conceivable. The acceptance of unconventional means of expression culminated in the simultaneous emergence of many and varied trends in art — Abstract and Pop, Concept and Realistic, Constructive and Op.

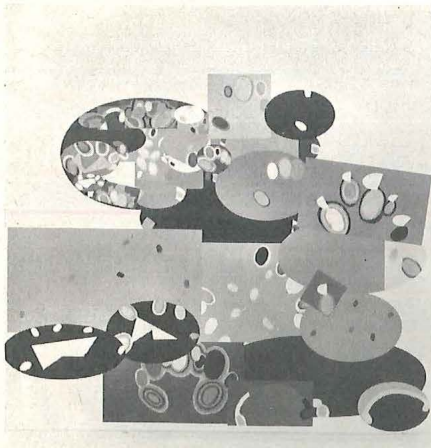
One of the most consistent and resourceful adherents of Op art in England has been Bridget Riley. Although precise and disciplined, her work is not determined by scientific or

mathematical methods: she says she has never studied optics but works intuitively and empirically. Riley began working in black and white and moved to colour, revealing herself as a highly original artist in this field. The works at this exhibition have a single common factor: they are all based on the manipulation of the three primary colours — red, blue and green. Their use of methodically calculated, bands of colour are juxtaposed in varying sequences to stimulate the optic nerve 'to see' variations in colour not painted in by the artist. This device is referred to as the 'optic mix'. In *Study — Red, Blue and Green*, she has produced a wide range of beautiful effects — the waves of colour stimulating visual illusions although the patterns are themselves static. In *Study for Punjab*, by contrast, she had frankly controlled the optic effects and so retains the purity of the three colours.

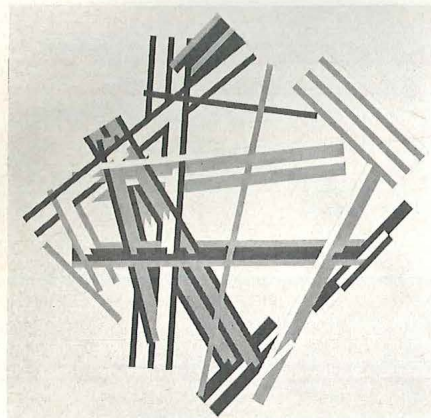
The actual physical act involved in the process of painting has long preoccupied Bernard Cohen. He is concerned with making the spectator conscious not only of a panel's total surface but of each successive layer of paint. 'It is the face of the face of the face that has long preoccupied me,' he has said, and it is this that has made him highly sensitive to formal practices and customs, and to ritualized behaviour in society. A highly personal style is discernable in his primitive, playful and happy abstracts. Colour and shape are interdependent because colour is a presence seen, but it is held within the bounds of the shape. Delightful and gaily-coloured clusters of ellipses, squares and rectangles, which appear haphazardly tossed over the canvas surface, lying one on top of the other, are the result of a long-term and



Mark Boyle, *Low Wall and Pavement Study — London Series 1967-75*



Bernard Cohen, *Untitled* 1975



Kenneth Martin, *Green and Red* 1973

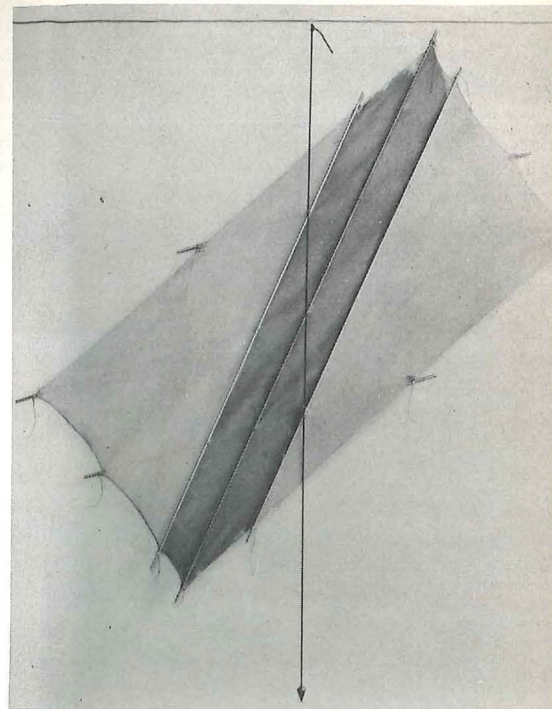
carefully thought out process. Cohen cannot predict the final appearance of his panels. He proceeds from the first stage to the final in slow progression, always fully conscious of each step, the act of painting, and his craftsmanship.

Of all the artists represented only Richard Smith identified with the Pop movement during its early beginnings, prompted not by the movement's interest in urban landscape but by its treatment of, and approach to form and colour. He adopted the simple and clear idiom and bold, unadulterated colours used in ads. Smith, recognized as a brilliant colourist, is able to produce tones ranging from the luxurious and deep to the lyrical and tender. As his work developed towards a more geometric idiom, he gradually came to perceive his canvas as membrane. The 'Kite' paintings which he has been constructing since 1972 are made of cloth stretched over and supported by visible rods which function as stays and are easily dismantled. Shape, colour and composition are balanced with superb delicacy; colour and form an inseparable unit. The surface of the *Kite* at the National is flushed with light brush strokes giving the work a distinctive painterly quality. The undulating play across the loose surface adds to the suggestion of weightlessness. In contrast, *Sling* 1973 has a rich textural

surface tautly stretched over the rods giving it a solid appearance.

The most striking element in Tom Phillips's painting is the firm balance and structured form and rhythm. It is known that his attitude to art has been influenced by his profound knowledge of music — an art form that exists only when performed. It is not surprising, therefore, that his works are characterized by a sense of narrative which unfolds across the canvas, or a series of canvas in rhythmic sequence suggesting a progression of time. This is distinctly expressed in *Diary* which consists of several consecutive paintings following each other in close succession. Phillips's style appears traditional. His approach is essentially intellectual, and the laboured analysis of composition and proportion is evident. Images are never directly representational since he is concerned with reprocessing processed images. By far his most spectacular work in this show is *Concorde (Walden II)* which can be read and understood since words as clues are included and the images are familiar from continual exposure to the mass media. The sharp diagonal split in the vertical bands of colour cannot be read as anything else but the line of flight at take off of the Concorde supersonic jet.

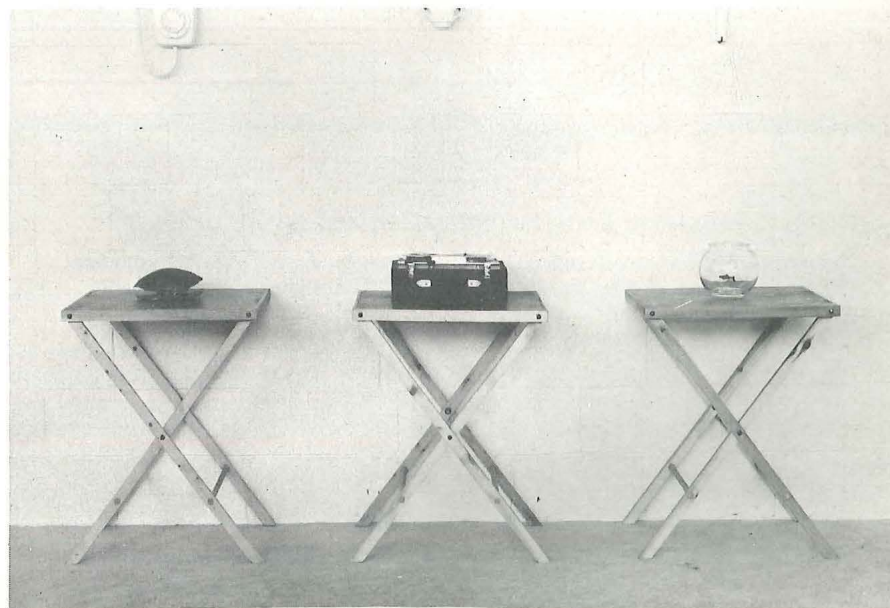
Kenneth Martin, a confirmed constructivist, used to produce three - and sometimes four-dimensional works, but at the exhibition displays a new field of activity confined to painting and drawing as seen in the *Chance and Order* and *Metamorphosis* series. All of Martin's work is based on a programmed series of ordered rhythms which evolve in a progressive sequence to reveal the full range of variations possible. Martin is concerned with



Richard Smith, *Grey Path* 1973

movement and the change which is produced when a pre-set, logically worked-out system is methodically followed, step by step. In the *Chance and Order* series Martin has allowed for the element of chance to play a role in producing these endless permutations, always evolving within a system of self-imposed rules.

Keith Milow, like most new-constructivists, also works in a series but he is intent on arriving at only minute variations and permutations, creating aesthetically beautiful and sensitive works bordering on 'minimalism'. *Msic-rreoern* — the title is an anagram of the words 'mirror' and 'screen' — exploits the basic affinity of these objects which, however, function differently. He suggests a wide diversion of reflection,



Carl Plackman, *Your Voice Must Be Heard/Herd (Archaeology of Love)* 1975

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super-impositions and screening through specific arrangements of these rectangles and varying but similar grid depictions on their highly textural surfaces. *Split Definition*, from the series of that name, consists of two complementary rectangles placed one on top of the other at right angles to the wall in such a way that if they were to come together face to face they would form a complete and unbroken surface. By progressing from the tangible, physical reality to its completion in abstraction, Milow demonstrates that the abstract idea is rooted in reality.

Mark Boyle emerges as one of the most inventive, ingenious and interesting artists in the field of experimental art today, totally rejecting traditional aesthetic values. His objective is to include everything and to experiment with all media in the belief that creative activity is not about creating but about recording and experimenting. Yet his fragmented statements, the boldest and most dynamic works at the exhibition, burst with an aesthetic beauty which is robust and vigorous, as seen for instance in *Low Wall and Pavement* in the London series, a fibreglass relief. Randomly chosen sites executed with meticulous accuracy appear as abstract studies complete in themselves. Yet they are startlingly realistic—more real than real—with an imposing and magical fascination.

Carl Plackman, the only sculptor represented, uses objects derived from our daily life and value system which initially appear neutral but in fact are charged with metaphoric meanings. The crucial grouping of symbolic objects transforms the spatial area around them, creating intense situations as each object plays out the dramatic role assigned to it: a telephone, a tape-recorder, a phallic symbol, a cup—implying offering and receiving but also seen as a chalice (carrying the religious implication of communion), or as a receptacle which relates it directly to an empty tortoise shell and a goldfish bowl. When pulled into a single composition (*Your Voice Should Be Heard/Herd*) they become a highly charged statement about communication at all levels, the tortoise shell and the goldfish bowl implying isolation. Plackman is revealed as a most creative sculptor in this skilfully contrived selection of objects.

Despite its limited size, the exhibition at the National Gallery is interesting and stimulating and provides a view of a small but vital part of what is currently happening in British art.

—CATHERINE CAFOPOULOS



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## CORRIDOR AND STAIRS

Translated by Nikos Germanacos with an Introduction by Desmond Egan. Curragh, Ireland. Goldsmith. 1976. 64 pages. \$4.00 paperback; \$7.00 hardcover.

In the general total of Yannis Ritsos's multiple works, the poems of average length are very few. To fulfil the dual aspect of his nature, he seems to need, on the one hand, the long discursive poem in which he may ramble almost to loquacious length, to ruminate, to simplify, to merge past and present, to digress, to indulge in mood and musical movement. But on the other hand, he needs equally the condensed, almost epigrammatical poem that is sharp, cryptic, concrete, symbolic, almost surrealistic. Extremes meet; we know that in physics water brought to extreme cold or hot turns into solid ice or gaseous steam; so in psychology emotions stretched to tension suddenly turn into their opposites: love turns into hate, patriotism into treason, virtue into sin. Such metamorphoses in a poet is the mark of an essentially dramatic character.

Ritsos himself has written about his urge since early childhood in Laconia to write laconic poems, recognizing that this is no simple play on words but a temperamental necessity. This need began to take concrete form in 1938-41 with a series of short poems entitled *Notes on the Margins of Time*, later continued in 1946-7 with a group entitled *Parentheses*, then in 1950-60 with a long series entitled *Exercises*, until they were crystallized in their final form and given the general title of *Testimonies A* (1963), *Testimonies B* (1966), and *Testimonies C* (1966-7). For his translations in *Selected Poems*, Nikos Stangos has chosen only one example of a long poem, *The Dead House* (1959). The rest of the volume is devoted to selections from brief poems, beginning with the three *Testimonies* and ending with *Muffled* (1972), including selections from *Corridor and Stairs* (1970) from which Nikos Germanacos has exclusively made his own small selection. Because Ritsos began publishing books of poetry in 1935, it is evident that the *Selected Poems* cover only the last third of a long career, and that one long poem does not suffice to represent him in that genre, of which *Romiosini*, *Epitaphios*, and *The Moon-*

*light Sonata* are the best known, and *Helen*, *Orestes*, or *Philoctetes* more recent examples. *The Dead House* is, nevertheless, extremely interesting because it is so obviously based on tragic elements in Ritsos's own family and ancestral home. It is aptly summarized by Peter Bien as 'this Pirandellesque melange of eras, [wherein] the narrator

Photograph by Kimon Friar



Yannis Ritsos. The poet has been nominated for the Nobel Prize seven times.

is both an aged Electra reciting the horrendous events of her father's return to Mycenae, and an aged recluse of modern times recalling the piano and silverware of her once-elegant home, as well as the return of soldiers from some twentieth-century war, their undershirts full of lice.' In his superb Introduction, Bien covers all periods of Ritsos's development, presenting him throughout as less than a story teller or dramatist and more as a painter in words with 'the voraciousness of an eye preying continually on life's colours and forms'. Stangos's translations are good, if occasionally inaccurate, but Germanacos has proved himself to be one of Ritsos's best translators. *Corridor and Stairs* is of particular interest because the poems were written during the Junta years and all of them deal, either specifically or indirectly, with the tragedies and traumas of that period.

Unfortunately, his book is badly printed, even though it contains two illustrations by Ritsos himself. The Greek text, for some inexplicable reason, is published below the English translation and not facing it, as would have been more convenient for the reader. Desmond Egan's impressionistic Introduction cannot compare with Bien's scholarly and accurate presentation.

Basically, all of Ritsos's short poems are, to some degree, testimonies and witnesses, as he himself has noted, to fleeting moments of life to which he may respond with lightning speed (he sometimes writes two or three a day) by pinning them down under his microscope to examine them minutely and thus magnify them into life's awareness, a seizure and arrest of life's unceasing and rapid flux. They are also a reaction against the dangers of rhetoric and diffusion which always lurk in ambush behind the writing of a long poem. They are therefore compact and concrete, lacking abstraction, crammed with objects and things. Even persons are seen objectively, unemotionally, with an almost cruel detachment, as though they were themselves also objects, and their emotions and reactions little different from the movements of wind or waves. Human beings are seen at a dramatist's distance, almost impersonally, unrhethorically, disinterestedly; yet beneath this detachment the arteries bleed, the heart is lacerated, the mind is torn, the body bruised.

These 'objects' play dual and paradoxical roles. On the one hand, they are simple, tangible, irrational concretions, things in themselves as they really are, although human beings can be doubtful of their origins and their destination; and yet, they are the small and innocent accumulators of all human emotion and thought which lave them daily and make them unwilling though innocent pawns in a drama which really does not concern them. They are called upon, Ritsos writes, 'to play the role of "nothing is happening"', when indeed everything is happening'. Nevertheless, as 'unparticipating mediators', they, their manipulators, and the poet himself are once again plunged into a worse isolation where no communication is possible. Within them resides the indefinite, the inexplicable, the irresponsible elements of life. They remain incomprehensible, they contain 'the enchantment of ambiguity', they raise questions to which there may be no answers.

This situation, in human terms, would be tragic if the poet could not play

with these objects — things and persons both — at times comically, at times ironically, at times compassionately, but always creatively and dramatically, in terms of disguise and metamorphosis. The unavoidably tragic becomes at times caricature, at times paradox, at times absurdity. What finally matters, what finally emerges, what finally is 'real' or 'true' is the created poem itself, the redemption of art. That the 'poem' almost instantly becomes another innocent 'object', another pebble on the endless shores of time, subject to the whims of whoever picks it up to place beneath the microscope of his own interpretive eyes, simply defines the ultimate isolation of all phenomena, the basic tragedy known to every clown or charlatan or poet.

In discussing with me the specific role which common objects play throughout his poetry, particularly in the short poems, Ritsos once mentioned 'string', in particular in a book of short poems not yet published, *Scripture of the Blind*. There we may read of the red piece of string with which a woman binds her hair; of the piece of string a deaf-mute carries in his pocket and with which he ties a bird's foot; of wet strings from children's kites hanging from trees where they have been snagged; of the well-waxed strings used by peasant women to sew pieces of cloth or matting over baskets containing morsels of food and personal items to send off, perhaps, to a son in the army; of the string with which the tops of nylon clothing bags are tied, hanging in the closet. There is even the invisible 'string of night' over which two drunks stumble. Such common, everyday, humble items are steeped in the storehouse of subconscious memory with those fresh, indelible impressions we all receive in childhood when we encounter them for the first time in various situations and from which they take on new auras of association, disguise, metamorphosis, and ultimately accumulate a myth of their own, shifting, changing, and evoking within us unfathomable accretions. Even words are such objects, lifted out of their abstract definitions in dictionaries to merge in colour and contradictions when associated with thousands of emotional reactions apprehended in a thousand different situations. Each object has not only one facet but a million, each revealed according to where it finds itself or has been placed in space and time, and with what or whom.

Although it does not lose its identity with any other creature or thing, it changes colour or aspect by proximity alone, like an octopus, or like the many

## FOUR POEMS BY YANNIS RITSOS

### DEATH AT CARLOVASI

The dead man and the icon were in the inner room. The woman stood over him. Both with crossed arms. She didn't recognize him. She uncrossed her arms. The other woman, in the kitchen, was cleaning the string beans. The sound of boiling water in the pot poured into the dead man's room. The elder son came in. He looked around. He slowly pulled off his cap. The first woman, as noiselessly as she could, gathered the egg shells from the table and put them in her pocket.

### AWAITING HIS EXECUTION

There, stood against the wall, his eye uncovered, as twelve guns aimed at him, he calmly feels that he is young and handsome, that he deserves to be clean shaven, that the pale pink distant horizon becomes him — and, yes, that his genitals retain their proper weight, somewhat sad in their warmth — that's where the eunuchs look, that's where they aim; — has he already become the statue of himself? Himself looking at it, in the square above — looking at it standing upright himself behind the shoulders of the crowd, behind the hurrying gluttonous tourist women, behind the three made-up old women wearing black hair.

—Translated by Nikos Stou

### NORMAL OCCURENCE

Now and then he assures himself he hasn't seen, doesn't know; he preserves the naturalness of his chin, his lips, eyes; he knots his tie tastefully before the mirror, puts the keys in his pocket, goes out, walks along — doesn't look back at all; he greets the passers-by. Yet he knows with a terrible certainty that behind the door, in the house, in the mirror, he has left behind, locked up, the same handsome, dark prisoner, and that, on his return, he will find his slippers somewhere else, and the three fluffy towels will be wet, tossed over the back of the chair.

### THE MAIDEN\*

She had nothing left to resist with — an eighteen-year-old girl — just two thin hands, very thin hands, a black dress, the memory of a loaf very carefully shared out, and what we used to call 'my country' spoken secretly at night. When they threw her in the darkness, she had no voice to speak with. The other cells didn't hear her. Only the bird of Persephone brought her some pomegranate seeds in a handkerchief, and the children drew her in copybooks, under the lamp, a small Virgin on a chair at a local coffee-house with many fish and birds at her shoulders and knees.

—Translated by Nikos Germanacos

\*The poem refers to a student arrested, tortured and courtmartialed in 1969. In many icons, some by folk artists, the Holy Mother is pictured with fish and birds at her shoulders and knees, symbols of fertility and abundance.

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creatures in nature — plant, animal, mineral or human — which camouflage themselves or adapt to their environment in order to survive.

This constant transformation of the simplest object in Ritsos's poems imbues them with an aura of mystery inseparable from the mystery of existence itself. They are picked up by human beings, seen, touched, smelled, felt, used, at times abstracted, at times given a symbolic significance foreign to their nature, at times discarded, at times treasured; but beneath the divisionary multiplicity forced upon them by humans, they always bear the gravity of their own undivided integrity. Presented in simple sentence structures in these poems, where in the object is given an undivided attention of utmost clarity, they are, nonetheless, not related to one another by any surface logic of continuity or plot but are juxtaposed one against the other so abruptly, so unexpectedly, so surprisingly that the reader is forced to wonder in what way they are related to one another and what the drama is which they are playing. They possess both the precision and yet the blurred and symbolical suggestivity of objects seen in dreams. We sense they are wearing the masks which their role in any one particular circumstance imparts to them, or the make up which we ourselves have chosen to cover them, and this blurs and confuses their relationship and their interreaction with one another. Yet beneath their disguises we feel that their 'real' identities are engaged in an interlocked and relentless battle of life and death. They are the contorted images of nightmare, *our* nightmare. The masks they wear at times are comic (in the sense of a Divine Comedy), at times ironic, at times highly fantastic, but the roles they play are at all times tragic and existentialist. They are the Pagliacci of phenomena.

There are two worlds: that of objects outside the human consciousness (including the human body), and the persons who manipulate these objects and are manipulated by them unknowingly. The objects, by their innate gravity, their weight, their integrity, their unique shapes, passively strive to retain their identity, to resist transformation in the hands and minds of mortals, and this is a major part of the drama inherent in these poems. Each object retains its particular form and colour, but like a piece of glass or enamel in a mosaic, it becomes part of a larger pattern of which it has no comprehension, since it is not blended into the other separate objects in

merging tones, as in painting, but is isolated from all the other individual objects, each an island with its own rigid outline.

English syntax most often refers to a person or thing and thus generalizes, but Greek syntax most often refers to *the* person or thing, and thus isolates and particularizes. Although this is often transferable in translation, in Ritsos the specification is so strong that persons and things insist on their particularity, upon being given an identity apart from others. For this reason in these poems the reader will find *the* woman, *the* table, *the* water glass and not simply a woman, table or water glass. They are the individual and islanded dots of a Braille system which must be read by the groping fingers of all the senses to make out the holy writ of a composition known only by an author himself unknown. And as all dramatists know, and Ritsos is essentially a dramatist, the normality of life can only be invoked by depicting the frustrating and frustrated actions of abnormality.

Normality, like love, justice, kindness, compassion, truth, are paradisiacal and non-existent states which can only be ideally imagined through dark veils of an everchanging reality. Thus, in these poems, by an expert and dazzling manipulation of all the means available to a highly skilled puppeteer, Ritsos pulls the strings of his creatures, animate and inanimate both, so that in meeting with one another, in clashing, in dialogue, in simply passing each other in the street or ignoring one another in a room, they set up within the reader reverberation after reverberation of the essential mystery and miracle which is our and their existences. They carry the burden of the unbearable inexplicability not only of human but of total existence. In their dream-like trance, in their abrupt and unexpected juxtapositions to one another, they seem to be surrealist in origin, but are so only in impact. Beneath their seemingly illogical disconnections the reader-interpreter senses that a logic of the imagination is at play, that beneath the absurdity of their individual existence and their deeds lies the luminous rationale of their creator — luminous because Ritsos, like Kazantzakis, has accepted the ultimate absurdity of life but has pushed far beyond it in gratitude for life's teeming multiplicity in order to embrace all phenomena in a fierce, almost savage love and affirmation. He would agree with Kazantzakis's Odysseus that 'Death is the salt that gives to life its tasty sting.'

—KIMON FRIAR

## APHRODISIACS

THE LORE surrounding aphrodisiacs vibrates with excitement associated with Aphrodite, goddess of love and beauty. Obviously she inspired the concept of aphrodisiacs and provided them with a name. Wherever the word is used, therefore, the meaning is sensual and erotic, replete with magic, real or imaginary, and frequently with elaborate rituals and preparation. In Greek, unfortunately, *aphrodisiaka*, convey the least desirable aspects of sensual pleasures, related to venereal disease. In this article, the more hedonic usages, implying foods and beverages used to increase sexual desire, are explored.

Ancient writers, including Homer, discoursed liberally on the subject. We read about Circe, the enchantress, giving the soothing potion, nepenthe, to Odysseus. Medea brewed extracts from roots; hence, the early links between roots, sorcery and aphrodisiacs. Mandrake, a soporific root, has been considered the most potent, and the aromatic ginseng root, still in use, is adored by orientals.

For vigour, Heracles ate boiled beef, generous portions of foot and snout from young pork, sprinkled with salt. Heracleides of Tarentum was lucid in his writings about the semen-producing qualities of bulbs, snails and eggs. Diphilus, during the third century B.C., agreed that bulbs arouse sexual desire. During the same century, Aristotle, beginning the long association between spices and aphrodisiacs, recorded oil of peppermint as a sexual stimulant. Galen, a few centuries later, listed saffron, camomile and white pepper among ingredients for love philtres of his time.

Naturally there were several deaths. Some were attributed to inadvertent hippomane (which will not be described here) poisoning from well-intended partners. Among these was the love potion mixed for the poet Lucretius by his wife. Nevertheless, aphrodisiac traffic flourished between east and west.

The *Kama Sutra*, written in A.D. 333, lists specific Hindu love recipes which incorporate milk, ram or goat testicles, licorice, sparrow's egg, sesame seed, honey, and fennel.

During the Middle Ages, the brewing continued in homes and

included musk, cockscomb, spices, sparrow's brain, bull and frog testicles, and cantharides (dried beetles), popular since ancient times. Garlic was always at the top of the list. One writer said that Italians and Jews used garlic 'instinctively'. He obviously had never heard about *skordalia* or he would have mentioned the Greeks first. Onions, too, ranked high.

Interest continued into the twentieth century. Recalling the ancient philtres of Thessalian women, Theodore Van de



Velde, Dutch gynecologist, considers them 'forerunners of modern organic therapy for sexual deficiency'. Animal glands and brains, he wrote, were excellent choices. Substantiating this theory, Dr. W. Josephus Robinson included in his list for the treatment of sexual impotence viscera, raw eggs, oysters, caviar, raw and fried meat and fish. Spices used to stimulate libido included saffron, ginger, pepper, cardamom, cinnamon, nutmeg, and ginger. Moderate use of beer, wine, and champagne was also recommended.

Some physicians, on the other hand, do not agree that foods are aphrodisiacs. It is the psychological effects, the creation of mood and atmosphere, that heighten desire, they state. Nevertheless, universally prized as aphrodisiacs, it seems, are foods high in phosphorus, usually protein foods, and spices. That the enthusiasts imbibed hormones, along with the magic and brews, was coincidental. Unlike enzymes, de-

stroyed by heat, hormones are not adversely affected by cooking.

In Greece, the practice of eating viscera continues. For example, tavernas in the Athenian area of Agios Yannis Kareas specialize in grilled animalles, the culinary term for testicles (*ameletita* in Greek). I have not yet sampled this speciality, although they are available at many meat markets and not infrequently appear among the wrapped meats at the larger supermarkets.

The curious and the experimentally inclined will be happy to know that these foods are rich in phosphorus: lamb (highest), beef and calf heart, liver, kidneys, lungs, brains, tongue, lean beef, pork, venison, cod, tuna, oysters, caviar, cheese, eggs, peanuts, pine nuts, chick peas, white and red dried beans, whole corn, wheat germ and other whole grains, chocolate, red peppers, garlic.

The following recipes will stimulate appetite, at least, and romance as well, if served by candlelight, or under a full moon.

### VEAL HEARTS

1 tablespoon oil  
5-6 small, white onions, left whole  
2 cloves garlic, chopped  
1 veal heart, cut across the centre  
2 tablespoons dry wine  
1 tablespoon spiced butter (see recipe below) or margarine  
Freshly ground pepper and salt

Heat the oil in a saucepan and sauté the onions over low heat. Cover and cook for twenty minutes until tender adding the garlic during the last five minutes. Meanwhile, slice the heart in half lengthwise and across in strips thinner than a small finger. Add to the onions together with the wine and spiced butter. Raise the heat and stir continually until the heart slices change colour but are not over-cooked. Season with pepper and salt. Serve warm. Serves two.

### SPICED BUTTER

250 grams unsalted butter or margarine  
1/2 onion, chopped  
2 cloves garlic, minced  
2 teaspoons ginger root, chopped (optional)  
3/4 teaspoon turmeric  
1 cardamom pod, crushed  
1 small stick cinnamon  
1 whole clove  
1/8 nutmeg, grated

Slowly heat the butter or margarine until melted. Stir in all the spices at once. Cook over very low heat for forty-five minutes. Strain through dampened cheesecloth (*tsantila*). Pour spiced butter into a jar. Store in the refrigerator. Use for seasoning soups, stews, and other dishes.

## SKORDALIA

8 cloves (1 head) garlic, peeled  
Pinch of salt  
2 small potatoes, cooked with jackets, peeled  
3 slices bread, crust removed, soaked in water and squeezed  
1/2 cup olive oil  
1/3 cup vinegar, preferably white

Using a wooden pestle, pound the garlic and salt in a *goudi* (mortar). Gradually add the potatoes and squeezed bread, pounding continually until the mixture is a thick paste. Pour in the olive oil by droplets. When half has been added, begin adding the vinegar, alternating with the oil. Transfer the mixture to an electric beater or blender, if you wish, beating until all the vinegar and oil have been added. The *skordalia* should be smooth and pungent in flavour. Pour into a bowl and refrigerate. Serve with fresh cauliflower, broccoli, celery and bread strips. Serves six.

## FELAFEL

2 tablespoons *pligouri* or wheat germ  
1/4 cup boiling water  
2 cups canned chick peas, drained  
1 egg, lightly beaten  
2 tablespoons bread crumbs or more if necessary  
Large pinches of thyme and marjoram  
Small pinches of white pepper and cayenne pepper  
Salad oil for frying

Place the *pligouri* in a bowl and pour over it the boiling water. Allow to stand one hour or until tender. Add more boiling water if necessary. If using wheat germ, add only enough boiling water to soften the kernels.

Meanwhile, mash the chick peas with a fork or masher. Add to the soaked wheat all the remaining ingredients except for the oil. The mixture should be thick and spicy. Form thirty to thirty-five small balls. In a frying pan, heat a shallow layer of oil. Slip the *felafel* into the oil. Turning the *felafel*, cook until golden chestnut on all sides. Serve hot. Serves four.

## EGG NOG

2 eggs, separated  
2 tablespoons raw or brown sugar  
Small pinch dry mustard (optional)  
Small dash Tabasco (optional)  
2 1/2 cups milk and 1/2 cup cream  
2 jiggers rum or bourbon  
1 teaspoon granulated sugar  
Grated nutmeg

Beat the yolks with raw sugar and pinches of mustard and Tabasco. Gradually add the milk and cream using more cream for a richer beverage. Add the rum or bourbon and mix. In another bowl, beat the egg whites until stiff, adding the sugar after peaks are formed. Fold into the egg nog (most will remain on the surface) and dust generously with nutmeg. Serve chilled. Serves four.

—VILMA LIACOURAS CHANTILES

# KOSMOS

## DECEMBER 1

In response to an MP's query as to the theft of forty-six icons from a Naooussa monastery, Minister of Culture Constantine Trypanis reports that repeated requests that the Church cooperate with the Archaeological Service in taking an inventory of its artistic treasures have produced little result and in many cases efforts have been impeded by church authorities who have shut their doors to the Ministry's archivists.

## DECEMBER 2

The trial of ten Greek 'citizens of Antigua' is postponed when the accused plead they are suffering from appendicitis. Four more are found guilty and sentenced to fifteen months prison for smuggling and holding false documents. Counterfeit passports from the Caribbean island, a member of the West Indian Associated States, have been circulating among Greeks wishing to enjoy tax-free benefits accorded foreigners living here.

The newly appointed Dean of the University of Athens, Nicholas Matsaniotis, declares during his maiden speech that the state interferes unconstitutionally in the affairs of the universities. He is warmly congratulated by the assembled dignitaries, but Minister of Education George Rallis leaves immediately afterwards without shaking hands.

## DECEMBER 3

A high wind registering ten on the Beaufort scale leads to a domestic crisis when a married woman, making an unscheduled call on her lover aboard a freighter anchored off shore, is unable to return to Piraeus. Neither her husband who fathomed what she was up to when he came across her embarkation pass, nor the harbour police, whom he had notified, are daunted, however, and set sail in defiance of the tempest. Boarding the vessel, they catch the wife and lover red-handed.

## DECEMBER 6

Church services marking the Feast of Saint Nicholas, the patron saint of fishermen and the Navy, are disrupted at the Patras Cathedral when the Mayor of Greece's third largest city, a major port, finds himself placed far behind the Governor of the province (Achaia), in a severe breach of protocol which the Mayor regards as a slight to the honour of the city. He marches out during the *doxologia* (high mass) accompanied by

the Municipal Band which was present to play in honour of the gathered officials.

## DECEMBER 7

Interruption on the widening of Patis-sion Avenue, one of the major arteries in the city, enters its fifth month. The small kiosk on the pavement between Kapodistria and Solomou whose permit has not expired and remains buried in bureaucratic red tape, continues doing a brisk business.

## DECEMBER 8

Over ten thousand fans converge on Ellinikon Airport to greet members of one of Athens' major soccer teams AEK (Athletic Union of Constantinople) upon its victorious return from Yugoslavia where it was defeated by Belgrade's Red Star Team. Despite its defeat, AEK on the basis of aggregate goals including double points for a goal scored away from home, had won a place in the next round for the European International Cup, in the process eliminating Moscow's Dynamo, England's Derby County and the Red Stars. They will next meet England's Queen's Park Rangers in March.

## DECEMBER 10

The bullet-ridden limousine of Eleftherios Venizelos, the late Prime Minister and Greece's most outstanding statesman who died in 1936, is transported from the Museum of Criminology to the Club of the Liberal Party at 2 Christou Lada Street. The assassination attempt against the leader of the Liberty Party, to which the present Centre Union Party is heir, took place in 1933 on the road to Kifissia when a car pursued Venizelos for three miles showering his vehicle with bullets. Venizelos miraculously escaped.

## DECEMBER 13

All take-offs and landings at Athens's Ellinikon Airport are postponed for ten minutes while the authorities try to corral a calf frolicking along the runway. It had escaped while disembarking from a flight from Montreal.

## DECEMBER 14

Evangelos Mallios, a former police officer convicted of torturing political prisoners during the Junta, is shot fifty metres from his home in Old Faliron and dies four hours later.

A thirteen-year-old boy stabs his grandmother in the ear after she scolds him for carrying cigarettes in his school bag.

## DECEMBER 16

Two hundred Junta followers led by Giorgos Giorgalas, the Deputy Minister of Information and unofficial propaganda chief during the Papadopoulos era, march through the streets of Athens shouting pro-Junta slogans following the funeral of Evangelos Mallios at which they had attacked journalists. Four journalists are hospitalized.

Students at a school of economics in Volos strike to protest the headmaster's regulation which forbids them to wear any red clothing or to raise their left hand in class.

## DECEMBER 20

A lawyer is accused by the Public Prosecutor of defrauding the State after he is found at the Mont Parnes Casino carrying eighty chips. The chips, each representing 500 drachmas, had a third nought added drachming them into 5000 drachmas. The Casino is owned by the National Tourist Organization and is off-limits to civil servants and bankers, on the theory that they may gamble away state or bank funds. It is not off-limits to lawyers.

## DECEMBER 22

Judge Voyadzis hands down a landmark court decision (12,408/1976) involving a tax on a minor real estate transfer. It is the first judicial decision ever written in *dimotiki*. Heretofore they were written in a highly formal legal version of *katharevousa*, the artificial 'purified' Greek slowly being placed in mothballs.

## DECEMBER 23

A fifty-foot Christmas tree arrives on the Swedish freighter *Vikingland*, in Iraklion, Crete, as a gift from the city of Goteborg. Gounar Andersen, president of the Greek-Swedish Union, is married to a Cretan.

## DECEMBER 27

The Association for the Protection of the Environment in Nikea, a suburb of Piraeus, is raided by the police who discover that the organization is a front for a gambling club. An argument among twenty gamblers playing at dice disturbs the environment as one of them begins shooting in the air, thus arousing the neighbourhood and the police.

Prime Minister Karamanlis returns to Athens from Rhodes where he has spent a Christmas holiday of relaxation and golf.

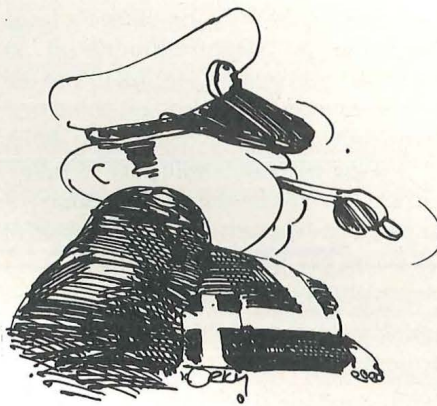
## DECEMBER 28

A retired government official, Michael Dimitrakopoulos, begins exhibiting five hundred items from his huge collection of matchboxes at the Attic Society on Gladstonos Street. He

has been collecting them for over twenty years from all parts of the world, and believes that the exchange of matchboxes paves the way to greater international understanding.

A huge source of fresh water has been discovered underground near Kalamos in Northern Attika. It is expected to supply fifty million cubic metres of water per year which will be used for the Greater Athens area in the near future.

George Daskalakis, President of the Greek Tourist Organization, lays a wreath at the foot of the statue of his great grandmother, Hariklia Daskalakis, the heroine of Crete. She preserved the flag of liberty which flew



over Arkadi Monastery in 1866 when the desperately besieged Greeks ignited the powder stores which killed 829 defendants, including three of her sons, and two thousand Turks.

## JANUARY 5

Greek and American cancer specialists begin a conference at Agios Savvas Hospital. Among those present are Louis Thomas of the American Cancer Society, Edward Beatty of the Sloan Kettering Memorial Hospital and George Kotsias, the eminent Greek-American doctor who discovered a drug used in combatting Parkinson's Disease and who is himself a cancer victim.

The earnings by which Greece offsets its imbalance of payments are often called invisible. This is not true of one lucrative source in the town of Rhodes. There the municipal government receives as its percentage 800,000 drachmas annually from a camel whom tourists mount to have their pictures taken.

## JANUARY 6

Epiphany is celebrated throughout the country with the blessing of the waters. In Piraeus, a dove, released early in the ceremony, returns to perch on the microphone through which

Archbishop Chrysostomos pronounces the benediction.

Two hunters in Thessaly shoot a wild boar weighing close to two hundred pounds.

## JANUARY 7

An unusual example of Greek and Turkish Cypriot solidarity is revealed as eleven tons of hashish are seized from the small cargo vessel *Gloria* while it is waiting to enter the Corinth Canal. The largest consignment ever found in Greece was being transported from Lebanon to Antwerp by a crew of three Greek and two Turkish Cypriots.

The Ministry of Finance announces that the Varoutas Brothers supermarket on the Kifissia Road is one of the stores selling untaxed foreign goods believed to be illegally circulating from the American P.X. stores.

## JANUARY 10

In a speech presented beside the Parthenon, Amadon-Mahter Mbow, Director General of UNESCO, launches an international appeal for the preservation of the Acropolis monuments. Moments after the address, a one-million drachma cheque is presented by the Athenian branch of American Express. UNESCO hopes to raise three quarters of the 560 million drachmas necessary for the restoration which will take from five to ten years.

Trained dogs to be imported from abroad will keep order in the city's stadiums during football games, the Government decides at a meeting held in the Ministry to the Presidency and attended by the General Secretary of Athletics. Serious scuffles among over-enthusiastic fans have broken out on recent Sundays.

## JANUARY 11

The Forestry Bureau in Larissa announces that thousands of birds have died in Central Thessaly lately, poisoned by insecticides widely used at this time of year. The bureau advised hunters not to shoot game in this area as live animals may also be affected.

## JANUARY 12

A first child is born to Stathis Panagoulis, the only survivor among the three brothers who were heroes of the resistance against the Junta. The boy will be named Alexandros, after his uncle whose death in an auto incident last May caused a political stir which has not yet subsided.

## JANUARY 15

Mazut, a cheap but highly polluting fuel widely used for heating, is banned as of today except in buildings equipped with special filters.

## GRAB BAG

If you don't know beans about cooking legumes, here are a few tips: Cooking time can be greatly reduced by briefly boiling dried beans (*xera fasolia*) or peas (*xera bizelia*) before soaking — even if you intend to soak them overnight. Cook them in the water in which they were soaked since it contains many valuable vitamins and minerals. Never add salt, other seasonings, or fat before the peas or beans are soft because they slow the softening process. Never add soda since it destroys vitamin B. When baking beans you can reduce the cooking time by two-thirds if you simmer them for two hours on top of the stove before placing them in the oven to brown. Chopped bacon is an excellent substitute for pork as flavouring.

If you are not familiar with baked beans, try this recipe for a delicious new taste. Place in a jar the following: salt, pepper, a little dry mustard, ½ teaspoon each of cinnamon and allspice, ¼ cup of sugar (brown sugar, if you have it), two tablespoons vinegar, and one tin of tomato paste with enough water (from the pot) to form a thin liquid. Shake in the jar and stir the mixture into the beans before placing them in the oven. Stir the beans, then press in a few bay leaves and criss-cross the top with slices of bacon. Bake until brown.

Famous vintners have an assortment of labels, some very elaborate and attractive, which they will send upon

request. Glued on to glasses and then varnished or sprayed with a clear liquid lacquer, the most ordinary inexpensive glass will look impressive. When sending for labels it is advisable to enclose three or four international money orders to pay the postage.

In emergencies, evaporated milk or nail polish can be used as a glue for labels, envelope flaps, or stamps.

If your bedspread needs a patch, round off the foot corners of the spread and you will have two triangular pieces for the job.

Water in which potatoes have been boiled is a very effective brass cleaner. Simply wash the items in the water. Rub them with a mixture of salt and vinegar to help them to keep their shine longer.

The easiest way to prepare large quantities of instant coffee is in an automatic percolator. Just fill it with the proper amount of coffee and water and leave out the coffee basket and stem. Any type of coffee will have a fuller, richer flavour if you add a pinch of sugar, a dash of salt and one teaspoonful of cocoa per pot.

Nail polish remover (*aseton*) will quickly remove adhesive tape stains from the skin.

Toilet tissue in bright colours with clever sayings (and some not quite so clever) may make the bathroom more interesting but it is hard on the plumbing. The dyes in the paper keep it from disintegrating which in turn plugs up the pipes!

For a delicious mid-winter dessert that is as fresh as a spring breeze, there is none better than an Orange Shortcake. For the bisquit dough, use your favourite shortcake recipe. To prepare the filling, peel fresh oranges, section them, peel the sections and cut into two or three pieces, and let them stand, for an hour before serving, with ½ cup of sugar. A dash of Curacao or Grand Marnier, and/or ½ cup of pineapple juice adds a special zing. Prepare a sauce the night before: mix two cups of orange juice with one cup of sugar. (A few tablespoons of lemon juice will heighten the orange flavour.) Pour this over the shortcake before serving. If you wish, the sauce may be thickened with corn starch, heated and served warm.

### HANDYMAN CORNER

Much of the clutter in a bathroom cabinet can be eliminated by hanging tubes of toothpaste, shaving cream, etc. on a special shelf. On the underside of the bottom shelf of the cabinet, bolt on a sheet of aluminum (because it doesn't rust), bending it slightly at a slight angle away from the shelf to allow space for the tubes' caps. Cut slots in the metal through which the tubes' caps can be slid, leaving the tube hanging. Simple and space saving!

Large shopping bags are sometimes hard to come by, especially here in Athens, so it is best to take care of the ones you have. Strips of cellotape pasted where the firm handles are fused together to the bag greatly lengthen a bag's life.

—DON SPAGGOS SEBASTIAN

## ATHENS SHOP HOURS

Some shops may actually be on straight hours in late February: 9-5:30 Monday through Friday, and 9-2:30 on Saturday.

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Dry Cleaners, Furniture, Hardware, Optical, Pharmacies*	8 am - 3 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm
Groceries, Fruits and Vegetables	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
Meat, Poultry	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5 - 8:30 pm	7:30 am - 2 pm 5 - 8:30 pm
Fish	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
Bakeries	7:30 am - 3:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 3:30 pm	7:30 am - 3:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Wines and Spirits	7 am - 4 pm	7 am to 10 pm	7 am - 4 pm	7 am - 4 pm	7 am to 10 pm	7 am to 10 pm
Barbers and Hairdressers	8 am - 2 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 2 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 5 pm
Florists Open Sun. 8 - 2:30	8 am to 9 pm	8 am to 9 pm	8 am - 2:30 pm	8 am to 9 pm	8 am to 9 pm	8 am to 9 pm

\* Pharmacies remain open 24 hours a day according to a rotating schedule. The names and addresses are posted on the door or window of pharmacies which are closed.



# television

The following is a guide to some programs that may be of special interest to the foreign community. Programs are followed by an asterisk (\*). News broadcasts are not listed since they are presented at fixed times: on ERT at 2:30, 7, 9 and midnight; on YENED at 2, 6, 9:30 and midnight. Both networks begin broadcasting in early afternoon, go off the air during the siesta hours, and resume in late afternoon. ERT is on the air continuously from 1:30 to midnight on Sundays, YENED on both Saturdays and Sundays.

## SUNDAY

**ERT** 2:15 Songs and dances\* ... 3:00 Crime and Mystery Stories\* ... 3:45 Film\* ... 5:00 Children's program\* ... 6:00 Disneyland ... 8:00 The Big Adventure with Jenny Karezi\* ... 9:30 Sports\* ... 10:00 Foreign film (usually in English).  
**YENED** 1:30 Folk Songs and Dances\* ... 2:15 Classical music ... 4:30 Documentary (dubbed)\* ... 5:00 Children's program\* ... 6:30 Children's program\* ... 7:30 Music for the Young by the Young\* ... 8:30 The Saint with Roger Moore... 10:00 Musical Show\* ... 11:00 The Man and The City with Anthony Quinn.

## MONDAY

**ERT** 6:05 Bolek and Lolek (cartoons from Poland) ... 6:15 Lassie... 7:35 Music program\* ... 8:05 Smith and Jones with Pete Duel and James Drury (western) ... 9:30 Theatre\*.  
**YENED** 1:30 The Baron (novelist John Creasey's jet set character played by Steve Forrest) ... 6:15 Our National Stage (discussion)\* ... 7:00 Program on Cyprus\* ... 7:15 The Little House on the Prajrie (dubbed)\* ... 10:00 Foreign film (usually in English).

## TUESDAY

**ERT** 6:05 Bugs Bunny ... 6:30 Children's circus program\* ... 7:15 Sports\* ... 7:30 Doctor at Large (British comedy series starring Barry Evans)... 10:30 Musical Evening\* ... 11:30 Strange Stories (Polish adaptation of stories by famous authors).  
**YENED** 6:15 Tourist Greece (news from EOT)\* ... 6:30 Documentary... 7:00 Emergency!

(American hospital drama) ... 8:00 Documentary (dubbed)\* ... 10:15 Foreign film.

## WEDNESDAY

**ERT** 6:05 Woody Woodpecker or Puppet Theatre\* ... 6:30 Lost Island (British-Australian children's series) ... 7:15 Program on Cyprus\* ... 7:30 Sports\* ... 9:30 Foreign film.  
**YENED** 1:30 Cannon (American detective series) ... 7:00 Documentary (dubbed)\* ... 10:00 Music program\* ... 10:30 Foreign film (usually in English).

## THURSDAY

**ERT** 6:05 Fairy Tales\* ... 6:30 Isabel's Magic World (French children's program) ... 7:15 Inner Space (underwater excavation program)\* ... 9:30 Freddy Germanos interviews known and unknown personalities\* ... 10:30 The World of Mr. Rossi (Italian cartoons) ... 10:40 Film\*.  
**YENED** 1:30 High Chaparral (adventure on an Arizona ranch) ... 5:45 Children's educational program\* ... 7:00 Chambre à Louer (French serial) ... 7:45 Combat with Vick Morrow and Rick Jason speaking Greek (dubbed)\* ... 10:00 Theatre\* ... 11:00 Rich Man, Poor Man (dramatization of Irwin Shaw's novel).

## FRIDAY

**ERT** 6:05 Children's program\* ... 6:30 Submarine Stingray (children's science fiction series) ... 7:15 Anna and the King of Siam with Yul Brynner... 9:30 Ilias Venezis's *Galini* dramatized for television\* ... 10:30 Topical chat show\* ... 11:00 New Scotland Yard.  
**YENED** 1:30 The Rookies (life among the police cadets) ... 7:00 The Shadow of the Tower (BBC historical series set in the time of Henry VII of England) ... 10:15 Immortal Love Stories\* ... 11:30 Kojak with Telly Savalas.

## SATURDAY

**ERT** 3:30 British soccer (dubbed)\* ... 4:15 Sports\* ... 4:45 Swiss Family Robinson ... 7:40 Music program\* ... 9:30 Hawaii Five-O (cops and robbers in Honolulu) ... 10:30 Musical Show\* ... 11:30 Interviews with well-known personalities\*.  
**YENED** 1:30 Danger Man with Patrick McGeehan ... 2:45 The Lucy Show ... 3:15 Documentary (dubbed)\* ... 6:15 Puppets\* ... 7:00 Rhoda... 7:30 Music program\* ... 10:00 Film\* ... 12:15 Music and Dance\*.

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# radio

## NATIONAL BROADCAST COMPANY — ERT

Major program changes in the last year 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 pm - 1 am a wide range of music, readings, and discussions.

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

## THE ARMED FORCES RADIO — YENED

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

## U.S. ARMED FORCES RADIO — AFRS

On the air 24 hours a day from Hellinikon Airbase (1594 KHz) and from Kato Souli (1484 KHz). News and weather on the hour. Popular, jazz, classical music, religious programs, and community service bulletins daily. Some highlights: 'Minute' Greek lessons (7:30 am, 11:30 am and 4:30 pm), *All Things Considered* (Mon. - Fri. 9 am); News analysis and interviews following 7 pm news (*Meet the Press*, *Capital Cloakroom*, *Face the Nation*, *Voices in the Headlines*, *Issues and Answers*, etc.); Paul Harvey (10:15 pm).

## BRITISH BROADCASTING CORP. — BBC ●

World news, horror stories, music, reviews, commentaries, sports, science reports, business and press reviews. Heard in Athens from 6-9:30 am: 6.05 MHz (49.59 m)... 6-10:30 am: 9.41 MHz (31.88 m) ... 7-10:30 am: 6.18 MHz (48.54 m) or 11.75 mHz (25.53 m) ... 12 am-4:30 pm: 17.79 MHz (16.86 m) ... 12 am-midnight: 12.095 MHz (24.80 m) or 15.07 MHz (19.91 m) ... 7 pm-2 am: 9.41 MHz (31.88 m)... 8 pm-2 am: 6.18 MHz (48.54 m) or 7.12 MHz (42.13 m).

## DEUTSCHE WELLE ●

News broadcasts in German every hour on the hour from 8 am - 8 pm: 6075, 9545 KHz (49, 31 m).

## RADIO CANADA INTERNATIONAL ●

Radio Canada broadcasts news and sports in English and French daily at 1:45 pm (11720 KHz or 25.60 m) and at 6:30 pm (17820 KHz or 16.84 m). A daily program in French at 8 pm and in English at 8:30 pm (11865 KHz or 25.28 m).

## VOICE OF AMERICA — VOA ●

News on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference USA*, and *VOA Magazine*, jazz, popular and classical music programs, etc. Heard in Athens from 5 am - 9 am at 41, 49, 50.4 and 75.4 m or 7295, 6060, 5955, and 3980 KHz; from 7 pm-midnight at 30.7, 31.4, 41.8, 48.7, 49.7 and 75.4 m or 9760, 9540, 7170, 6160, 6040 and 3980 KHz.

## Short Wave Broadcasts ●

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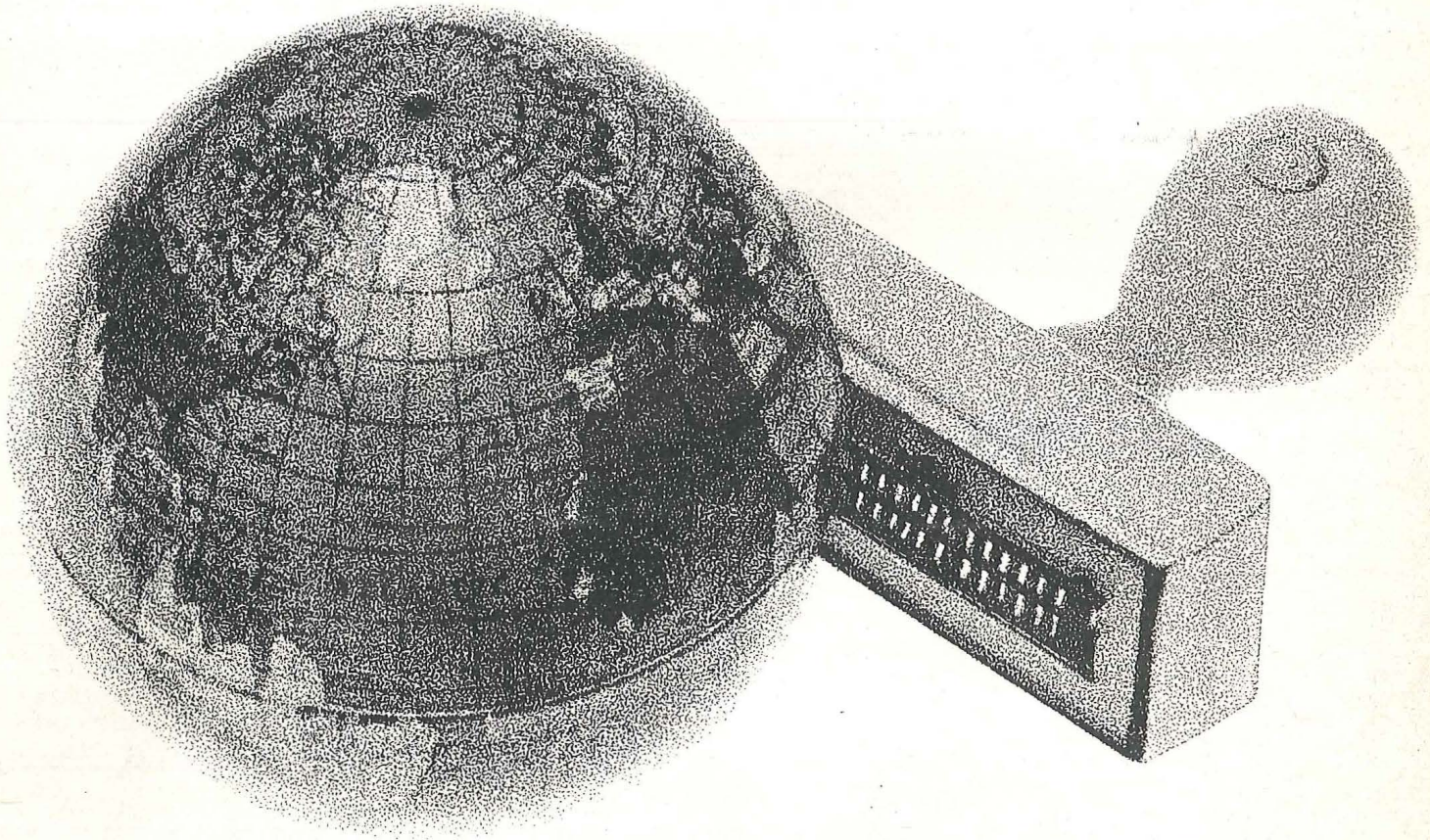
Information leading to the return of a black, medium-sized poodle (shaggy, untrimmed) which disappeared in the vicinity of Kolonaki Square on the night of Jan. 27, will be generously rewarded. Answers to the name 'Joy'. Call 724-289 (9 am-5pm) or 362-1065 (after 5).

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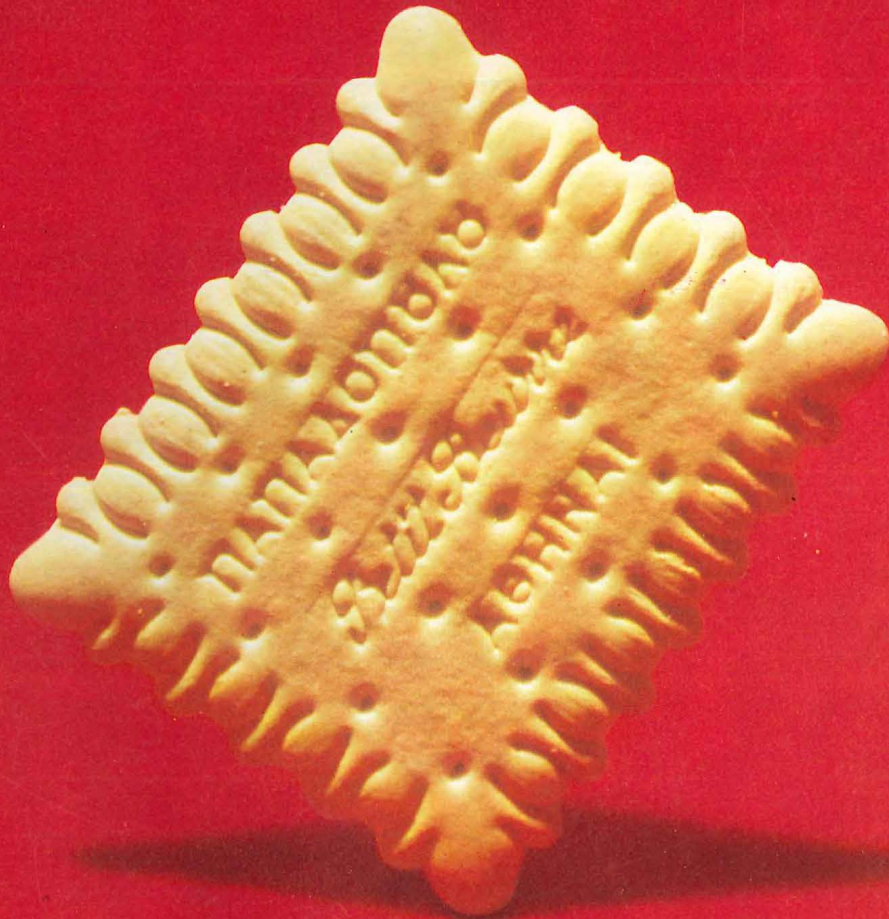


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