

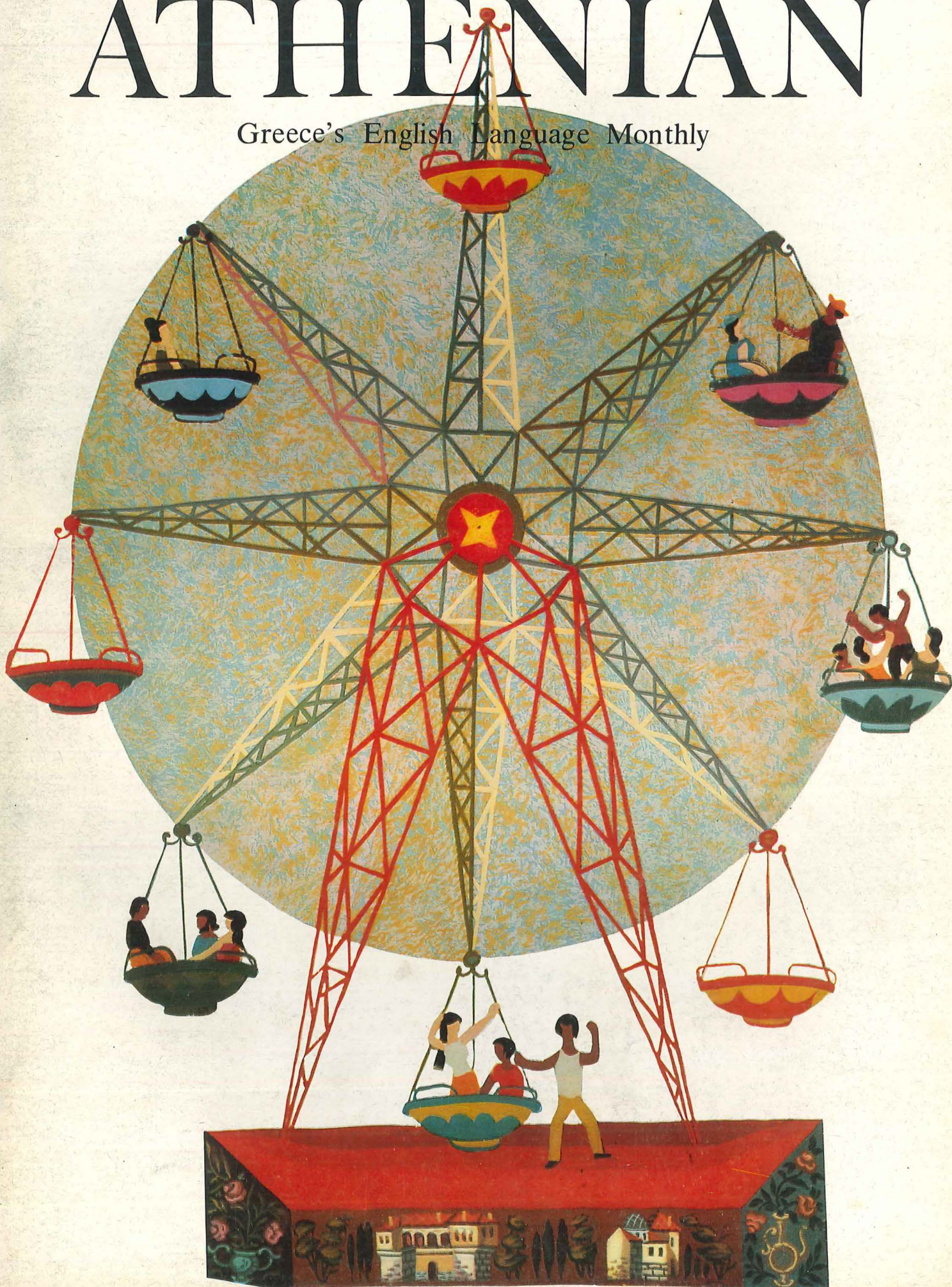
March 1977

THE

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ATHENIAN

Greece's English Language Monthly



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CYRUS VANCE SPEAKS OUT ON CYPRUS

The following excerpts are from a statement made by Cyrus R. Vance, the new U.S. Secretary of State, before the House International Relations Committee on July 10, 1975.

“Although this committee must necessarily focus on the current Greece-Turkey dispute, the issues involved go well beyond the controversy to the whole question of American sales and grants of weapons and military equipment to foreign governments. That is a practice which began in the days immediately after the Second World War and particularly in the last few years, has mounted to alarming proportions...

“Our one safeguard is that most of these arms are provided under explicit conditions that they will be used only for the purposes for which they are explicitly provided, which are solely for internal security, legitimate self-defense and to permit the recipient country to participate in collective security arrangements consistent with the United Nations Charter — which, of course, includes NATO. But that raises the central question: How



can we preserve the credibility of these conditions if we are prepared to ignore them in the case of Turkey in a highly visible situation which all the world is watching?

“That Turkey used arms that we provided in violation of the relevant

American laws and of the express language of the bilateral agreement that governed their transfer is not in dispute. That issue has been settled by an opinion of the Comptroller General in unequivocal language.

“The question now is: Should the Congress wipe out the penalties of violation, which, in express terms, would render Turkey ineligible for further American weapons until the Turkish Government takes steps to purge itself by some serious move to settle its dispute with Greece and to remove its troops from Cyprus? To do so might dangerously undercut the conditions we have imposed on the use of all the arms we have provided up to this point under our various military aid and military sales programs.

“Finally, and in many ways this is the most important point, we are seriously concerned that this so-called compromise would create a widespread impression that no nation that has acquired arms from the United States need any longer pay attention to the conditions on which those arms were made available but would be free to use them in pursuit of its own interest in local conflicts.”

We the members of the Hellenic American Society concur with Mr. Vance's statement and express the hope that in his current role as Secretary of State he will implement his beliefs with deeds as well as words.

This paid announcement has been presented by
THE HELLENIC AMERICAN SOCIETY, DIAKOU 38, ATHENS 403, GREECE

community calendar

MARCH 1

Rotary Club — Election of new Board for 1977-8. King's Palace Hotel, 8:45 pm.

MARCH 2

Canadian Women's Club — Regular meeting. XEN, Amerikis 11, 10 am.

German Community — Kaffeeklatsch for elder members of the community, 5 pm.

Helianthos Yoga Union — Lecture: 'The Relationship of Pythagorean and Indian Philosophies' by Costas Stefanides (in Greek). At the Union, Kritonos 1, 8 pm. Tel. 728-227 or 728-570.

MARCH 3

American Community School — Drama Night at the Academy, 7:30 pm.

MARCH 4

St. Andrew's Women's Guild — Meeting and lecture by Adamantios Pepelassis, Governor of the Agricultural Bank of Greece: 'Applications and Implications of the Truman Doctrine in Greece'. At the home of Leonard Schmiege, Halkeithos 84, Nea Kifissia, Tel. 801-7660, 9:30 am.

LaVerne College — Last day of registration for the third term.

American Community School — Drama Night at the Academy, 7:30 pm.

Multi-National Women's Liberation Group — Meeting at the Women's Centre, Ellanikou 3, Pangrati, 8 pm. For information call 779-4420.

MARCH 5

American Community Schools — White elephant sale at the gymnasium, 10 am to 12:30 pm.

American Club — Country and Western Dinner with the Wild Wood Sound ensemble. At the Ballroom, 7:30-midnight. Tickets \$6.00.

MARCH 6

Multi-National Women's Liberation Group — Clothes and book swap, and coffee (bring the children) 9 am-1 pm (see March 4).

British Council — Lecture: 'The Poet's Workshop' and readings by poet and critic Anthony Thiwaite, 8 pm.

MARCH 8

Lion's Cosmopolitan Club — Dinner meeting, Hotel Athenée Palace, 9:15 pm.

MARCH 9

German Community — Kaffeeklatsch for younger members of the community and discussion: 'The Position of the Woman as Housewife, Mother and Worker', 4:30 pm.

Hellenic American Union — Lecture: 'Energy Policies and International Relations' by Fulbright Scholar Stavros Tassos. The Auditorium, 8 pm.

Helianthos Yoga Union — Lecture: 'Techniques of Positive Thinking' by Bob Majemy, 8 pm (see March 2).

MARCH 10

British Council — Panel discussion: 'Conflicts in Literary Criticism' with poet and critic

Anthony Thiwaite, Dr. Gina Politi (lately Fellow of Churchill College, Cambridge), Dr. Costas Evangelides (of Athens University), and poet Alan Ansen, 8 pm.

Istituto Italiano — Lecture in Greek with a resume in Italian on the futurist architect, Sant'Elia, 8 pm.

MARCH 12

American Club — French Night at the Americana Room. Two seatings: 6:30-8:30 and 8:30-11 pm. Reservations necessary.

MARCH 14

Goethe Institut — Discussion by composer Dieter Schnabel of his own works with musical illustrations (in German with Greek translation), 8 pm.

Istituto Italiano — Lecture in Greek with summary in Italian to be followed by recitations by Greek actors: 'Prejudices and Superstitions in Greece and the Rest of the World', 8 pm.

MARCH 15

Helianthos Yoga Union — Lecture: 'Homeopathy' by Dr. Irene Baha, 8 pm (see March 2).

Rotary Club — Meeting to be addressed by the former president of the Athens Academy, Dr. Louros: 'The Doctor and George Sand'. King's Palace Hotel, 8:45 pm.

MARCH 17

American Women's Organization of Greece — General meeting and lecture: 'Archanes, A Prehistoric Necropolis of the Aegean', by Prof. John Sakellarakis. At the King's Palace Hotel, 10 am.

Campion School — Parents-Teachers meeting, 6 pm.

American Community Schools — Parents' Association meeting, 7:30 pm.

American Club — St. Patrick's Day dinners. Americana Room: two sittings (6:30 and 8:30), \$5.00 per person, reservation necessary. Family Inn: 5-10pm; \$3.00 adults, \$2.25 for children.

Istituto Italiano — Lecture in Italian by Maestro Agosti on 'The Didactic Tradition of Music in Italy' to mark the International Piano and Singing competition, 8 pm.

Multi-National Women's Lib — General meeting, 8:30 pm (see March 4).

MARCH 18

L'Institut Français — Lecture by Yvon Bres: 'Les Difficultés de l'Interprétation Psychoanalytique des Oeuvres Littéraires', 8 pm.

Lions Cosmopolitan Club — Charter Night Dinner Dance. At the Glyfada Golf Club, 9 pm.

MARCH 19

Campion School — Field trip: Athens (the Agora, Keramikos, and various museums).

Helianthos Yoga Union — Vegetarian buffet. Admission 100 Drs, 8:30 pm (see March 2).

MARCH 21

Goethe Institut — The first of two lectures by Professors Helmut Flashar and Bernard Andreae on 'Homerische Epen Und Geometrische Kunst', 8 pm.

Helianthos Yoga Union — A three-day seminar on Edgar Cayce commences, 8 pm.

MARCH 22

Propeller Club — Cocktails, 1 pm. Luncheon, 1:45 pm. Address by George Tsakonias, Pres. of the National Welfare Organization. At the Hilton.

MARCH 23

Goethe Institut — Second of two lectures by Professors Flashar and Andreae (see March 21).

MARCH 24

Campion School — Easter term ends. (New term begins April 13).

Holidays begin — Dorpfeld Gymnasium. Classes resume March 26.

MARCH 25

Independence Day — A national holiday. (Most schools resume classes March 28.)

MARCH 26

American Community Schools — Testing centre

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NAME DAYS IN MARCH

Because of lent the celebration of name days is postponed until after Easter, with the following exception, since it marks Greek Independence.

Mar. 25 Evangelos (Vangelis, Vangos), Evangelia (Vangelio, Litsa)

DATES TO REMEMBER

March 1 St. David's Day
 March 3 Purim (Eve of Purim)
 March 17 St. Patrick's Day
 March 20 Mothering Sunday
 March 25 Greek Independence Day: A Public Holiday
 April 2 Passover (Eve of Passover)
 April 3 Palm Sunday (Eastern and Western Rites)
 April 7 Maundy Thursday*
 April 8 Good Friday: A Public Holiday
 April 9 Holy Saturday*
 April 10 Easter Sunday
 April 11 Easter Monday: a public holiday

*usually a half holiday

for exams scheduled on this date: SATs, ACHs, GMATs.

American Club — Beef-eaters Night at the Americana Room: 6:30 and 8:30. Reservations necessary.

MARCH 29

German Community Centre — Children's afternoon with a film showing. At the Centre, 5 pm.

American Community Schools — Foreign language night. At the Academy, 7:30-10 pm.

MARCH 30

St. Catherine's British Embassy School — Easter break begins. (Classes resume April 19.)

Goethe Institut — Lecture by Dr. Iakovos Petmezakis: 'Schwerhörigkeit Bei Kindern — Ein Soziales Problem', 9 pm.

GREEK LESSONS

XAN (YMCA), Akadimias and Omirou 28, Tel. 361-4943 (Athens) and Tatoiou 1, Tel. 801-1610 (Kifissia). Beginner, intermediate and advanced courses beginning in March. Initial membership fee 200 Drs., courses 550 Drs. per month.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Beginner, intermediate and advanced courses beginning March 5 (2.200 Drs. for 36 hour course). Registration: March 3.

MISCELLANEOUS STUDIES

ORA GALLERY, Xenofontos 7, Tel. 322-6632. The gallery is offering afternoon classes in traditional Greek musical instruments including *santouri*, *toumbeliki*, *klarino*, *flogera* (*flute*), *Cretan lyre*, *Pontos lyre*, *gaida*, and *pipiza*. Phone for further details.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9866. Courses in modern dance (jazz, rock), drawing, painting and graphics beginning March 14. Registration from March 6.

XAN (YMCA), Akadimias and Omirou 28, Tel. 361-4943 (Athens) and Tatoiou 1, Tel. 801-1610 (Kifissia). Classes now in progress: sewing lessons using the SITAM method (Athens); beginning, intermediate and advanced French (Athens); exercise (Athens and Kifissia); tennis (Kifissia).

INTERNATIONAL BACCALAUREATE

A program on the International Baccalaureate will be held for parents and students on March 21, 1977, at 8 p.m. in the library of the American Community Schools.

WOMEN OF THE WORLD

Individuals and representatives of women's organizations throughout Western Europe and North America are invited to participate in the first of a series of tours to sites and places in Greece of particular interest to women: May 8-22 and June 19 - July 3. Special all-inclusive package tours will be leaving from New York (May trip: \$1099; June trip: \$1205). For information, write to The Women's Union of Greece, Panepistimiou 34, Athens or telephone 360-6877 (after 5 pm).

TULIP TIME IN AMSTERDAM

The Joint Travel Committee has planned an excursion to Holland (April 3 - May 6). Transportation, accommodation and two tours: \$310 inclusive. For information call: Nancy Carouso, Tel. 681-5835 or Joan Sokoloff, Tel. 801-4985.

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publisher's note

In modern times Greeks have lived in the shadow of 'the glory that was Greece'. Perhaps no other people have had to contend to such a degree with the heavy burden of an inheritance dating thousands of years. There is now a growing feeling, however, that the country's recent history must be preserved side by side with the ancient. At the centre of one such controversy is Anafiotika — a tiny colony on the side of the Acropolis whose history begins with the creation of the Modern Greek state. In 'Anafiotika' Katerina Agrafioti tells the story of this small district and its people.

For many years Maria Faller has been a Capitol Hill correspondent in Washington, D.C. where the Greek - born journalist has covered press conferences, hearings, White House special events and the 1972 Republican and Democratic conventions. During a recent visit to Greece we persuaded her to venture into an area about which we receive many inquiries: plastic surgery. Perhaps the most unexpected discovery she made was that surgeons in this field do not apply their skills exclusively to corrective or aesthetic surgery — the latter a term they prefer to cosmetic surgery — but to sex change operations as well. The bulk of their work, however, is devoted to traditional plastic surgery and surprisingly enough many of their patients come to Greece from abroad. In 'Aesthetic Surgery' Ms. Faller describes some of the work being done in this area.

Our cover is by Aginoras Asteriadis. Born in Larissa in 1898, he studied at the Athens School of Fine Arts. His work is well-known here in Greece where he has regularly participated in Pan-Hellenic exhibitions. In addition to his paintings which are deeply rooted in Greek tradition, his murals and icons decorate many public buildings and churches. As an illustrator and publisher of books he won the coveted Publisher's Prize at the International Paris Exhibition in 1937. His fifty-year contribution to Greek art was honoured in 1976 with a retrospective exhibiton at the National Gallery. A sprightly, soft-spoken gentleman, Mr. Asteriadis was one of the judges of our Children's Christmas cover competition.

goings on in athens

RELIGIOUS SERVICES

Greek Orthodox Lenten Services

Sundays: Matins 7 am; Liturgy 8:30 am; Vespers 5 pm... Mar. 4: Second Salutations 7 pm... Mar. 11: Third Salutations 7 pm... Mar. 18: Fourth Salutations 7 pm... Mar. 25: The Akathistos Hymns (the Salutations are sung in their entirety) 6:30 pm.

Greek Orthodox Holy Week Services

Palm Sunday: Matins 6:30 am; Liturgy 8 am; Prayers 7 pm... Holy Monday: Prayers, 7 pm... Holy Tuesday: Prayers 7 pm. (The Anthem of Kassiani is sung. Written by a ninth century Byzantine nun, it is among the finest poetry in Eastern Liturgical literature.)... Holy Wednesday: Liturgy of Presanctified Gifts 6:30 am; Sacrament of Holy Unction (*Etheleon*) 4 pm; Vespers 7 pm... Holy Thursday: Liturgy of St. Basil the Great 8 am; Service of the Twelve Gospels 6:30 pm... Good Friday: Lamentation Service 7 pm; Epitafios Procession 9 pm... Holy Saturday: Prayers 8 am; Liturgy 11 pm; The Resurrection (*Anastasis*) 12 midnight... Easter Sunday: The Service of Love (*Tis Agapis*) 11 am.

St. Denis Roman Catholic

Fridays at 5 pm and 7 pm: The Stations of the Cross... Mar. 25 (Greek Independence Day): Mass 7 am, 8 am; Mass and Te deum 9:30 am; Mass 6 pm... Holy Week: Palm Sunday: Litany and High Mass 10 am... Holy Monday: Mass 7 am, 8 am, 9 am, 7 pm... Holy Tuesday: Mass 7 am, 8 am, 9 am, 7 pm... Holy Wednesday: Mass 7 am, 8 am, 9 am, 7 pm... Maundy Thursday: Blessing of Holy Oils 10 am; High Mass 8 pm... Good Friday: Matins 9 am; Stations of the Cross 3 pm; Ceremony of the Passion 7 pm... Holy Saturday: Matins 9 am; Easter Vigil 11:30 pm; High Mass 12 midnight... Easter Sunday: Mass 7 am, 8 am, 9 am, 10 am; High Mass, 11 am.

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. Mar. 6, 7: Alexander Schneider conducting, with Laurindo Almeida guitar. Haydn's Symphony No. 95 in C minor; Villa-Lobos's Concerto for Guitar and Orchestra; Schubert's Symphony No. 9 in C... Mar. 20, 21: Charles Gerhard conducting, with Edward Gredler, cello. 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 Sunday. (Premières at 8:30 pm regardless of the day.) Mar. 1, 9, 12: Verdi's *La Traviata*... Mar. 2, 4, 6, 11, 19: Verdi's *Rigoletto*... Mar. 3, 5, 10, 13: Strauss's *Die Fledermaus*... Mar. 8, 24: An Evening of Ballet... Mar. 18, 20, 23, 27: Donizetti's *Anna Bolena*... Mar. 26, 29, 31: Rossini's *La Cenerentola* (Cinderella). Tickets from 50 to 300 Drs.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Mar. 3: Ellinikon Odion students' recital (7:30 pm)... Mar. 4: University Graduates' Orchestra (7:30 pm)... Mar. 5: Eleni Valahi, piano (9 pm)... Mar. 6: Pan-Hellenic Orpheus Orchestra and Choir (11 am); Attikon Odion students' recitals (7:30 pm)... Mar. 8: Myrto Mavrikou, piano (7:30 pm)... Mar. 11: University Graduates' Orchestra (7:30 pm)... Mar. 12: Attikon Odion students' recital (10 am); Ethnikon Odion students' recital (5 & 6 pm)... Mar. 14, 15 & 17: The Athenaeum Award competitions for opera, oratorio and piano (daily from 10 am to 10 pm)... Mar. 19: Solo recitals: voice, piano, guitar and violin (8 pm)... Mar. 20: Ethnikon Odion students' recital (7:30 pm)... Mar. 21: Ellinikon Odion students' recital (6 pm)... Mar. 22: Musical evening with composer Sotos Vassiliadis (8:30 pm)... Mar. 26: Ethnikon Odion students' recital (7:30 pm); ... Mar. 27: Arion Attiki Odion students' recital

St. Nikodimos (Russian Orthodox)

Every Wednesday at 7 pm... Mar. 4: Second Salutations 7 pm... Mar. 11: Third Salutations 7 pm... Mar. 18: Fourth Salutations 7 pm... Mar. 25: The Akathistos Hymn (the Salutations are sung in their entirety) 7 pm... Holy Week: To be announced.

St. Andrew's Protestant Church

Every Wednesday during Lent a worship service will be held in various homes... Regular Sunday morning services will be held at 11:15 am... Holy Week: Maundy Thursday: Passover meal at Schmiege residence... Good Friday: Services to be announced... Easter Sunday: Ecumenical Easter Sunrise Service on Philopapou Hill 6 am; Special Easter Service in which the eighty-voice 'Viking Choir' will participate 11:15 am (at the church). For information telephone 770-7448.

St. Paul's Anglican

Mar. 20 (Mothering Sunday): Special Service 9 am... From Monday through Thursday of Holy Week there will be a communion service at 7 pm... Good Friday: Devotion 12 noon to 3 pm... Holy Saturday: Easter Even — Lighting of the Pascal Candle 7 pm... Easter Sunday: Services, 8 am, 9 am, 10 am, 11 am.

Christos Kirche (German Evangelical)

Lenten Services: Regular services every Sunday at 9:30 am... Holy Week: Holy Wednesday: Communion Service 6:30 pm... Good Friday: Communion Services 10 am, 8 pm... Easter Sunday: Ecumenical Easter Sunrise Service on Philopapou Hill 6 am; Communion Service 9:30 am... Easter Monday: Vespers 7 pm.

Beth Shalom Synagogue

March 3: (Taalit Ester): Mincha 6 pm; Megila 6:50 pm... March 4 (Purim): Sahrir 7:30 am; Mincha 6

(10:30 & 11:30 am); Ellinikon Odion students' recital (6 pm)... Mar. 31: An evening of poetry and music (8 pm).

CONCERTS AND RECITALS

The addresses and phone numbers of the cultural institutes are listed in The Organizer. Call for ticket and reservation information.

SIGUNE VON OSTEN — Voice, in a recital of songs by John Cage, Luigi Mono, Marek Kopelent and Stephen Montague, organized in cooperation with the Studio for New Music. Ms. von Osten is the internationally renowned interpreter of contemporary songs. Mar. 3, Goethe Institut, 8 pm.

KANSAI STRING ORCHESTRA — Masakazu Kawaguchi conducting the well-known Japanese ensemble of non-symphonic stringed instruments (mandolins, guitars, etc.) in a concert of works by Japanese and Italian composers. Mar. 18, Paranasos Hall, 8 pm.

GIUSEPPE ANEDDA — Mandolin, in a recital with works by Vivaldi, Beethoven, de Fesch, Gervasio and Jacques Aubert. Mar. 18, Istituto Italiano, 8 pm.

KOSTI NIKOLA MITSAKI — Baritone, and George Platonas, piano, in a recital of one of the Schumann song cycles and songs by Mozart and Verdi. Mar. 22, Istituto Italiano, 8 pm.

SONGS AND SKETCHES FOR YOUNG PEOPLE — Janice Weingarten, Stephen Costain and Philip Sherwood in a performance for students at the lower and intermediate levels. Mar. 22, 11:30 am and 6:30 pm, Mar. 23, 6:30 pm and 8:30 pm, at the British Council.

KOSTAS DEMERTZISS — Piano, in a recital of works by Theo El Greco based on modern Greek poetry. Mar. 23, Hellenic American Union, 8 pm.

MARIKA AND IOANNIS PAPAIOANNOU — Piano duet, in a recital of works by Ravel and Debussy. Mar. 24, L' Institut Francais, 8 pm.

PARRY DEREMBEI — Piano, in a recital of Beethoven sonatas in commemoration of the 150th anniversary of the composer's death, sponsored by the Goethe Institut. Mar. 28, Stoa Theatre, Biskini 55, Zografou, 8 pm.

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pm... March 5: Sahrir 7:45 am; Mincha 6 pm... March 11: Mincha 6:10 pm... March 12: Sahrir 7:45 am; Mincha 6:10 pm... March 18: Mincha 6:15 pm... March 19: Sahrir 7:45 am; Mincha 6:15 pm... March 25: Mincha 6:20 pm... March 26: Sahrir 7:45 am; Mincha 6:20 pm... March 31: Fast of the First Born... Passover Week: To be announced.

KOSHER FOOD

Passover matzoth and sugar can be purchased at the Beth Shalom Synagogue, Melidoni 8 (Tel. 325-2823). If you relish more varied fare, Mr. Mano in Thessaloniki carries a complete stock of Kosher and Kosher-for-Passover foods. He will send you a list of available products if you telephone him at 031-273-672.

LENT AND EASTER IN GREECE

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

BLACK EARTH PERCUSSION GROUP — In a concert intended to instill 'awareness of music in people'. Mar. 29, Hellenic American Union 8 pm.

NICOLAS CONSTANTINIDIS — Piano. Mar. 30, Hellenic-American Union, 8 pm.

MARIA XIPHILIDOU — Piano, in a recital of works by Brahms, Chopin and Prokofiev. Mar. 31, British Council, 8 pm.

GALLERIES

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 Greco and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dali. Special exhibits: Retrospective of oils by Valia Semertzidi (March 7-April 4); 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.

AFRO, Vass. Sofias 70 and Eginitou, Tel. 740-452. Group exhibitions (March 1-31).

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Oils by Kostas Malamos (through March 8); oils by Andonis Apergis (March 9-29).

ARMOS, Veikou 6, Makriyanni, Tel. 921-7856. Oils by Stavrianos Katsireas (through March 19).

ATHENS, Glykonos 4, Dexameni, Tel. 713-938. Oils by Paul Jenkins and drawings by Douglas James Johnson.

CONTEMPORARY GRAPHICS, Haritos 8, Tel. 732-690. Woodcuts by Eleni Zerva (through March).

DIOGENES INTERNATIONAL, Tsakalof 10, Kolonaki, Tel. 360-9652. Oils and watercolours by Pindaros Platonidis (through March 12); oils by Zoe Kyriazi (March 14-31).

GALERIE JEAN AND KAREN BERNIER, Marasli 51, Kolonaki, Tel. 725-496, 735-657. 'Happenings' by Yannis Kounellis (through March). Tues. through Fri. 11 to 2 and 6 to 9. Sat. 11 to 2. *Closed Mon.*

IOLAS-ZOUMBOULAKIS, Kolonaki Square 20, Tel. 360-8278. Program to be announced. *Closed Sat.*

JILL YAKAS, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Contemporary prints primarily by British artists including Ackroyd; Adair, Denny, Hunter-Stoneman, Jameson, Millington and Orr.

KREONIDES, Iperidou 7, at Nikis St., Tel. 322-4261. Oils by Stathis Petropoulos (through March 15); Oils by surrealist artist Merrit Mann (March 17-April 5).

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Paintings and ceramics by Theodoros Patrikalis (through March 17); paintings by Marios Vatzias and engravings by Marmos Christalopoulos (March 18 - April 4).

ORA, Xenofontos 7, Tel. 322-6632. Oils by Kyriakos Katzourakis (through March 5); oils by Theodoros Manolidis (March 7-26); oils and temperas by Lefki Christidou (March 28 - April 18).

ROTONDA, Skoufa 20, Tel. 362-2945. Oils by Lola Mela (through March 13); oils by Mifialis Avramidis (March 15 - April 3).

YANNIS STATHA, Skoufa 8, Tel. 361-6591. Oils by Theodosios Pangelides (March 7-12); oils by Nikos Mavromatis (March 14-19); exhibit of dollhouse furniture (March 21-24); pencil sketches and acrylics by Vassilis Zaroulis (March 28 - April 2).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Program to be announced. *Closed Mon., Wed., and Sat. evenings.*

EXHIBITS

The addresses and phone numbers of the institutes are to be found in the Organizer. The exhibitions usually follow the institutes' hours.

AMERICAN FARM SCHOOL - Weaving and handicrafts by the students at the AFS for Girls in Thessaloniki. Mar. 8-22 at the Hellenic American Union's Gallery II. Mon.-Fri. 10 am to 1 pm and 6 to 9 pm. Saturday 10 am to 1 pm.

BRITISH COUNCIL - Paintings, drawings and etchings by Daphne Casdagli Mar. 15-31. Daily 10 am to 1 pm and 6 to 8:30 pm.

GERMAN COMMUNITY CENTRE - Paintings by Yannis Kitsoukis. Mar. 6-13.

GOETHE INSTITUTE - An exhibition of the methodology and technological approaches to excavating organized by the Stuttgart Institute and the Rhineland Folk Museum. Mar. 15 to 24, Mon. - Fri. 10 am to 2 pm and 5 to 8 pm.

HELLENIC AMERICAN UNION - Oils by Lanara in the Kennedy Hall, Mar. 10-23. Oil paintings by Georges Dimitrakopoulos, Mar. 24 - Apr. 6. Mon. - Fri. 10 am to 1 pm and 6 to 9 pm. Saturdays 10 am to 1 pm.

L'INSTITUT FRANCAIS - Sculptures by Apartis. An extensive show of the artist's work which promises to be a 'substantial happening'. Mar. 14-31.

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 8 am to sunset. Admission: 50 Drs. Free on Thursdays and Sundays. Rising 100 metres above the city and extending 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, beyond is the Parthenon, and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been temporarily removed), and movement has been slightly restricted. Guides are available upon request.

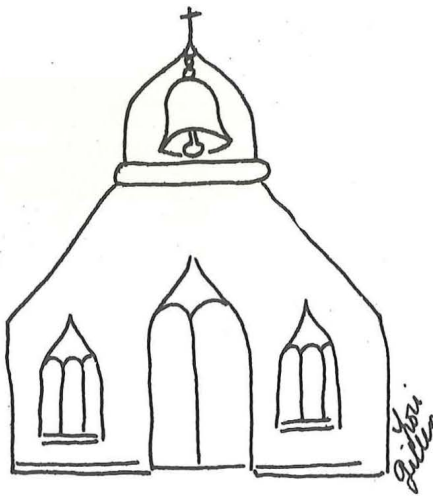
THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 8 am to sunset. The market place as well as religious and civic centre of Athens in ancient times, analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and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

PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, French and German by arrangement (Ext. 38). The regular programs are in Greek but of interest to all. Through Mar. 20: *From Stonehenge to Skylab*; Mar. 21-Apr. 17: *The First Easter* (every Wed., Fri., Sun. 7 pm).

Children's program every Sun. at 11 am (*Spring Fantasy*). Special programs the first and last Sun. of every month (*The Sky of Greece and Starlight Concert*). The fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8) and Wed. and Fri. (5:30-8:30).

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.

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.

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, Patisson and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan 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.

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

BENAKIOS, Anthimou 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, Souidias 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 INSTITUT, Fidiou 14-16, Tel. 360-8111. Books, periodicals, reference, and records in German. Mon. through Fri. 10 to 2 and 5 to 8.

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and 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.

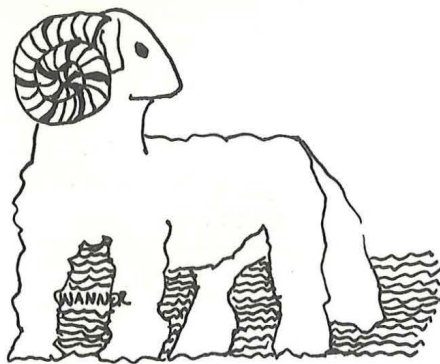
NATIONAL THEATRE, Agiou Konstantinou, Tel. 522-5037. Books and periodicals on drama in Greek, English, French and German. Mon. through Sat. 8:30 to 2.

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

PLANETARIUM, Syngrou Ave. (opposite the Race Track), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Sat. 9 to 2. Wed. and Fri. evenings 5:30 to 8:30.

POLYTECHNIC SCHOOL, Patission 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.



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. Caddy 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, Tatoiou, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (3,000 Drs. adults, 1,000 Drs. for minors per six months). Open daily 8 am to sunset.

Paradisos Tennis Club, Paradisos Amarooussiou (Tel. 681-1458 and 682-1918) A new club just off Leof. Kifissia, between Halandri and Amarooussi. 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 (Ipkos 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 growing number of theatres are alternating performances of two and even three different productions. Check with theatre box offices for dates and hours or dial 181 for full information in Greek. Evening curtains rise at 9 pm or thereabouts and matinees usually begin at six. Weekday matinees vary from theatre to theatre but they always play on Sundays. Almost all theatres are closed on Mondays.

AUNTIE HAS PASSED AWAY. STOP. — A biting but hilarious satire of working - class life which takes you with tape-recorder naturalism into an Athenian neighbourhood not mentioned in the guide books. Lida Protopsalti and Thanassis Papayorgiou (who also is the director) lead a perfect cast in a very good play. (*Stoa, Biskini 55, Zografou, Tel. 770-2830*)

BITS AND PIECES (Kommatia 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*)

GOOD NIGHT, MARGARITA (Kalinihta Margarita) A story of Dimitri Hadzis has been dramatized by Yerassimos Stavrou, and stars Elli Fotiou and Stefanos Lineos. (*Alfa, Patission 37, Tel. 523-8742*)

LOVE'S LABOUR'S LOST — Shakespeare directed by Alexis Solomos, Shaw's 'The Dark Lady of the Sonnets' is the curtain-raiser (*National Centre Stage, Agiou Konstantinou and Koumoundourou (Tel. 522-3242)*)

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

THE ODYSSEY — Homer's epic, directed by Spyros Evangelatos, is being played in two parts on alternate matinees, Tues., Thurs., Sat. and Sun. at 6 pm. (*Anna-Maria Kalouta, Patission 240, Tel. 875-588*) See review January 1977.

THE OTHER ALEXANDER (O Allos Alexandros) Margarita Lyberaki's own stage version of her novel is directed by George Messalas (*National New Stage, Agion Konstantinou and Koumoundourou, Tel. 522-3242*)

THE PETTY BOURGEOIS — Maxim Gorky's play stars Katerina Vassilakou and Thanassis Mylonas. Directed by Kostas Bakas. (*Alambra, Stour-nara 53, Tel. 522-7497*) See review this issue.

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*)

PROMETHEUS BOUND — The great tragedian Manos Katrakis in the Aeschylus classic directed by Alexis Solomos. Mon. evening and Fri. matinee only. (*Aliki, Amerikis 4, Tel. 324-4146*)

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. (*Dionyssia*, Amerikis 10, Tel. 326-4021) See review Dec. 1976.

THE SEAGULL (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) See review this issue.

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 TIME OF THE CUCKOO (Bella Venezia) Arthur Laurents's affectionate, wistful and understated love story about an American schoolmistress on holiday in Venice stars Voula Zouboulaki and Dimitri Myrat. (*Athinon*, Voukourestion 10, Tel. 323-5524)

THE TRUE APOLOGY OF SOCRATES (I Alithini Apologia tou Sokrati) Lazanis plays Socrates in this play by the famous poet, Kostas Varnalis. (*Veaki*, Stournara 32, Tel. 5223-522)

YENOVEFA AND HER PAST — Director Spyros Evangelatos has assembled scenes from various nineteenth-century Greek plays which may be considered milestones in our modern theatre. (*Anna-Maria Kalouta*, Patission 240, Tel. 875-588)

MUSICALS AND REVUES

A THOUSAND AND ONE NIGHTS (Hilies Ke Mia Nihes) 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*, Patission 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 Nikolaoidis (*Vebo*, Karolou 18, Tel. 522-3453)... **RIDDLES AND OPENINGS** (Enigmata Ke Anigmata) Topical 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 Thakosome Akoma) Another George Lazaridis spectacular with Stavros Paravas (*Superstar No. 1*, Patission and Agiou Meletiou, Tel. 840-774).

CHILDREN'S PLAYS

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)

THE DREAM AND ADVENTURES OF TZITZIRI (To Oniro ke i Peripeties tou Tzitziri) A prettily produced fairy tale by George Armenis disconcertingly complicated by politics. Tues. at 9pm; Thurs., Fri. and Sat 6 pm. (*Veaki*, Stournara 32, Tel. 522-3522)

THE MAYPOLE (To Gaitanaki) A revival of last year's success by Georges Sarry. Sun. at 11 am and 3 pm. (*Metalion*, Eftychidou 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*, Ilioussiou 21, Tel. 778-0826)

SCHOOL FOR CLOWNS — A Play by Friedrich Wechter directed by Xenia Kaloyeropoulou and Stamatias 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 Bouldozas 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.)

THE BAWDY ADVENTURES OF TOM JONES (I Erotikes Peripeties tou Tom Tzons) Not to be confused with Tony Richardson's *Tom Jones* of 1963, this dull musical version has been adapted from a Las Vegas stage production.

BREAKING POINT (Me tin Psihi sta Dondia) Made in Canada, this run-of-the-mill thriller features Bo Svenson as a murder witness marked for death by the Mafia, and Robert Culp as a guilt-ridden cop who helps set up a new identity for Svenson in Toronto.

CARRIE (Ekrixis Orgis) A modest but effective metaphysical shock/suspense drama about a pubescent girl, her evangelical mother, and some cruel schoolmates who all perish in a bizarre fashion. Stars Sissy Spacek and Piper Laurie. Directed by Brian DePalma.

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 EAGLE HAS LANDED (O Aetos Angixe ti Gi). Satisfying, old-fashioned World War II caper story about a plot to kidnap Winston Churchill. Director John Sturges keeps the tension high, and the cast is first-rate, including Michael Caine, Donald Sutherland, Robert Duvall and Donald Pleasence.

THE IRON CROSS Latest from director Sam Peckinpah.

LA DERNIERE FEMME (The Last Woman; I Teleftea Gineka). A young couple endeavour to destroy the classical myths of manhood, womanhood and marriage and end up tearing themselves apart. Depardieu is a bit melodramatic as the 'male-who-can't-cope'. One very shocking sexual-masochistic scene. Directed by Marco Ferreri with Gerard Depardieu and Ornella Muti.

THE LAST TYCOON (O Telefteos ton Megistanon). Robert DeNiro in this new film version of F. Scott Fitzgerald's novel. Screenplay by Harold Pinter; directed by Elia Kazan.

MR. KLEIN (Kirios Klain—O Anthropos pou Kinigouse ton Eafto tou). Somewhat meandering and ambiguous French drama, directed by Joseph Losey and featuring Alain Delon and Jeanne Moreau.

NETWORK (I Filodoxi). Witty comedy/satire about the American television industry — written by Paddy Chayefsky, directed by Sydney Lumet, and played by Faye Dunaway, William Holden, Peter Finch, and Robert Duvall. *Network* has received ten nominations for this year's Academy Awards.

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.

THE SEVEN PER-CENT SOLUTION (To Megalo Enigma tou Serlok Holms). Sherlock Holmes meets Sigmund Freud in this classy period crime drama, elegantly produced and excellently acted by Nicol Williamson, Robert Duvall, Alan Arkin, and Laurence Olivier.

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.

SOUNDER Finally. Reviewed in this issue.

TWO-MINUTE WARNING (Prothesmia Dio Lepton). A sniper is loose in a crowded American football stadium. The suspense is keen, and the writing, acting, and directing are all above average for this type of film. Featuring Charleton Heston and John Cassavetes.

TAXI DRIVER (O Taxitsis). A walk on the vile side of New York City, with Robert DeNiro as a taxi driver-cum-terrorist. The film is violent, depressing, and sometimes funny—and director Martin Scorsese's best film so far. Grand Prize winner at this year's Cannes Film Festival.

ART CINEMAS

ATHENS CINEMATHEQUE (TENIOTHIKI), Kanaris 1 (at the corner of Akadimias Street), Tel. 361-2046. Film classics are screened evenings at 8 pm Monday through Friday and on Sundays at 11 am at the Asti Cinema. Members only (no guests), but membership open to all: 300 Drs. per year; 200 Drs. for students. Programs announced one week in advance.

ALKIONIS, Iouliauou 42-46, Tel. 881-5402. Daily screenings of new and old classics begin at 6 pm. Call for program.

STUDIO, Stavropoulou 33, Tel. 861-9017. Daily screenings of film classics beginning at 4:30 pm. Call for program.

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. Lindsay Anderson's *If*: the uncensored version of the controversial film about boarding school life (Mon. Mar. 14 and 21, 8 pm).

GOETHE INSTITUT, Fidiou 14-16, Tel. 360-8111. A series of post World War II films: Mar. 9: *Film Ohne Titel* (6 pm and 8 pm); Mar. 16 and 18: *In Jenen Tagen* and *Berliner Ballade* (6 pm and 8 pm). A festival of films by the Straub-Huillet team organized in collaboration with, and to be shown concurrently at the French Institute (see below): Mar. 28: *Machorka-Muff* (6 pm), *Nicht Versöhnt* (8 pm) in German with English subtitles; Mar. 30: *Nicht Versöhnt* and *Die Chronik der A.M. Bach* (6 pm) in German with English subtitles.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Mar. 7: *Showdown at O.K. Corral* (8 pm). Mar. 14: *Last Days of Dillinger* (8:30 pm).

L'INSITITUT FRANCAIS, Sina 29, Tel. 362-4301. Mar. 3: *Le Rouge et le Noir* with Gérard Philippe (4, 7 and 10 pm). Mar. 7: *Le Grand Océan* (4pm and 9 pm). Mar. 11: *Les Granges Brulées* with Alain Delon and Simone Signoret (5 pm and 9 pm). Mar. 16: *Quai des Orfèvres* (5 pm and 9 pm). Mar. 21: *Les Seins de Glace* with Mireille Darc and Alain Delon (5 pm and 9 pm). A series of films to be shown at the French Institute by the German-French team Straub-Huillet organized in collaboration with the Goethe Institut (see above): Mar. 28: *Machorka Muff* and *Nicht Versöhnt* with French subtitles (8:30 pm). Mar. 29: *Die Chronik der A.M. Bach* with French subtitles (9:15 pm). Mar. 30: *Der Bräutigam, Die Komödiantin und der Zuhälter* with French subtitles and *Othon*, in French without subtitles (8:30 pm). Mar. 31: *Gesichtsunterricht* with French subtitles (8:30 pm).

ISTITUTO ITALIANO, Tel. 522-9294. A festival of Michelangelo Antonioni films to be screened at the Cinematheque, Kanaris 1 (at the corner of Akadimias Street): Mar. 2 *La Notte*; Mar. 3 *Deserto Rosso*; Mar. 4 *Blow up*; Mar. 8 *Zabrisky Point*. Two showings, at 8 and 10 pm.

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 March program includes *The Cameraman* with Buster Keaton (Mar. 6); *Beautiful People*, an African animal documentary (Mar. 13); animated children's films (Mar. 20); and *Way Out West* with Laurel and Hardy (Mar. 27).

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 spacious, modern, attractive restaurant by the sea, with international cuisine. 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 delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere. Papastefanakis at the piano. 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's 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 specialties). 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.

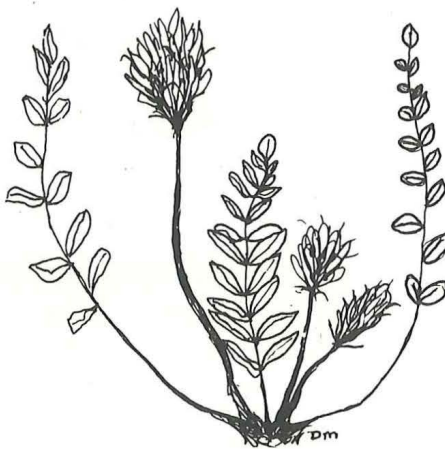
Tudor Hall, Syntagma Square, Tel. 323-0651. The roof-top restaurant of the King George Hotel may be one of the handsomest anywhere, providing a panoramic view of the Acropolis. Tudor decor: huge candelabra, dark, heavy

tables, tall armchairs, paintings, pewter dinner service. Alex Georgiadis is at the piano in the evenings (no dancing). International cuisine. Daily 12:30 to 3:30 pm and 8 pm to 1 am.

INTERNATIONAL CUISINE

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

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



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. The downstairs is more rustic, warm, and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Open for lunch and dinner. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) preside at this gracious, converted mansion not far from the U.S. Embassy. The 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 maison* is 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 specialty) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 pm - 1 am.

Kyoto, Garibaldi 5, on Philoppapou 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.

Matrioska, 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.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. Michiko herself greets you. Impeccable service is offered by waiters and waitresses in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. 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 (schnitzel 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.

Sebastian's, Lamahou 5 (near Olympic Palace Hotel), Tel. 322-9121. Several rooms of this charming old house on the fringe of Plaka have been converted into an elegant restaurant, decorated with Dali, Fassianos and Tsarouhis prints and a great variety of plants, tasteful furniture, and waiters in art deco outfits. An extensive menu. (Our choices were *crêpes au fromage* ou à la reine, *medaillons de boeuf trois gourmandises*, *cerises jubilé* all very good.) Daily 8:30 pm. 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 Clochard, Tsakalof 2, Kolonaki, Tel. 634-042. A snug basement restaurant and bar with rustic decor and dim lighting. Few but well-cooked dishes at reasonable prices. The veal cutlet in curry sauce is perfect. Very efficient service. Open daily 9 pm to 2 am.

Mr. Yung's Chinese Restaurant, Lamahou 3, (Plaka), Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables 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.

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




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

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

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 bekri meze (beef and cheese prepared in a wine and butter sauce), kasem burek (cheese and tomatoes in pastry), stuffed mussels, fried mussels with a garlic sauce, and imam, an eggplant casserole. Then order your main course!

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

Lykavittos Hill, about halfway to the top, accessible by car or on foot. Magnificent, panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. 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, Sinopis 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, barbequed 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 Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable.

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

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

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.

Acerides, Markou Avrioliou 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.

Kavaliaratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country

sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 8 pm to 1 am.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace in this rustically decorated taverna offers a warm welcome when it is chilly. Good service and a great variety of Greek appetizers: *gardoumba*, *melitzanosalata*, *kolokithia*, and *soutzoukacia* (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, Diogenou 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, murrilled, 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

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

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, Panepistimiou (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 Elpida.

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 nightspot 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 Bonatsos.

Skorpios, Kydathineon 15, Tel. 323-3881. The inimitable folk singer Kostas Hadzis ('The Gypsy') accompanies his own mood 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 Perpinadias, 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, Proxenu 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 Naousa, Vas. Konstantinou 5, Tel. 275-715. Another must for every visitor! The service is extra quick even during the noontime rush. A great variety of dishes, and, of course, fried mussels. Moderate prices.

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

Women of the World

HERE are few men who remain calm in the face of the advancing forces of women's liberation. The movements throw terror into the hearts of the timid, undermine the convictions of progressive-minded individuals and set outright chauvinists to gnashing their teeth. In the good old days women kept their places, one argument goes, and things were a lot simpler for everyone concerned. A letter we received from the Women's Union of Greece in February reminded us, however, that the good old days were not always as romantic as they might now seem and that contemporary man should probably count his blessings.

The letter, an invitation to men and women from Western Europe and North America to participate in a series of tours of Greece planned for this summer, noted that the 'tongue in cheek' part of the itinerary would be a visit to the island of Limnos where in prehistoric times the women enticed their menfolk to a banquet, intoxicated them, and then threw them into a deep chasm. Although excursions in Athens would include a visit to the wine festival, such festivities would not be followed by the ritual that took place during those 'good old days' on Limnos, the letter continued reassuringly. Our curiosity aroused by this note of whimsy so often absent from activist movements, we decided to join some members of the Women's Union for lunch one day at the Eighteen restaurant to find out more about the organization's activities.

Contrary to widespread belief abroad, there are numerous women's groups active in Greece, the ladies informed us. Most are affiliated with political movements (which no doubt accounts for the plethora of groups), and many are professional women's groups. The Women's Union of Greece, which has been in existence for a little over a year, is socialist oriented. Their primary purpose is to provide women with information as to their legal rights, to advise them on their day to day problems, and to correct existing

legislation which discriminates against women.

We have always had the distinct impression, we told our hosts, that medieval laws pertaining to women's rights notwithstanding, many of the issues being raised by women's action groups are exclusively in the interests of middle and upper class women. Not only may they be irrelevant to less privileged women, but possibly against their interests. A case in point is the dowry system which, when not an outright gift, is, by law, managed by the husband who draws the proceeds. This, of course, is humiliating to progressive women. The law, however, precludes the husband from selling, transferring or otherwise disposing of his wife's property without permission from the court. He must prove that the changes are in the best interests of his wife. Thus, it protects those women who under present social conditions are vulnerable to coercion. They agreed that this is indeed the case and a cultural time gap exists between various groups. Coming to the aid of those who are still at the mercy of incapacitating traditions, customs and attitudes is a primary goal of their organization. To make women aware of their legal, political and social rights is of tantamount importance but offering advice and assistance in their immediate needs, is equally significant, particularly in such matters as child rearing and education, simple hygiene and medical care.

Meanwhile, the Women's Union is making contacts with groups abroad. That such exchanges and dialogues are essential became very apparent whenever representatives from various nations came together during Women's International Year in 1975. The definitions of issues and problems faced by women vary from country to country and class to class, and understanding is essential. The first tours this summer will take place from May 8 through May 22 and June 15 through July 3. The response from abroad has been immediate and so enthusiastic that other tours are being planned. The first three days will be spent in Athens beginning

with a picnic in Kesariani to be attended by prominent local personalities. The tour to various parts of Greece will take the visitors into the countryside to see and speak with rural women providing an opportunity to come in contact with women from all walks of life.

Our lunch over, we bade farewell to the ladies, wishing them success.

A Cat in the Cupboard

A YOUNG Greek American friend, Laraine Prasinos, told us not long ago that she spends her mornings at the University of Athens learning Greek. We assumed she meant that she was unofficially sitting in on regular lectures, and mixing with the students in order to learn the language through osmosis. She hastened to correct this misconception: The doors of the impressive and stately neo-classical building are open to qualified foreigners wishing to study in any one of the university's faculties. To prepare them — most do not speak Greek when they arrive here — the university offers an intensive course in the Greek language. These are attended by Germans planning to study medicine here, Indians planning to study law, Africans sociology, Japanese ancient Greek, as well as others who have no intention of studying here at all but merely wish to learn Greek. Classes begin at eight o'clock, Monday through Friday. Ms. Prasinos says that a source of dissatisfaction is the fact that instructors frequently resort to English to make themselves understood: students would prefer to wrestle with understanding Greek but since English is the language that the students seem to have in common, this is what they turn to. Despite the students' dissatisfaction, we told our young friend, we were relieved to hear that there was at least a common language. After all, one never knew when a cat might get locked in a closet. With everyone babbling in different languages and the instructor unable to make himself understood it might be hours before it were released. Seeing her confusion we decided to explain:

Some years ago at the university, a visiting professor of English Literature from the United States took special pains preparing his lectures. Somewhat disconcerted by the lack of response from his students, he urged them not to hesitate to ask questions, but to no avail. Greek colleagues explained that asking questions was not encouraged here in Greece and since his students listened in fascinated silence while making careful notes, he assumed all was going well. One day, however, as he began his lecture, he was interrupted by howls emerging from a cupboard in the lecture hall. A brief investigation with ear-to-the-door revealed that a cat was locked inside. The professor asked for someone to fetch a janitor to unlock the door and release the cat so that he might continue his lecture. He repeated his request several times. The only response was blank, incomprehending stares. It was then that he realized that none of his students understood a word of English. We never did find out what those notes were that they were busy writing. We presume he didn't dare ask.

The Backgammon Champ

MAKING a hasty post-luncheon exit from the Stagecoach restaurant not long ago, we were stopped short by a gentleman who informed us that we had written about him in a recent issue. Hurriedly scanning his business-like bearing for a clue of recognition, we drew an uncomfortable blank and were forced to ask the gentleman to repeat his name. 'Floros, Stamatis Floros,' he declared with a certainty that made it seem unlikely that we would not know him. 'Backgammon,' he elucidated.

With a welcome flash of recognition we placed him. There before us in the flesh was the *tavli* — backgammon — champion whose exploits aboard the cruise-ship *Atalante* last September had been reported in the November, 1976 Kosmos section of the magazine. During the three-day cruise he had won first prize in an international championship tournament. Harboring a newly-minted addiction to *tavli*, our curiosity at the time had been aroused, but the news accounts from which the item had been taken gave few details. 'Did the champion wear a menacing grin behind a handlebar moustache?' we had asked ourselves. 'Did he train for the event at a local *kafenion*?' Our curiosity had remained dissatisfied but here now was the champion himself, to our astonishment debonair, speaking with a highly

cultured English accent, and looking like the retired banker he later told us he actually was. No handlebar moustache. Since our exposure to *tavli* had thus far been limited to observing the denizens at our neighbourhood *kafenion*, we eagerly invited him back to our office. The champion, we felt certain, would be a vast treasure of authoritative information on our unofficial national sport.

Settled into a corner of our office, Mr. Floros quickly launched into a rambling chronicle about his backgammon career which begun unofficially when he was a teenager in Athens. He learned the game, we gathered, not through formal instruction — he cannot remember learning or who taught him — but through 'osmosis'. Diligent practice combined with dedication and skill eventually enabled him to join the elite coterie of the world's greatest players.

As he skipped between recollections of official and unofficial matches in London, Munich and Monte Carlo at exclusive clubs where one plays by invitation only, we realized that this was a highly refined species of the game, a gentleman's luxury quite distinct from the local coffee-house variety. Visions of elegantly-tuxedoed, smoothly-restrained competitors poised in plush parlours quickly displaced our image of arm-waving enemies locked in perpetual dispute at the edge of a spartan, brown table bathed in the traditional stark yellow light.

As Mr. Floros described the dignified summits of tournament play, and the genteel variations in the rules and equipment unknown in the local coffee-house variety, we became increasingly bewildered. The familiar rhythms of clattering dice on a bare wooden board, the ritual slap of the *poulia* — the plastic discs with which the game is played — are absent. Instead, the playing board is lined with a green felt seamlessly partitioned off by leather geometric points so that the fall of the dice is cushioned into a soundless roll. Contrary to the local system of communal dice shared by both players, each tournament player rolls his own set of dice out of his own regulation cup, to avoid the possibility, we were told, of mishandling the dice. Tournament protocol even allows a player to exchange 'unlucky' dice with another player during a game; this also discourages tampering with the dice. We were finally left totally disoriented to learn that touching the board is forbidden and that a rule of silence prevails. Players and spectators, furthermore, must refrain from even throat-

clearing which might, at a crucial moment, be misconstrued as a secret code. Any such rules inhibiting either speech or movement, we felt, could only be enforced in a local *kafenion* by muzzling the players or wrapping them in straitjackets.

We asked Mr. Floros if he ever returns to play at *kafenion* in the rough-house tradition. His 'No' was unqualified, in terms of philosophy, however, rather than technique. He explained that *tavli*, in the eyes of the average local player, is considered strictly a game of chance — an opponent wins by luck, not skill. Backgammon, however, retains a classic balance of luck and skill in which a grasp of mathematical probabilities is as essential as intuition and lucky dice.

Whatever the magical combination, it was mastered by Mr. Floros who played in his first international tournament in 1968 and went on the following year to secure third prize at the world championships in London. Thus, it was not without just cause that he received an invitation from La Coupole Club in Geneva to participate in the tournament they were sponsoring aboard the *Atalante* last autumn. Embarking at Patras, the eight Greek participants joined the other dozen entrants who had boarded in Ancona, Italy, as well as passengers and would-be spectators on the cruise. Touring the Ionian islands alternated with the competitions, conducted several hours each day at ten tables set up in one of the lounges on the spacious cruise ship. The tournament progressed in the form of elimination rounds, each round completed when one player won eleven games.

At approximately noon on the third and last day, just off the coast of Itea, the port below Delphi, Stamatis Floros was applauded the winner and shortly after presented with the coveted silver cup with due ceremony on the deck of the *Atalante*. The event was recorded with extensive local television and newspaper coverage for proud countrymen, who could rejoice in triplicate since the second and third prizes were also swept away by Greeks.

Invitations have once again begun to collect for various tournaments at the Athens and Aegina residences of Mr. Floros, who maintains a strict regimen of playing at least once a day at his club. One of the sponsors of the *Atalante* tournament is considering the possibility of inviting a grand total of three hundred players to participate next year. It is a fairly sure bet that Stamatis Floros will be among those in the inner circle.

TAKING GREECE'S PULSE

THE GREEKS, it seems, are fairly healthy when compared to other peoples, a fact that can be deduced from statistics of comparative death rates. According to these a) The adult mortality rate in Greece is among the lowest in the world, but infant mortality is still relatively high; b) The death rate is lowest in Crete and highest in Thrace; c) Relatively more Greeks die in urban rather than rural districts; d) The death rate is higher among men than among women.

These and other conclusions are contained in a lengthy report on health conditions in Greece, prepared by a research team at the government's Planning and Economic Research Centre (KEPE) within the framework of studies being compiled for the Five-Year Plan covering the period of 1976 through 1980. The following are highlights of the report, whose findings are based on the latest available statistics:

Population growth. The rate of natural population growth is declining but remains comparable to the European average and therefore should not cause undue concern. Abortion, widely used as a substitute for contraception, should be reduced, once revised legislation and information and instruction on birth control have been introduced.

Infant mortality. The pre-natal mortality has been reduced substantially in urban areas in the past fifteen years. It is believed to be still very high in semi-urban and rural areas but accurate statistics are lacking. Nevertheless, improved medical and hospital care to expectant mothers in these areas is called for. The infant mortality rate is also higher than in most West and North European countries, though it has been reduced in recent years, particularly in urban areas. The principal cause of infant mortality is infectious diseases. This reflects poor living conditions as well as lack of proper information and health care in certain rural areas. The report calls for improved medical care, and particularly an increase in the number of trained midwives.

Adult mortality. On the other hand, the adult mortality rate is considered one of the lowest in Europe and the

world. In the accompanying table based on mortality rates in twenty-seven European countries, Greece ranks fourth from the bottom. Particularly in the 35-64 age group, Greeks appear to have a greater life expectancy than all the other European people surveyed. This may be attributed to the relatively fewer deaths from heart diseases and



malignant tumours in Greece. As an example, out of one thousand deaths, only two hundred and twenty are a result of coronary thrombosis or other heart diseases, compared with three hundred and eighty in Britain and four hundred and fifty in Sweden. The report, however, expresses the fear that the adult mortality rate may increase and approach the European average, as a result of greater industrialization and urbanization, as well as changes in diet, increases in smoking and traffic accidents.

Death factors. The mortality rate is generally higher among the urban than the rural population, and higher among men than among women, particularly in urban areas. Deaths from infectious diseases are more common in rural areas, reflecting unfavourable health care. Death from lung cancer is seven

times higher among men than women, presumably due to smoking habits. Death from cancer of the respiratory system in general is fifty percent higher in urban than in rural areas, obviously due to air pollution. Deaths from stomach cancer are more common in rural areas, although the opposite is true for other forms of cancer. The death rates from breast and uterine cancer, and cancer of the liver are substantially higher among the urban population. Skin cancer occurs more frequently among the rural population, probably as a result of exposure to the sun. Deaths from diabetes are more common in urban areas, presumably on account of more complex eating habits. The death rate from ischemic heart disease is substantially higher among men and in urban areas. Cirrhosis of the liver, gallstones and general digestive diseases cause more deaths in urban areas. Accidental deaths are equally common in the cities and the countryside; in the former they are principally due to traffic accidents and in the latter to occupational accidents. Suicides are more common in rural areas. However, the principal cause of death in Greece is cerebrovascular disease; this is equally true for both sexes and for both urban as well as rural areas.

Geographic distribution. The report makes the following comparisons according to geographic regions:

Greater Athens area: The overall death rate here is slightly higher than the national average. Deaths are more common from ischemic heart disease, diabetes, cancer of the breast, the prostate, intestines and the respiratory system as well as leukemia. Deaths from infectious diseases, cancer of the stomach and cirrhosis of the liver are relatively low.

Central Greece and Euboea: The overall death rate here is lower than average, particularly among women. Cirrhosis of the liver is a principal cause of death.

Peloponnisos: Common causes of death are acute infections, cirrhosis of the liver and in urban areas cancer of the uterus and of the prostate. Among women in rural areas there is a higher than average death rate due to injuries and suicides. Deaths from cancer of the

LIFE EXPECTANCY IN GREECE
(According to 1970 data)

AGES	PROBABILITY OF DYING (per 1000)		EXPECTATION OF LIFE (in years)	
	Male	Female	Male	Female
At birth	41.62	35.29	70.13	73.64
1st year	3.74	3.28	72.16	75.32
5th year	0.57	0.42	68.66	71.74
10th year	0.39	0.26	63.81	66.86
20th year	0.74	0.46	54.09	57.05
30th year	1.25	0.81	44.58	47.38
40th year	1.73	1.08	35.14	37.77
50th year	4.41	2.54	25.92	28.26
60th year	13.55	8.62	17.54	19.33
70th year	39.01	29.24	10.64	11.66
80th year	109.39	96.30	5.78	6.19
90th year	235.34	224.55	3.20	3.32

Source: NSSG, Monthly Statistical Bulletin, July 1976

stomach, breast, intestines and respiratory system as well as from diabetes and heart diseases are reduced.

Ionian islands: The death rate is relatively reduced in urban areas but higher in rural areas. Principal causes of death in urban areas are cancer of the prostate, diabetes and diseases of the circulatory system. In rural areas, people die mostly of cerebrovascular disease, acute infections of the respiratory system and injuries.

Epirus: The overall death rate is somewhat reduced in urban areas but higher among men in rural areas. Tuberculosis and other respiratory diseases are a principal cause of death. In rural areas, there is a relatively high suicide rate. Deaths from cancer, diabetes and cerebrovascular disease are relatively low.

Thessaly: The overall death rate is reduced in urban areas but higher in rural areas. In the former areas, cancer of the stomach, ulcers and cirrhosis of the liver are principal causes of death; in the latter, they are cancer of the stomach and heart disease.

Macedonia: The overall death rate is somewhat reduced in urban areas and only slightly higher in rural areas. Principal causes of death are infectious diseases, principally hepatitis and tuberculosis, as well as cancer of the stomach, the intestines, the esophagus and the respiratory system. In rural areas, heart disease is the primary cause of death.

Thrace: The overall death rate is the highest in Greece. Infectious diseases, such as tetanus, meningitis and tuberculosis, cirrhosis of the liver and cancer of the stomach and the intestines form the principal causes of death.

Aegean islands: The overall death rate (and particularly in rural areas) is lower than the national average.

MORTALITY RANKS

(Valid for 1970-1972)

How Greece ranks among twenty-seven European countries in mortality rates in various age groups. Rank 1 represents lowest mortality rate and Rank 27 highest.

AGE GROUP	RANK
First year	22
1-4 years	16
5-14 years	9
15-24 years	3
25-34 years	6
35-44 years	1
45-54 years	1
55-64 years	1
65-74 years	2
75 and over	5
Average for all ages	4

Source: Data from KEPE report published in Kathimerini, January 30, 1977.

Principal causes of death are cancer of the uterus and the prostate, diabetes, peptic ulcers and circulatory diseases.

Crete: The overall death rate is the lowest in Greece. Heart and cerebrovascular diseases, cancer of the stomach, the intestines and the breasts are infrequent causes of death. However, acute infections of the respiratory system are noted principally in urban areas.

Hospital treatment. There are six hundred and forty-one hospitals with a total of fifty-seven thousand beds throughout the country (not including military hospitals and health stations). Numerically, the number is satisfactory in the Athens area, but there is a shortage of hospital beds and doctors in most rural areas except perhaps Crete. However, in terms of quality, it is estimated that a number of hospitals with a total of about six thousand beds do not provide adequate treatment.

Health insurance. The bulk of the Greek population is insured through a variety of social insurance organizations. It is estimated that four state-controlled organizations (OGA for farmers, IKA for workers and employees, TEBE for small businesses and the Ministry of Social Services for civil servants) provide health insurance for seventy-five percent of the population. In addition, a variety of other organizations provide health insurance to seamen, bank employees, utility employees and others. The report points out that the quality of services provided by these organizations varies greatly and in many respects it is inadequate. It proposes a unification of these services under state control for greater efficiency and uniformity. It is estimated that the total expenditures for health in Greece amount to two percent of the gross national income, which is considerably lower than in the EEC countries.

Proposals. Besides a revision of the entire social insurance system and an improvement in medical and hospital care, the report calls attention to the following:

a) The need to reduce air pollution, by reforestation, stricter control of industrial refuse, gradual replacement of city buses by electric trolley cars and use of cleaner forms of energy for heating.

b) Clean water supply should be extended, particularly in rural areas that still lack water pipes.

c) The sewage system is still inadequate, even in urban centres where it has not kept up with the rapid population growth or with tourist development. Many rural homes still lack plumbing.

d) Garbage should be carefully stored in plastic bags or containers, collected by special closed vehicles, preferably daily in major urban centres and thrice weekly elsewhere, and adequately disposed of.

e) Legislative, administrative and technical measures should be taken to reduce the level of noise.

f) Reduction of chemical additives in food, increased use of olive oil and other natural substances, reduction in smoking and use of alcoholic beverages, greater care for infants and old people, reduction of road and other accidents.

It remains to be seen whether an improvement in medical services and health care can be sufficient to fight causes of death that are presumed to be brought about by higher development and technology.

—ANTONY M. ECONOMIDES

THE WAY OF THE DODO

LAST MONTH I had the privilege of meeting Dr. Hieronymus van Tooting, a senior official of the World Wildlife Fund. He had come to Greece to investigate reports that an important species of Greek wildlife was being threatened with extinction.

'The Cretan ibex, or the Macedonian boar?' I asked him.

'No, no. It is the Greek journalist.'

'The Greek journalist?' I inquired in surprise, 'an endangered species?'

'Most definitely,' Dr. van Tooting nodded. 'We have received reports that Greek journalists are being set upon at funerals and that one particular chap was beaten up and thrown into a dry lime pit. This will never do.'

'But, surely, this does not mean the species is threatened with extinction,' I protested.

'Oh, yes,' the doctor affirmed. 'It is a very vulnerable and a very sensitive species. These recent assaults could well be the thin edge of the wedge.'

'How so?' I asked.

'Well, let me give you an example,' Dr. van Tooting said. 'When a foreign dignitary arrives in Athens, the Greek journalist, in the line of duty, will come up to him as soon as he steps off the gangway and keep him cornered with a microphone under his nose and a chill wind from Mount Hymettus blowing down his back. He will then ask him, all in one breath: "How do you like Greece? Where did you come from? When are you leaving? What do you think of the Cyprus question?"'

'So far, the visiting dignitary has managed to restrain himself and mumble something appropriate in reply. But now that he knows Greek journalists can be punched in the nose with impunity, the temptation may be too strong for him to resist.'

'I see your point,' I said, 'but I still don't think the danger is a mortal one. After all, even before the two incidents you mentioned, reporters have been slugged in riots or had their cameras broken with no lasting ill-effects.'

'That is true,' the doctor admitted, 'but such incidents can be excused as having occurred in the heat of the moment. Deliberate assaults on journalists are another matter. It could send the entire species into a state of shock. They would stop writing, newspapers would not appear and then what would the Greek public do?'

'No more scare headlines with a tiny question mark after them; no more knowing who got run over by whom driving car number so-and-so; no more



exposes of recent history based on "secret and authentic" documents; no more gory accounts of crimes of passion perpetrated by a "Stygian assassin" and no way of knowing which chemist is open after hours.'

'An appalling prospect,' I admitted. 'And how do you propose to protect the species?'

'Well we have many ways of protecting an endangered species,' the doctor said. 'First and foremost, a strict law must be passed forbidding anyone from shooting or otherwise harming a Greek journalist in season or out of season. Secondly, the use of pesticides should be forbidden wherever Greek journalists work, live or congregate. Thirdly, large tracts of Government-owned land, by the sea and preferably only a short distance from Athens, should be parcelled out among the journalists together with long-term low-interest loans so they can build summer villas where they can relax and spend their summer holiday in comfort. Fourthly, the multi-national companies operating in Greece and elsewhere in Europe should be encouraged to organize more junkets for journalists to such places as Paris, London and New York so they can stock up on perfume, clothes, transistor radios and try their luck at Belmont Park.'

'That should keep them happy,' I agreed.

'Certainly,' Dr. van Tooting said. 'You must never forget that the Greek journalist, like the whooping crane, the bald eagle, the Japanese crested ibis and many other species on the endangered list, is the end product of millions of years of evolution and must be preserved at all costs. They are part of our ecological heritage which must not be lost. Think what a calamity it would be if the Greek journalist went the way of the dodo!'

'I'd hate to even consider it,' I said, with a catch in my voice.

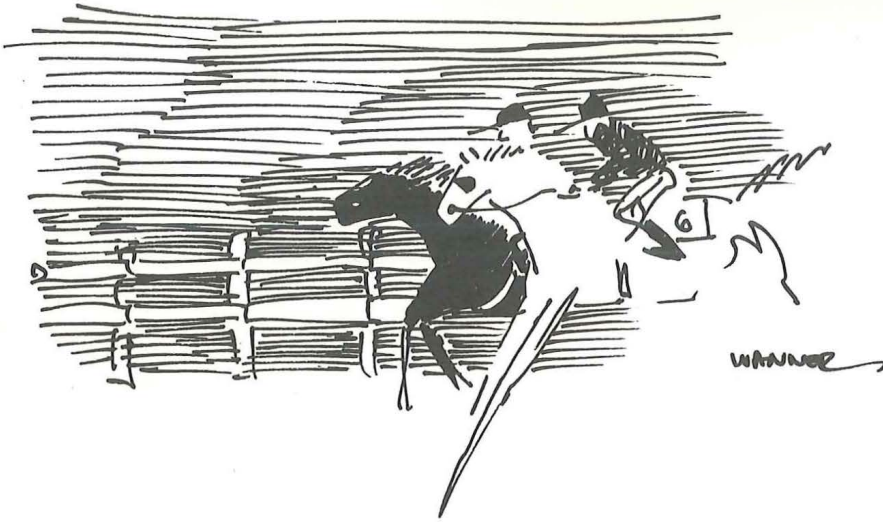
—ALEC KITROEFF

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Letter from Abroad: London

RETURNING to England after two years in Greece was a return to language and to rain. The soft English language is natural to a rainy country; the gifts of moistness, scents rising from the ground after a rain shower, the vegetating clouds of a rainy sky, are to be found abroad in the soft, moist vowels of English people. Returning home, England seemed moist and green even after its fabulously parched Summer: there had been a few showers of rain, and in the Autumn the grass burst into a new Spring.

I also looked forward to a fresh appreciation of over-familiar things — the beauty of semi-detached suburban houses with hedged gardens and red, sloping roofs; of neat shops and public houses; of everything that is expressed by that notion of *quaintness* exploited by our Tourist Board. Even the wet, black mill towns of my native Lancashire and Yorkshire are quaint, compared with the factory estates along the Ethniki Odos.

London is, in a word, *pretty*. Athens (apart from what is pre-modern or what is non-human, the obstinate rocks that magnificently refuse to cooperate with town planners) is scandalously ugly. I am surprised at how pretty were the creations of those heavy-minded Victorians whose buildings still cover most of London. Roofs and porchways spiral and tower fantastically into the air; tons of masonry are carved like lace. St. Pancras Station has the prettiness of a small girl's fantasy, erected to immense proportions.

Or rather, the streets would be pretty, if they were not so shabby. Though Athens is ugly, it is not more shabby than other large cities of Europe. England, London in particular, is conspicuously shabby. I looked

around a motorway cafe halfway on the road between London and Scotland — as representatively classless and non-regional a place as one could find — and tried to guess how many of my fellow countrymen might be wearing dirty underwear. Most of them showed a scruffiness in their visible appearance which suggested that what was invisible might be even worse. It must signify something that I was not provoked to such reflections in Greece, Yugoslavia, Austria, Germany, France or Holland.

England also seems to be cranky. I do not mean to say that the streets are full of eccentrics (although we have always cultivated them, as a matter of fact). I refer to a more general attitude of English people. One might describe as 'cranky' our attitude to our national crisis. The 'crisis' is something that we are more determined to endure than to solve — the very word 'crisis' suggests an unrealistic belief that our present troubles are a passing phase, rather than a rapid downward career.

Our national services are deteriorating and we expect them to collapse from time to time. We used to have the best postal service in the world and now we have one of the worst; rudeness and unhelpfulness in official places grow like cancer; and the most commonplace goods periodically fail to reach the shops. We have over a million unemployed, many of them around London, and yet the city's bus and underground services are breaking down for lack of manpower. To restrain unemployment, the government subsidizes 'uneconomic' industries; this is cheaper than paying 'unemployment benefits'. 'Uneconomic industries' are small ones and also the great industries, such as steel and textiles and shipbuilding. Taxation of the remaining workers

does not produce enough revenue for these colossal subsidies, so we borrow money from international sources who contentedly encourage our policies. Each loan brings us more under the power of something not freely elected by the British people. England at the moment fills me with the same panic that I feel when I myself have a large overdraft at the bank and no foreseeable means of coping with it: I have a Protestant apprehension of inevitable retribution.

I summarize the lamentable facts briefly because they are such a commonplace moan. And perhaps some of them, such as the general impoverishment and the increase of crime and the probability of being beaten up in the streets, are little more than a return to the normal, raw condition of life, as it existed before the rich and exuberant days of the fifties and sixties. What is more worth remarking is our attitude to this decline. We merely try to survive, adapting ourselves more and more severely as things worsen. The amount of money that Arabs spend in England is no consolation to our flagging trade. When we read, for instance, of their purchase of rural castles (one of the new Arabic lords of Scotland recently offended the natives by mowing down the birds with a machine gun) and of their effect on the prices of houses and flats in London (where flats are frequently advertised as costing up to £400 per week) it seems more like a takeover than beneficial trading. Nor does it console us to know that the French find it worthwhile to sail the Channel on weekend shopping trips to Dover supermarkets and that large numbers of foreigners visit what to us are the most expensive shopping districts of London (they visit them for their cheapness), when we ourselves can hardly afford the price of bread. We keep, or pretend to keep, our spirits up with fantasies. One fantastical panacea promised by the government is to come from North Sea oil — although the terms we have arranged with the international development companies leave very little of the profit for Britain. (The government has in any case put most of its British Petroleum shares up for sale.) Another is our unsalable Concorde, the money spent on which might have solved a few of our social problems. It is expected that we will be consoled by these fantasies; the truth is muffled by the repetition of euphemistic clichés offensive to a poet's ear. (For instance, 'cash injection' is the term, repeated so often as to muffle the senses, which means the spending of

further millions of borrowed pounds to support collapsing industries.) We, the people, *do without*, as our contribution to saving the nation. The chatty Sunday newspapers have begun to carry sweet and exemplary articles about the things that people from the various financial walks of life are prepared to *do without* in order to help Britain.

Or we *do it ourselves*. *Do It Yourself* has been part of English life for a long time, its ancestry possibly lying in that optimistic movement begun by the Victorian author Samuel Smiles and called 'Self Help'. During a *crisis*, your indomitable suburban Englishman uproots his roses and grows vegetables. It was one of the ways in which he fought the Germans thirty-five years ago: at that time it was called *Digging for Victory*. We are encouraged to do the same now: I have seen newspaper articles which advise the reader how to grow peas and beans in wooden boxes in city flats. Every shopping street has a store named D.I.Y. and cluttered with ladders and bags of plasters.

To see Londoners chipping rust from their cars and building bathrooms is one of the more cheerful sights during the impending disaster. The rest is, mostly, apathy. This apathy is, I think, an instinctive reaction to what people feel but cannot admit: that power is no longer in the hands of our elected government. We cannot quite get at the facts, but feel beneath our consciousness that power actually lies with the Common Market, or in West Germany, or in America, or with 'the Arabs' — no one is sure of their convictions.

But more of paranoia later. There is something in our society which is a good deal more forceful and positive. Behind the familiar comedy there is a sinister political background: a creeping fascism, which is spreading amongst people more because of their mental and emotional lassitude than because of their beliefs. In the ordinary conversations of the street one hears the most atrocious opinions. They are agreed to or unopposed, perhaps because one hardly bothers to think what such things imply. One day, when I had been lamenting the times in which we live (a conversational opening that has replaced talk about the weather), a shop keeper answered me, 'We shouldn't have won the War. We'd have been far better off if we'd lost. Look how the Germans are today!' The man was over fifty, but the Nazis and the concentration camps had ceased to menace him. Another day, whilst I was part of the crowd pouring down the steps to the Oxford Circus underground station

during the rush hour, a drunken man leant over the railings and shouted 'Vote National Front! They're the boys to solve our problems.' The National Front is our own fascist party, but no one responded; we were too quickly compelled downwards in a sheepish crowd.

The National Front, at least, is a growing force within our society. On December 29 the *Times* reported that the Home Secretary had been asked to enquire into the political affiliations of prison officers at Strangeways Prison, Manchester, where it is alleged that 'seventy of the three hundred staff are members of the National Front and some harass and humiliate coloured and Jewish prisoners'. The Home Secretary replied that as the National Front is not a proscribed organization there are no grounds for not employing prison staff who are members of it, or for placing restrictions on them. The National Front itself claims that it has strong membership in three other Northern prisons.

One wonders about the strength of that organization in other powerful sections of our society. A friend of mine joined the staff of a junior school and found that, one by one, three quarters of the teachers admitted to their sympathy with, or membership of, the National Front. Once day close to Christmas, I went with a party of friends to a bourgeois and respectable pub and discussed the state of Britain and the National Front. Although it was an hour before closing time, the service in our room became desultory, the lights were turned out and the toilets locked. Perhaps one can become paranoid about such things; perhaps one can always overhear brutal conversations; nonetheless, there must be some reason for the lack of welcome in a place where previously my company had been wanted. And one would like to know how strong the National Front is, for example, in the police force and the army. The Home Secretary said that 'he would be concerned if there was evidence of political views [of prison officers] affecting attitudes towards prisoners'. But how can a politician, of all people, pretend to believe that one's political views do not affect everything that one does?

The British Army, whatever its political views, has clearly changed its idea of itself. Having admitted that it can no longer conduct foreign campaigns of conquest, its theorists, beginning with Brigadier Kitson, have convinced it that it should specialize in *riot control*. To this end, it has begun to

work closely with the police, mounting exercises such as the recent huge blockade of Heathrow Airport. Army exercises in tear-gassing and controlling 'terrorist groups' have been televised; I have also seen on television young mothers who have been photographed by the police and entered into irretrievable Whitehall files — because they complained about conditions in their children's school! It's all exercise, I suppose. I cannot guess at all the many purposes of an exercise in blockading Heathrow Airport, although it immediately comes to mind how useful its lessons would be in the event of a coup. Northern Ireland has also been a very useful exercise for the Army's new role; let us hope that parallels between that and the value of the Spanish Civil War as a training ground for Hitler are as wild and paranoid as fears of a military coup in England.

Only a few years ago, to speak of the interference of the C.I.A. in British life and politics, even to speak of the presence of C.I.A. agents here at all, was also to talk of ghosts, of paranoias, of demonology. As it has turned out, such paranoid demonologists were correct and now we learn from the *Times* itself that the C.I.A. had (has?) a scheme to seize-up the London underground system should a political demonstration, say, warrant such a measure. During the protests against the unexplained expulsion from England of Philip Agee, the ex-C.I.A. man who revealed the dirty doings of the Agency, marchers through Mayfair carried placards declaring the addresses of C.I.A. agents to their neighbours.

It all seems very un-English. But I have been reading Richard Holmes's biography of Shelley recently, and am struck by how similar England was in the first decades of the nineteenth century. A trade blockade in Europe that prevented the sale of English goods; a perplexing social and technological revolution that unsettled the population, who were impoverished by a high rate of inflation; soldiers garrisoned to keep restless crowds in order; police spies and agents-provocateurs who appeared at cottages belonging to radical poets, such as Blake and Shelley; and portmanteau Acts of Parliament, the laws of Seditious and Blasphemous Libel, evoked by government agents to justify the persecution of anyone questioning their authority. Let us hope that our present 'crisis' is, after all, merely a crisis, and something that 'we have seen before'.

—GLYN HUGHES



The many faces and forms of Aphrodite...

AESTHETIC SURGERY IN GREECE

For those who think Greece 'operates' behind the times — take note — there are twenty-seven plastic surgeons in this country, daily transforming women into Venuses, men into Adonises, women into men and men into women. Cosmetic or aesthetic surgery — the latter term is preferred — has become an important aspect of Greek life. Furthermore, it remains comparatively inexpensive so that many visitors come to Greece for surgery and a bonus vacation in the sun...

approximately eighty per cent, are women, but there is a growing interest among men in improving their appearance.

The most unusual and controversial operation performed by plastic surgeons, one that the layman does not readily associate with this specialized area of medicine, is the sex change operation. There are one hundred and fifty known transsexuals in Athens, most of whom underwent surgery in Casablanca. Twenty-five, however, received their new gender under the skilful technique of Dr. John Zambacos of Kolonaki. 'Men become quite beautiful women,' he says. 'It's a rather simple operation, with the most obvious

IS YOUR nose broad at the tip? Is it thick? If so, it may signal laziness as in cattle, or dullness as in swine. If it is blunt, you may well be as proud as a lion. So theorized the ancient Greeks who were given to analyzing physical features and explaining personal traits in terms of facial characteristics. A fleshy face was thought to indicate laziness, a bony face cowardice, and a gaunt face assiduousness. As for the eyes, pendulous and baggy lower lids were signs of an imbiber, small eyes a mean soul, and large eyes, lethargy. Indeed, the ancients attached considerable significance to features which they idealized on vases, frescoes and sculptures. (It is unlikely that many Greeks possessed the ideal-type, symmetrical, 'classic' nose. Aristotle's, in fact, was said to have been 'aquiline', and Socrates's 'broad with wide open nostrils'. Only Plato was reputed to have had a nose of 'fine shape'.)

Although drawing conclusions about personalities on the basis of physiognomy persists today, manifesting itself in such expressions as 'beady eyed', 'mean mouthed', and 'slack jawed' to name a few, it is no longer taken seriously. Physical appearance, how-

ever, continues to preoccupy people and to play an important role in society. With the refinement of techniques, plastic surgery, which has existed in one form or another for centuries, can now repair disfigurement that is the result of birth or accident, correct features that are unattractive or simply distressing to an individual, and erase many of the ravages of time in an era when life expectancy has been greatly extended by advances in other areas of science.

Indeed, with affluence on the rise, the highly skilled expertise of plastic surgeons is increasingly in demand throughout the world and Greece is no exception. There are twenty-five plastic surgeons practising in Athens and two in Thessaloniki, all of them having completed all or part of their medical training abroad. Four years of general surgery and three years of plastic surgery are required before entering practise in this area of medicine which demands highly trained hands and eyes, and skilled techniques. Greece's plastic surgeons divide their time between reconstructive work — an effort to restore the normal — and aesthetic work — an attempt to surpass the normal. The majority of their patients,

The many faces and forms of Apollo...





scar found on the neck because of the male larynx.' Two of the doctor's patients, both professionals in the medical field, are now married. Another patient who was formerly a woman is today a sailor in the Greek Navy. 'But female to male operations are much more difficult because of the penis,' says Dr. Zambacos, who works with a team of specialists — a gynecologist, urologist, endocrinologist and psychiatrist — before operating. Some plastic surgeons consider the transsexual operation an ethical-legal problem which they will not undertake, but they agree that transsexuals need intensive psychiatric therapy because their problems stem from environment rather than chemical imbalance.

Commonplace requests for simple aesthetic operations also require consultation, however. A plastic surgeon,

long-skilled in identifying danger signals, may recommend a psychiatrist to patients who, for example, believe they can improve their abilities or personalities by altering a nose or chin. Such a patient must be redirected. The surgeon listens for key questions from prospective patients. A wish to identify one's looks with someone famous suggests that the patient is disturbed with his self-image and will not be able to accept an aesthetic alteration. A young man who visited a Greek surgeon with a photograph of John F. Kennedy in tow explained that he wanted a forehead like the late President 'so that I can also become a great man'. The boy was accompanied by his father who seemed to consider the request reasonable. The doctor recommended that both see a psychiatrist.

The majority of patients who visit plastic surgeons, however, have a healthy desire to improve their appearance. The most common requests for cosmetic operations are related to the nose (rhinoplasty), eyelids (blepharoplasty), face-lifting (rhytidectomy), breast augmentation or reduction (mammoplasty) and the reshaping of the abdomen and buttocks (lipectomy). The surgeon carefully examines two facets before operating: the patient's general health and the quality of the skin. Thick, oily skin on the nose, for example, reduces the chances of success, while fragile skin may tear during face-lifting.

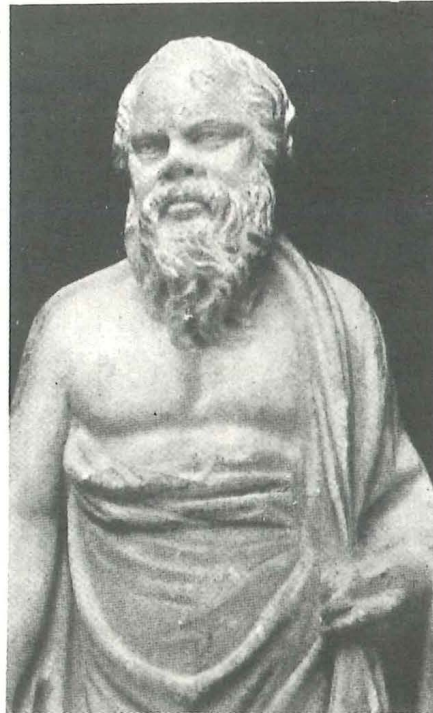
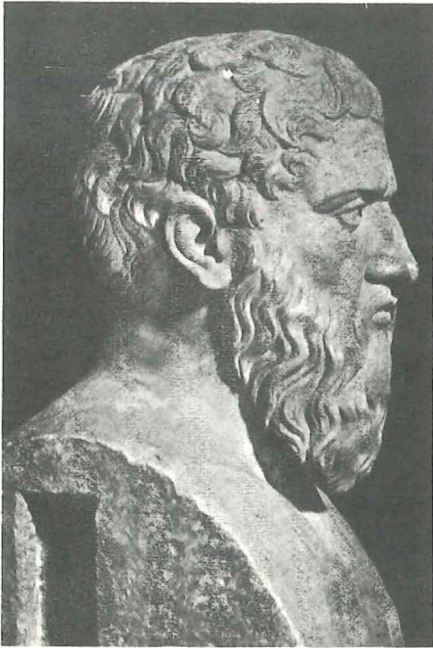
Doctors differ in minor aspects. Dr. Panayiotis Kolliopoulos, a graduate of Washington University in St. Louis, Missouri, thinks a feature change after thirty-five may be traumatic. Dr. John Zambacos, educated and trained in England and France, considers it

normal at any age. Both agree that the surgeon's satisfaction derives from the creation of something beautiful and the happiness it brings to the patient. Says Dr. Zambacos, 'I often think of Sir Harold Gillies' comment, the father of plastic surgery. In his book, *The Principles and Art of Plastic Surgery*, Gillies wrote, "Often when lifting a face I have had a feeling of guilt that I am merely making money and yet, to see the lasting pleasure that often follows makes one wonder who we are to refuse a patient."'

Some women seek a face-lift in the belief that the change will revive a straying husband's interest, and try to be cryptic about their operation. The surgeon, however, usually insists on seeing both husband and wife together before proceeding.

Although among many groups abroad today a face-lift is openly discussed and more and more accepted as a matter of course, this is not usually so here in Greece where women tend to be discreet about such things. There are three types of lifts. The mini face-lift usually involves a slight raising of the skin from the temple area. The second type involves the eyelids (which are usually operated on first) and a lifting of the facial skin from the temples and behind the ears. Finally, there is a complete face-lift which includes raising the skin around the neck. These operations last from one to two hours. A patient may return to normal life within a few days, but eyes will remain black for five to seven days. The results of face-lifts last from three to five years and one can have three in a lifetime. Dr. Zambacos, who maintains a woman on his staff to wash and comb the patients' hair in his office before the final stitches





It is unlikely that many Greeks possessed the ideal-type 'classic' nose. Socrates's (right) was said to be 'broad, with wide open nostrils', and Aristotle's (below) 'aquiline'. However, Plato's (left) was reputed to be of 'fine shape'.

Fine wrinkles, especially around the mouth area, can also be erased with this method.

Many Athenian surgeons operate on visitors from abroad who come to Greece to combine surgery with a vacation in the sun. Aesthetic surgery costs approximately half of what it does in most countries. Furthermore, the waiting period for scheduling an operation is a week at the most. Patients travel to Greece from Australia, Canada, the United States and the Middle East although wealthy Arabs and Israelis consider England the mecca for aesthetic surgery. Interestingly enough, some of the finest plastic surgery today is performed in Brazil. Other centres are in Mexico, the United States, England, France and the Scandinavian countries.

A plastic surgeon, Dr. Kolliopoulos notes, must be more delicate than a painter in certain operations. Art must supercede technique in facial alterations, while technique dominates in other cases. Dr. Kolliopoulos says, 'the difference between a good plastic surgeon and a great one is the training.' In mammoplasty and lipectomy, technique is the key. Greek women tend to require more reduction mammoplasty than augmentation, because of overall heaviness. The lipectomy or apronectomy involves removal of excess fat and the reshaping of the abdominal wall of skin. In the era of the bikini it is

frequently performed on women to reshape muscles and correct the appearance of the 'tummy' after pregnancy. A patient will often have her buttocks lifted concurrently, a fairly simple but highly skilled operation. Other operations include drawing excess skin from the thighs and upper arms. Aging, wrinkled hands can be operated on, but presumably only compelling professional reasons would warrant it since the patient must be prepared to live with obvious frontal wrist scars. None of the doctors to whom I spoke will try to correct cellulitis, inflammation of cellular tissue, which almost always recurs.

Hair transplant is increasingly popular, particularly among men. (Doctors will not operate on women unless they are first treated with tranquillizers or other drugs: apparently most women lose their hair because of anxiety but it will often grow back. Males, however, shed their locks as the result of inherited traits.) There are two modus operandi for hair transplants. One is transferring flaps of hair from the sides or back of the skull to the front, creating a new hairline. The other method is to transfer small skin grafts, with hair follicles attached, from one part of the head to the bald area. Usually twenty to thirty skin grafts will launch a beautiful new head on Samson or a similar facsimile. The operation is performed in two to three sessions under local anesthetic and it takes approximately six months for hair to grow.

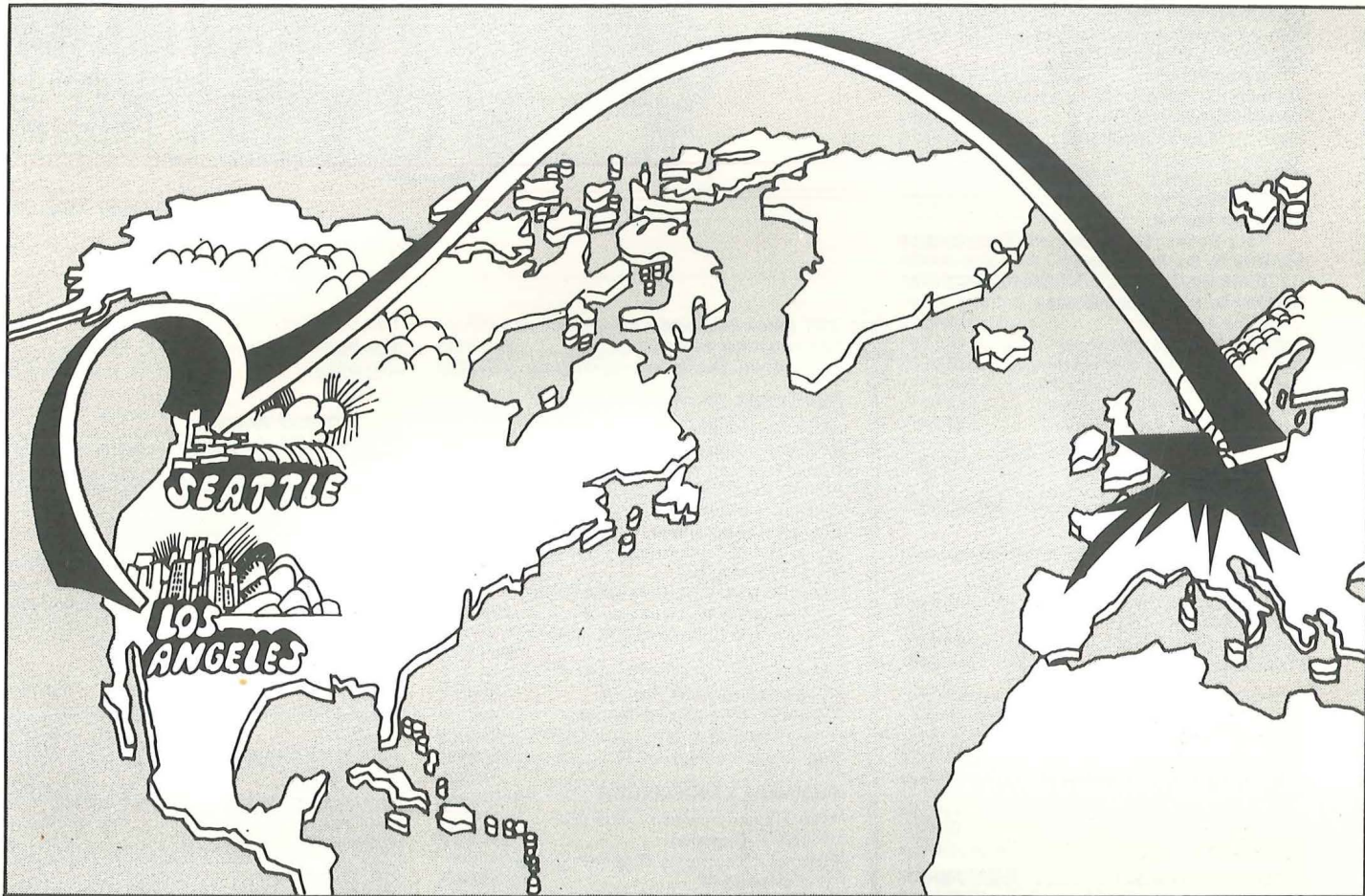
As society and technology progress, request for plastic surgery will multiply. Continual research, particularly in the United States, Sweden and Denmark, improves surgical method and facilitates procedures. Then, too, doctors believe that ever-increasing pressure and competition in life will cause people to seek out their help in improving their self-image. Says Dr. Kolliopoulos, 'Our society will require us to look younger and better, and to turn to plastic surgeons as one very viable answer.'

Certainly a burgeoning number of people here and abroad are turning to plastic surgeons. Men with small ears, the ancients claimed, have the dispositions of monkeys, those with large ears, the dispositions of asses. Thin noses that curve to the right indicate impudence while those strongly aquiline and clearly demarcated from the forehead are evidence of a proud personality. Contemporary Greeks are one up on their ancestors, however: they are able to outwit such characterizations, and perhaps reverse the process.

—MARIA FALLER

are removed on the eighth day, warns his patients that their skin will age prematurely from sun exposure, but his advice is rarely heeded.

Severe skin problems, often the result of scarring from acne, are commonly treated by plastic surgeons. Dermabrasion, the procedure for correcting such damage, involves removing the outer skin layers with either chemicals or by mechanically rubbing it off with sandpaper. A surgeon can promise only a seventy percent improvement in most cases, however, especially if there are deep acne scars. A follow-up operation may produce another fifteen percent improvement but caution is the byword, especially if the chemical method is used since it produces first or second degree burns.



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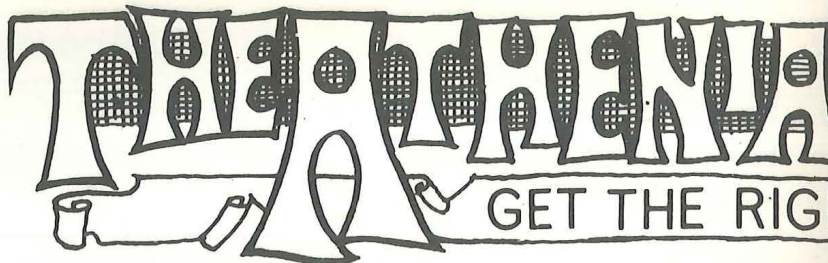
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Sabena (Belgian), Othonos 8	323-6821
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Varig (Brazilian), Othonos 10	322-6743

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Recorded timetable (Europe & Russia)	147
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WEDNESDAY

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THURSDAY

Aharnon, Ano Ilisia, Glyfada, Immitos, Nea Ionia, Papagou, Voula

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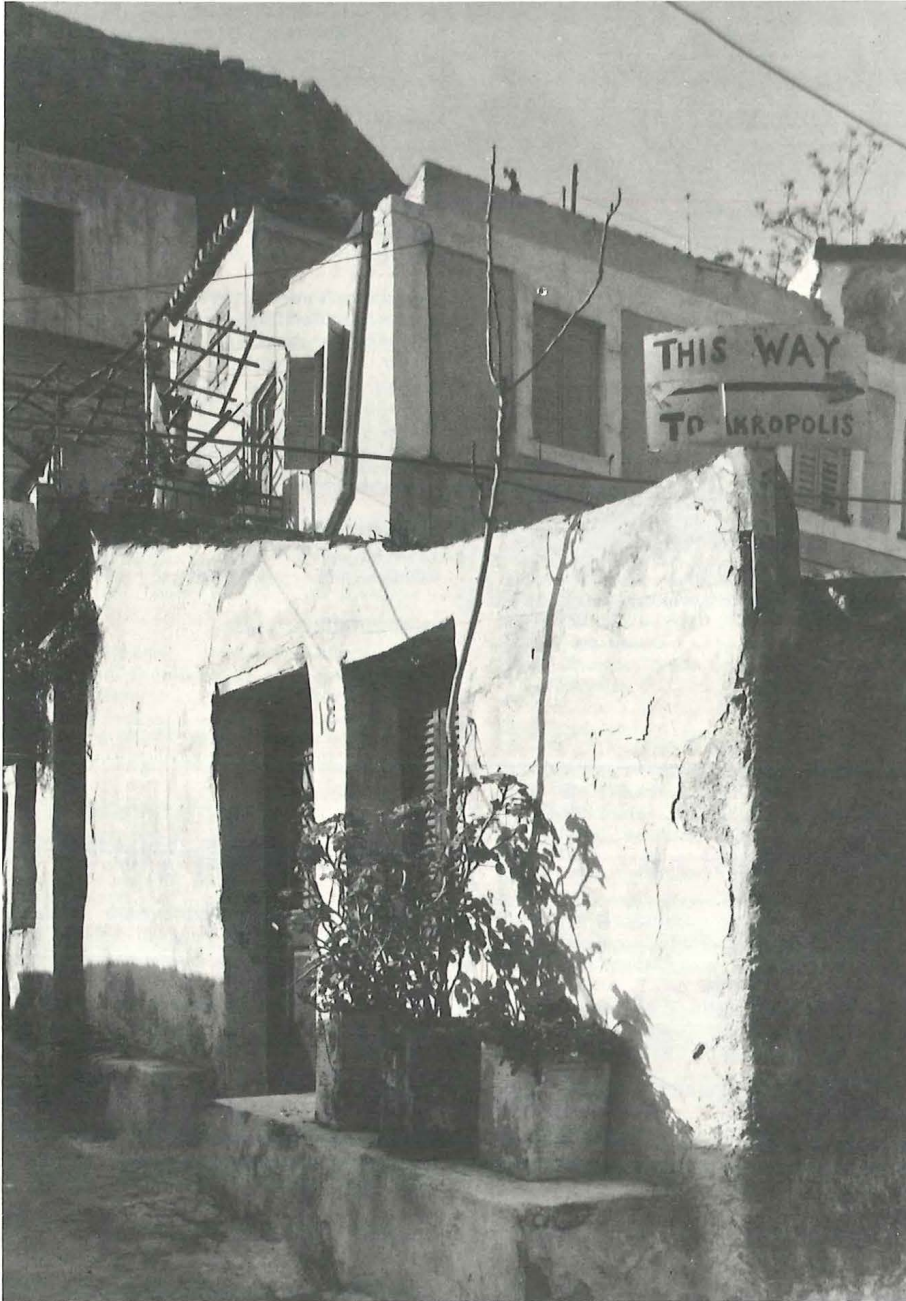
Agia Irini, Aeolou	322-6042
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ANAFIOTIKA

“ALL OF us in Anafiotika live for many years,” said Kyrios Mytilineos. “I remember my grandfather shovelling our doorstep one dawn after a heavy snowfall in old Athens. He was then over a hundred years old.”

Kyrios Mytilineos was our escort and guide during a tour of Anafiotika on a sunny morning in February. He was born in the heart of the little colony clustered on the side of the Acropolis at the turn of the century. Although his name suggests that his ancestors came from Mytilene, they were from Santorini. He has the calmness of manner

associated with islanders, however, and a remarkable physical endurance that amazed me during the three hours we spent climbing up and down steep steps, entering houses and churches, and talking to the people of Anafiotika.

Anafiotika is actually a district of Plaka. It begins at the lovely Byzantine church of Saint Nicholas Ragavas, at the corner of Epipharmou and Prytaniou streets, immediately below the flag flying on top of the Acropolis. Mounting the steps to Anafiotika, one is greeted by the past and present living in harmony. There have been few ugly changes made. Its traditional appear-

ance and ambience have been preserved, the tiny, vividly painted island houses seemingly stacked one upon the other. Kyrios Mytilineos indicated the stairs on Eretheos Street: “Down there was one of the two fountains where we drew water, our school, and the only bakery. Children took casseroles to school every day and after class filled them with a day’s portion for each member of the family at the food station subsidized by the government. A portion of meat with pasta cost one *dekara*. A portion of *revithia* and beans, twenty *lepta*.”

As the streets extend upwards in Anafiotika they narrow, becoming paths, once earth or pebbles, now cement, bearing no names. On the wall of each house and on the right side of the entrance there is usually a number to identify it. “One is in a labyrinth but, unlike Theseus, without a string to find one’s way out,” the local postman commented with a good-natured smile. The elderly people of the district, their faces tired but pleasant, greet you as they go about their daily chores. They are ready to answer your queries and recite legends about the first settlers. (The young people are not to be seen during the day; they work far away in the city or the outskirts.)

“Let me tell you the whole story and how Anafiotika came about,” said a middle-aged blond woman emerging from her little garden. She was wearing a plastic apron and holding a fork in her right hand. “When King Otto decided to build his palace, he asked some builders from Anafi to come and do it. You see they were and still are the best builders. When the palace was ready the master builder told the King that he was obliged to go back to his island because his sister was waiting for him there. You see, in those days the family was united. Not like now. But the King said to him: ‘I want you to stay. Athens is now under construction and we need you. Choose a place that you like and I’ll give it to you.’ The Anafioti looked around and answered, ‘There on the slope under the Acropolis — I want to build my house there. The steep ground reminds me of my island.’ You see, madame, that’s how we came here. Those who say we installed ourselves without permission are wrong. We settled here and then came the Law. But who makes the Law? Those who want to kick us out. You can find all these details in the encyclopedia.”

There are many versions of how the Anafioties came to settle on the Acropolis. Another legend says that the islanders, known to be skilled builders,

were brought here to repair the Acropolis's ramparts and set up their homes near the work site. The probabilities are that the Anafiotés simply did what Greeks have done for thousands of years: build their homes on the Holy Hill despite official disapproval.

A natural citadel, the Acropolis has been the location of many settlements since prehistoric times including that of the Pelasgi, an ancient people believed by Athenians to have built the earliest fortifications. Around the seventh century B.C., however, the Acropolis had come to be considered sacred and private dwellings were removed. "No settlement or any kind of house will be allowed on the Black Rocks, on top of the Pelasgian's place," proclaimed the Delphic oracle. Nevertheless, when Athens was attacked during the Peloponnesian War in the fourth century B.C., its inhabitants abandoned their homes in the city and sought refuge on the precise spot on the northwest slope proscribed by the Oracle.

It continued to provide asylum during the many invasions throughout the city's history. In 1821, during the War of Independence, Athenians rose up and took control of the city which they held for four years. Much building began in an orderly fashion, resulting in an unusually picturesque city where monuments from all periods of antiquity and the Middle Ages stood alongside Islamic buildings depicting the city's unbroken history in relief. According to an 1824 census, the number of houses in Athens had reached sixteen hundred and there were just over nine thousand inhabitants. The city itself was divided into thirty-five districts, each with its own church from which they took their names. Greece's independence was declared in 1825 but in 1826 the Turks returned once more and laid siege to the city, recapturing the Acropolis which remained in their hands until March of 1833. A few months later, Athens was declared the capital of modern Greece. Prior to this, the capital had been located in Nafplion.

As Athenians returned from refuges in Aegina and Salamis, they were greeted by ruins. Monuments were damaged, houses were heaps of rubble. Arriving on the wave of neo-classical architecture then sweeping Europe, many of the world's foremost architects converged on the source of their inspiration to draw up elaborate plans for a carefully laid out modern Athens with wide avenues, and to design public and private dwellings such as the Old Palace (now the Parliament), the

University, the Academy, the National Library, and Benaki Museum, landmarks of today. Before the plans for the city itself could be implemented, however, they were abandoned in the face of compelling human needs: the citizens of Athens had already rebuilt their homes or erected new ones, and it was too late.

Meanwhile settlers continued to arrive from other parts of Greece and abroad, the Greeks in search of a better life, the foreigners either on pilgrimages to the Athens of Pericles, or to establish themselves in the expanding capital which enjoyed a mild climate and held promise of economic opportunities. The building boom continued drawing workers from other parts of the country, among them the Anafiotés from Anafi,

the tiny Cycladic island only seven miles long, located near Santorini.

As buildings went up and the city grew, the Acropolis was again declared off limits to dwellings. Nevertheless, one morning, as the sun rose over Athens, it revealed two small houses clinging to the rock on the northern side of the hill behind the Byzantine church of Saint Nicholas Ragava. Using materials collected from the streets, two young Anafiotés, a carpenter by the name of Giorgos Damigos, and a builder by the name of Markos Sigalas, had solved their families' housing problem by pooling their skills and erecting their tiny houses during the night. Their nocturnal activities had not gone entirely unnoticed, but in response to questions from the curious, they had





replied, "Oh, we are just building a church." By the time the authorities became aware of the houses on the forbidden site, they were already occupied by the two large families who could not very well be evicted. As more and more Anafiotes arrived in Athens to find work, more and more solved their housing problems by following the example of their compatriots. During the day they would covertly begin filling holes in the ground, levelling the rocks, and digging the soil. By nightfall the young and old, men and women, would join in to make certain that dawn would find the houses erected and roofed. Once this was accomplished, the police would not evict them. One attached to the other, faithful to the architecture of Anafi where the roofs are without tiles but terraced with a thick layer of a special mixture of soil which hardens like cement, the houses sprang up overnight as the little colony climbed up the slopes of the Acropolis. The Anafiotes were not preoccupied by history or questions of archaeology. Their concern was to shelter their families without paying rent.

In time they decided it was necessary to give their little settlement a name. Some said it should be named Nihtohori — the Night Village — alluding to the circumstances under which it was built. The opinion of the original settlers prevailed, however, and the little community was called Anafiotika, the place of the Anafiotes. The name was appropriate for another reason as well. *Anafenome* means sudden appearance, and Anafi, the name of their island,

means "revealing". According to myth, as the Argonauts returned from Colchis with the Golden Fleece, they were overtaken by a great storm and were lost in pitch darkness. Jason appealed to the god Apollo who responded with a flash of light from his bow revealing the little island of Anafi where the Argonauts were able to beach their ship.

IN mid-nineteenth century, Athens was a thirsty city and there was no question of bringing water to the top of Anafiotika. The inhabitants used to go down the rocky paths, fill their *stammes* or wooden barrels with water from fountains located near two churches, load them on their shoulders, and climb



back up the steep path too narrow for beasts of burden. Andreas Karkavitsas, a writer who lived from 1860 to 1922, described the labyrinthian paths leading to the primitive but complete households whose people were happy having found a spot of their own. That their homes leaned on a Pelasgian rock, that their potted geraniums perched on a piece of marble from the Holy Hill or that their laundry was spread to dry in the ancient theatre of Dionysios did not seem inappropriate.

The view from Anafiotika was once superb. Athens was spread out at its feet. In the distance the horizon was a green and pastoral scene of plains, forests, fields, monasteries and churches, embraced by the three mountains that cradle Athens: Mount Parnis, Mount Penteli and Hymettos. Immediately below was the Old Palace surrounded by the neoclassical houses of the wealthy fanning out from Constitution Square.

For some time the Anafiotes attended the nearby church of Saint Nicholas of Ragava but soon they wanted their own church. In 1845 they restored the eighteenth century Saint Simeon's and later, as their numbers grew, built Saint George's. The triangle formed by the three churches marks off the area of Anafiotika. Saint Simeon's is their most beloved church, however, because it houses the icon of Panagia Kalamiotissa—the Madonna of the Reeds. The Panagia Kalamiotissa, found on a hill hidden among reeds on Anafi, is credited with many miracles. Her feast day on September 8 is to this day marked by a major celebration during which money is collected to be sent to the church built on the island of Anafi in her honour.

As years passed, many of the first settlers sold or rented their tiny houses, returned to their island, or moved to different areas of Greece. Anafiotika has gradually become an international colony inhabited by Greeks from other parts of the country, refugees from Asia Minor and foreigners. Artists and intellectuals have settled here, happy to find a calm, romantic and picturesque corner near the city but removed from the noise, under the Acropolis.

A DARK cloud now hangs over the peace and charm of Anafiotika. It is within the archaeological zone and considerations of antiquity take precedence over its history which spans a century and a half. For many years now the Anafiotes have lived in uncertainty, faced with the possibility of expropriation by official decree (which accounts for the neglect of many of the houses). Archaeologists, architects, and urban planners are divided: there are those who attach the most importance to everything that dates from classical times. There are those who believe that antiquity does not lay sole claim to our inheritance, that the architecture of the last centuries, although humble by comparison to the ancient monuments, has its worth, another link in the story of modern Greece. To the latter, Anafiotika is a vestige of the Athens that was struggling to emerge as an independent, modern city, and represents a period between the marble of the past and the cement of today, a blend of materials which include the human soul. They believe it should be preserved.

Conversation kept returning to this subject as we made our way around Anafiotika—but only after we had dispelled the Anafiotes's suspicions that I was from the archaeological service. "Don't worry," Mr. Mytilineos reassured an old woman, "I was born here more than seventy years ago and even then they were saying that Anafiotika would be torn down. I'm sure it won't happen." The grey-clad, grey-haired woman standing on the stairway looked at us with wet eyes. She made a gesture of despair. "I'm eighty years old and came here as a child from Aigio, Peloponissos. I was married in this house. Where should I go now? I want them to let me die here in peace."

"She is right," continued another woman from her doorway next to a multi-coloured carpet hung on a clothesline. "They tell us that we live in a primitive way. Why primitive? We have everything: electricity, television, water, plumbing, telephones, everything we need. We are about seventy



families here. Where should we go?"

It is like the chorus of an ancient tragedy. The despair and bitterness grew as we climbed higher up the rocky slope of the Acropolis. Mrs. Maroula came out of her house. "I bought my home for eight hundred drachmas with the money I earned working during my youth in a rich family, not far from the Palace. I have all the papers. I'm old now and love this place. I can't move. Do you see that beautiful house up there, with the blue railings on the terrace?" she continued. "Go and ask for the key of the church of Saint Simeon, from Kyria Vasso. On February the third we celebrate his name day."

We knocked at Kyria Vasso's door. A joyful woman with a scarf covering her curly hair appeared. "Good morning," said Kyrios Mytilineos. "Are you the daughter of Poussetos?"

"Yes," said the woman, "who are you?"

"I'm the son of Kyra Pagona and Kyr Aggelis, remember? I was born here," and he pointed to a nearby ochre-yellow house.

"Oh, yes I remember, but very vaguely."

"How old are you?" asked Kyrios Mytilineos disarmingly.

"I'm fifty-five," said Kyria Vasso with a touch of coquetry.

I interrupted these exchanges to ask for the key. "I cannot go out," she said decidedly. "I'm sick, I had the flu and I cannot go out."

"Very well, but it's a pity because we would like to go and see the church," I said. The word pity — *krima* — upset her. Immediately she could be heard



closing windows and doors and in a few minutes she came out pleasantly angry, with the key to the church. If the source of her distress was that we would not be able to see the church, or that she would be thought inhospitable, I could not tell. "*Krima*," she murmured. "Why *krima*?" and started to make her way along an extremely tortuous path with Kyrios Mytilineos and me following.

At the corner a woman was whitewashing the edge of the path. "I'm

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preparing it for the name day of Saint Simeon," she explained. We found ourselves in front of a small white church with a modern metal door painted light blue. To the right there is a piece of marble with the inscription: "Saint Simeon of Anafeon, 1774". Blood-coloured geraniums stand nearby in metal containers. She opened the door and we entered a square courtyard sheltered by a wooden roof. Above the entrance another sign reads: "This church was restored in 1845".

Other women arrived with bouquets of flowers: camellias, iris, mimosa. "We will decorate the icon of Saint Simeon with them and hang little flags in the yard," explained one of them. Inside the church smelled of cleanliness and incense. To the right of the altar stands the icon of Panagia Kalamiotissa. The Madonna is surrounded by a cloud of tulle, white linen flowers, and laces. Kyria Vasso made the sign of the cross. "Look at this. I have decorated her like a bride. Every Anafiotissa that marries here in Athens brings me something from her bridal gown to place on the icon. You must come on the eighth of September. There will be officials and all Anafiototes come. We gather money and send it to Her Grace on the island. Years ago, in my father's time we used to have a big fair, with music — *our* music — and many people. Now everyone who visits Anafiotika comes to see me. My house has become a meeting place. Don't forget, I'm a grandmother."

"You must consider yourself the mayor of Anafiotika," I told her. Mrs. Vasso laughed with self satisfaction. Her father, who came from Anafi at the age of five, kept one of the two tavernas of Anafiotika, next door to their house. It is now closed. On its exterior an immense vase of flowers has been painted. The second taverna, Vlahos's, now run by a son, is on the next street. It is a tall makeshift building with tourist-attracting decorations. The proprietor, the neighbours note approvingly, respects the serenity of the area. The inevitable modern music is played but he keeps the sound low.

"During summer months," says an Anafioti, "we cannot go to church sometimes because we cannot sleep at night. The noise from Plaka coming up is so intrusive and constant. Drunk people climb up here in the dawn hours and knock on our doors. We suffer very much with all that. We don't want those Greeks and foreigners who made Plaka a brothel."

Continuing up, we heard, emerging from an open window, the bittersweet

song of a woman. She came out of her house to feed a group of well-nourished cats of which there are many in the area.

"You see," she said, after a warm good-morning, "our houses are old and cats are absolutely necessary. My song? You like it? I'm from Amorgos and it reminds me of its beaches."

Along the paths there are arrows showing the way to the top of the Acropolis. We followed these and found ourselves at the last of the houses. Two old women sat on a low wall near a row of half-ruined houses. One of them showed us a notice from the Ministry of Culture notifying them to evacuate their houses. They had known for months that this was inevitable, that their houses were to make way for a road to be built around the Acropolis, they had been told, but they could not accept it. Now they must leave. The older, a bent-over, tiny-handful of black clothes, wiped her eyes and said, "I was born in this house and it is here that I gave birth to my two children. Where shall we go? I'm alone." "Why don't you go to your children?" I asked. She replied: "They have large families, you see, and I don't want to be a burden to them."

The other woman complained about apartment buildings. "How can I live in a flat? I once stayed in one where my daughter lives. Everybody left in the morning and I was alone. There was nobody to speak to. I went to the church. I didn't know anyone. I sat there alone like a dried up stump. Here, I see the sky, my friends, my flowers, the things I'm used to since my childhood. Why do they want to build a road around the Acropolis?"

All the families are facing their personal problems and dramas: the children will have to change school in the middle of the year, a mother whose paralyzed daughter is in a wheelchair will have to fend in some new place; the young girl whose house was to have been her dowry. "With the money they give us, what can we buy nowadays. Life is so expensive," said a man.

We began to wind our way down and came to the whitewashed church dedicated to Saint George who for the moment is guarding this part of Anafiotika from the advancing dragon. Mr. Mytilineos recalls the game he used to play as a child around the huge rocks that jut from between some of the houses. Above us, the flag on the Acropolis waved in the wind. Its colours were indistinguishable from the sky. Anafiotika was behind us.

— KATERINA AGRAFIOTI

A Promising Young Guitarist

THE SECOND in an impromptu series of chamber concerts at the new auditorium of the French Institute presented the rising young Greek classical guitarist, Vangelis Boudounis, in a recital of considerable scope and variety. Boudounis, a recent honours graduate (1970) of the Athens Conservatory, is very much a consummate artist. At the comparatively young age of twenty-seven, he is certainly ready for an international career. His playing is marked by skill and precision, and his musical interpretations are stylistically sound and quietly imaginative.

There are those who, I am sure, would consider his approach to the guitar as dry and stilted, as he does not favour the romantic style of playing which so many critics and aficionados consider essential to guitar artistry. Boudounis's dynamics rarely reach even *mezzo forte*, with never a hint of flamenco strumming or the unpleasant distorted 'twang' that mars the playing of more passionate players. Every note was carefully measured, both in relation to the requirements of the individual piece as well as the capabilities of the instrument, resulting in an ethereal, detached, yet intensely intimate musical spell being cast from beginning to end.

The early pieces of Luis, Milan, Alonso Mudarra and Michael Praetorius were brought off very well, although I did have a question as to the validity of some of the cadential harmonies in the Praetorius 'Balletto', in that leading sevenths are hardly characteristic of Renaissance tonality. The minuets of the early nineteenth-century Spanish composer, Fernando Sor, received an excellent hearing, but it was in the preludes of Villa-Lobos that Boudounis had the opportunity to demonstrate his total mastery of the instrument, and in the concluding ten etudes of twentieth-century composer Leo Brower that he was able to give his listeners an amazing show of virtuoso technique. This is not to say that Boudounis has no room for improvement. The evening was not without its occasional missed note and problems with tuning, but these are minor blemishes that should disappear with continued practice and additional concert experience.

The French Institute Auditorium is a very welcome addition to the limited



Vangelis Boudounis

concert facilities in Athens. The hall seats three hundred people, or more, in modern comfort, and the stage and acoustics are perfect for soloist and small ensemble presentations. The doors at the back are unfortunately very noisy opening and closing, and should be equipped with some kind of silencing mechanism (although a little more control over latecomers rudely barging in at will would go a long way toward reducing this distraction). The State Orchestra is to be congratulated for planning to take advantage of this newly available facility, but the powers that be should definitely be encouraged to schedule a regular series a year in advance to which the concert-going public could subscribe. Although this is not in the Athenian tradition, the reviewer has no doubt that three

hundred annual subscribers could readily be found, and at a handsome charge. With funds collected in advance there is no reason why a truly outstanding series of chamber and solo concerts could not be offered, thus enhancing the Athenian music scene with the kind of program that is long overdue.

—ROBERT BRENTON BETTS

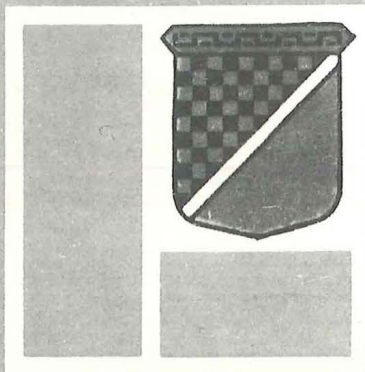
La Cenerentola

THAT THE present production of Rossini's *La Cenerentola* (Cinderella) at the Lyriki Skini is the first ever performed in Greece is not wholly surprising. When *La Cenerentola*'s first wave of success broke over Europe in the nineteenth century, Greece was in the middle of the War of Independence. It has enjoyed a second wave of popularity during the last twenty-five years, but it demands the rare talents of a mezzo soprano with a range that extends to that of a contralto both sung in the florid, coloratura style. When Greek-born Agri Baltza had to cancel her engagement here this season, the production was almost cancelled. It was saved at the last moment by Barbara Giardini-Michel. From the exquisitely beautiful opening aria 'Una volta c'era un re' to the final rondo 'Nacqui all'affano, al pianto', Giardini-Michel's performance was flawless, precise in her cabalettas and unslurred and pure in the most florid cadenzas.

Rossini, of course, had extraordinary singers at his disposal in the early nineteenth century, all perfectly trained in the bravura style. *La Cenerentola* in particular has some of the most inventive and taxing ensembles in the operatic repertory, for which at least six highly accomplished singers are necessary. The tenor Sotos Papoulkas made



A set design by Nikos Petropoulos for 'La Cenerentola'



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an excellent Don Ramiro, and Yiorgos Pappas carried off the part of Don Magnifico with its several superb and difficult basso-buffo arias to perfection. Andreas Kouloumbis in the role of Dandini skilfully performed without a slackening of Rossini's unflagging patter. Vasso Frangoulaki sang Tisbe well, though her throaty, distinctive mezzo is not suited to Rossini. Ileana Konstantinou, however, was a revelation as Clorinda. Konstantinou's acting as well as her singing easily get out of control, but in this instance she sang brilliantly throughout the evening.

Alas, there was no fairy godmother presiding at this production when the often-talented set designer Nikos Petropoulos decided to place this production in the world of art nouveau, and, specifically, seems to have been inspired by the late nineteenth and early twentieth century art nouveau paintings of Gustav Klimt which may be the rage today but are totally at odds with Rossini. Then, disconcertingly, Petropoulos drops his Klimt decor as quickly as he does his canvas drops during changes of scene, presenting us with resemblances to the facades of haunted Kifissia villas during the off-season. The costumes were equally inappropriate and the lighting so irregular that the mini-thunderstorm which Rossini scored for the middle of the opera seemed to return *da capo* throughout it.

There is also a staging problem that ought to be easily solved. They say of Rossini's music that one must never stop to think about it but if the pauses during set changes cannot be avoided, at least the recitatives between scenes should be sung after the pauses. Rossini always wrote brilliant finales — indeed most of his famous overtures are just a series of finales — but he frequently begins his scenes low (those piano or harpsichord openings are deadly though Mozart has them, too). Since, however, the recitatives always end on an upbeat, must not these be synchronized to the beginnings of the scenes that follow and not sung as requiems to the ones before?

Although the brilliant E-flat Sextet in Act Two with its slow, staccato rhythm, full of delightful, rolled Italian r's, punctuated by each part breaking away into great florid phrases, was sung in Wagnerian darkness, the orchestra was a source of pure delight throughout the evening. Paul Capolonga is a perfect Rossini conductor who can find inexhaustible humour and variety in every musical phrase of the score.

—SLOANE ELLIOTT

CURRENT AND UNDERCURRENT: FROM CHEKHOV TO GORKY

THE ATHENIAN stage is presently offering audiences an excellent opportunity to compare and ponder the works of two masters of the modern Russian drama: *The Seagull* by Chekhov and *The Petty Bourgeois* by Gorky. Although both plays are early works, written on similar themes when the authors were in their mid-thirties, the six years that separate their composition seem more like a generation. The reason for this is that Chekhov, who wrote the earlier play in 1896, derived his inspiration from the provinces, traditionally latecomers to social change, while Gorky derived his from the city. Gorky, primarily a novelist but one of Russia's greatest dramatists, and the only one to belong equally to the Tsarist and Soviet epochs (he died in 1936; Chekhov in 1904) suffered many hardships, became self-supporting at the age of nine, educated himself, and spent many years in exile. (Gorky was a pseudonym which means 'bitterness'.) Chekhov came from humble origins but graduated from Moscow University as a doctor of medicine and always regarded himself as more of a physician than a writer. The men were good friends and, interestingly enough, it was Chekhov who persuaded the Moscow Art Theatre to produce *The Petty Bourgeois* in 1902. It caused considerable controversy at the time. Both plays breathe the wind of social revolution. The sense of restlessness in *The Petty Bourgeois* has strongly focused political and social implications, while in *The Seagull*, set in the provinces isolated from the ferment of the city, these issues are nebulous.

Gorky depicts life in the city, incorporating his political beliefs in his plays. The message is simple. People die of poverty, poverty is the result of exploitation, exploitation is possible because of power vested in the hands of a few, power must come into the hands of the people. Chekhov is equally aware of social conditions, but the message is more subtle because life in the provinces is different, and death, poverty, and wealth are ascribed to fate. People are unhappy, the gentry is bored and the intelligentsia gloomy, but they retain hope: some kind of change may make life happier and more interesting, they

may one day move to Moscow or abroad where they anticipate a fuller, more exciting life. Such hopes are empty, of course, in the absence of revolution, but neither the gentry nor the intelligentsia perceive the need for fundamental change and a sense of despair and fear imperceptibly enter the drama to counterbalance the optimism. (Chekhov, himself, believed that his plays did not offer only despair. Stanislavsky, however, wrote that he wept the first time he read *The Cherry Orchard* and emphasized regret and impermanence in his production.)

Transmitting the undercurrent of fear in Chekhov is the crucial problem of any director. If it surfaces, the dramatic overtones are strangling. If it is too subtle, the play becomes incomprehensible. This undercurrent finds its perfect form in Chekhov's masterpiece *The Three Sisters*. In *The Seagull* it is more explicit and, therefore, risky. The English director of the present production at the Kappa Theatre, Frank Houser, has fallen into the trap of all owing the undercurrent to surface.

The characters in a Chekhovian play are an indivisible team suffering together a half-hopeful, half-hopeless state in which they are suspended between the superficial course of the action, which takes the form of comedy, and the underlying theme, which can only reveal itself during the pauses. As Kenneth Tynan has said: 'For Chekhov

action is the interval between pauses while for other playwrights pauses are the intervals between actions...' The importance of speech is magnified by these pauses. If the director does not exploit them to allow the undertones to subtly surface, then much of the truth of Chekhov's work is obscured. Instead of a dramatic comedy, we are confronted with melodrama.

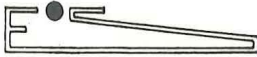
The Seagull takes place in an ordinary, middle-class, provincial setting in Russia. Treplev, a young writer who hopes to modernize Russian literature, is in love with a wealthy landowner's daughter, Nina, who aspires to become a great actress. Treplev's self-centred mother, Irina, herself an actress, is hounded by the fear of losing her beauty, clinging desperately to her lover, the established but trivial novelist, Trigorin. They cling to each other in unspoken despair. This constant attrition, the waste of Old Russia juxtaposed against youthful energy, is repeated in the story of Masha, the daughter of Sorin's steward, who is in love with Treplev and rejects the affection of the poor teacher, Semyon, with whom life offers no excitement. It is a hopeless love for both of them. Masha's mother, Polina, is in turn, in love with Doctor Dorn, in a vain hope that he will some day take her away to a more interesting life. The doctor, however, is too wise to believe in such hopeless dreams.

As affairs of the heart go in Russian literature, Nina does not return Treplev's love for her, but instead falls in love with his mother's lover, old Trigorin. She abandons everything to go to Moscow with him, where she becomes an actress and lives in glory with the jaded author. He takes her, hoping to be reborn in her purity.



A scene from Chekhov's 'The Sea Gull'.

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Trigorin soon abandons Nina, though, to return to the greater security provided by Irina. Nina, disillusioned and hopeless, wanders aimlessly as a petty actress in a touring company. In the final act she returns to meet Treplev and finds Trigorin with his old mistress, Irina. Even though Treplev is on his way to becoming a successful writer, he is still unsatisfied. Seeing Nina, he becomes hopeful again but is soon disillusioned when he finds she is still madly in love with Trigorin. The purity of her soul destroyed, Nina runs away to live out her misery alone within the fiction of stage life. With her goes Treplev's last hope, and to avoid becoming a second Trigorin, he shoots himself. This suicide confirms Doctor Dorn's warning in the first act '...without a definite ideal and goal you will be lost and your talent will be your ruin'. The parallel between Chekhov's aimless world and our consumer society is not difficult to trace.

Director Frank Houser believes that the characters in *The Seagull* are isolated, but this is only a matter of appearance. They are bound together by this inner feeling that is at once hopeless and hopeful, thus creating a bridge between Chekhov's period and our own. It is a pity that this misinterpretation has wasted the talents of so many fine performers — Alekos Alexandrakis, Xenia Kaloyeropoulou, Nikos Kourkoulos, Nonika Galinea and George Mihalakopoulos. They all set aside their individual prestige for the sake of ensemble acting, which is a milestone in Greek theatre where the traditional star system precludes balanced performances. Xenia Kaloyeropoulou's translation, Plessa's music and Karydis-Fouks's lighting were all enjoyable and Fotopoulos's sets and costumes conformed tastefully with the director's demands.

Among the works of the pre-revolutionary period, Maxim Gorky's *The Petty Bourgeois* — known also as *Smug Citizens* or *Scenes in the House of Bersemenov* — comes the closest to 'socialist realism'. It has never before been produced in Greece because it was considered either too dated or too revolutionary. Today it is neither.

The events in the family of Bersemenov, Chairman of the Housepainters' Guild, are just a preview of the immediate future. Illiteracy and well-being have made Bersemenov a stupid, blindly authoritarian father. His children have turned against him, which he attributes to their education, but they are too aimless for real revolt. The daughter, a schoolteacher, not daring to

break the family principles, is bound to allow her youth to fade away. She seriously attempts suicide because the young man she loves, an adopted child of the Bersemenovs, intends to marry a young servant in their house, but even this has no effect on her father's tyranny. The son's reaction is purely individualistic. A lazy student, he wishes only to be free to do whatever he likes, supported, of course, by his father's income. True revolt comes from the adopted son. He leaves the house, marries the girl he loves, and lives by his principles. A charming widow, one of the house tenants, takes the lazy son as a lover to help him overcome his 'shyness'. Except for the victimized mother and daughter, everyone departs from the household, to the utter bewilderment of the father. Before leaving, another tenant, a drunken philosopher, tells Bersemenov not to worry about either his son's departure or his seeming progressiveness. Lazy and selfish, he will return home to become as greedy and unhappy as his father. Others will become torchbearers for the justice, freedom and peace which are bound to come.

The Petty Bourgeois is given an excellent translation by the well-known actor Lykourgos Kallergis, and is skilfully directed by Kostas Bakas. The company of actors, which includes producers Katerina Vassilakou and Thanassis Mylonas, Nikiforos Naneris, Anna Veneti, Maria Foka, Vassilis Andreopoulos, Christos Mantzaris, Christos Tsogas and several others, give praiseworthy performances. The sets and costumes by Ioanna Papantoniou are wholly appropriate.

Thirty years ago both Gorky's and Chekhov's plays were considered 'period plays', but for different reasons. At that time the theatregoer had the clear-cut conception that society faced a choice of capitalism or communism, socialism being a deviation of both. Gorky's plays were thought dated, while Chekhov's remained subtly inaccessible. Today both playwrights are becoming more universal. Gorky has a special appeal to young people in search of change who hear their own outcries in those of Gorky's heroes. Chekhov's undercurrent, on the other hand, is now easily identifiable and meaningful, the feeling of hopelessness being nearly as strong today as it was in Chekhov's time, except that the answers seem more elusive. These are two plays that must be seen by devoted theatregoers both to enjoy and study.

—PLATON MOUSSEOS

Paedophobia and Paedophilia: Children in the Movies

CHILDREN have always loved movies more than movies have loved children. With rare and remarkable exceptions, filmmakers seldom identify with children, or pay much attention to the dramas and traumas of pre-adolescence.

When children are the focus of a screen story, their behaviour is invariably saccharine, sentimental, or sadistic. This is partly due to the fact that most films today are made either for children or for adults, and the tolerance of both audiences for realism is generally underrated. Children are not supposed to be interesting to adults unless they are objects for ransom, harbingers of doom, or foul-mouthed bastards, and adults are not supposed to be interesting to children unless they are cowboys, comedians, or conjugally blissful mommies and daddies.

Hollywood has given us a small handful of good films about children — *To Kill a Mockingbird*, *A Member of the Wedding*, *How Green Was My Valley*, *The Yearling*, and *Sounder* come to mind quickly — but apart from such sensitive works, American films have at best ignored children, and at worst abused them in an amazing variety of ways.

'Any man who hates children can't be all bad' was W.C. Fields' favourite adage, and Fields squeezed endless laughs out of kicking, pinching, shoving and teasing the obligatory juvenile antagonists in his comedies. (Fields' most famous off-screen prank was his spiking the orange juice of infant co-star Baby LeRoy. 'Walk him around, walk him around,' Fields muttered from the sidelines, 'The Kid's no trooper!')

As often as they have been victims of slapstick madness, children have been set up as pawns in adult power games. A hijacked schoolbus (*Dirty Harry*) is a sure-fire way to justify police brutality, and a kidnapped child is another popular device — sometimes used to add urgency to a story (*The Man Who Knew Too Much*, *The Searchers*), but too often used simply to blackmail an audience's emotions (as in this season's *Obsession*).

When children are featured players, they are seldom allowed to be children. From Shirley Temple to Tatum O'Neil, little girls on the screen have been

dolled up or dolled down, and removed from any recognizable experiences of real children. Temple was a genuine threat to diabetic moviegoers in her day, and Tatum won an Academy Award for her role as the swearing, smoking eleven-year-old hustler in *Paper Moon*. Miss O'Neil returns to Athens screens in April playing another precocious wisecracking monster (opposite Walter Matthau) in *The Bad News Bears*. Her antics might be somewhat less amusing if encountered in real life, but let's face it, children at the mercy of a witty screenwriter and clever director are always fun to watch. That's entertainment.

What isn't entertainment, however, is the notion that children may be up to something worse than antics. Beginning with *Rosemary's Baby*, children have been increasingly cast as Devils' disciples — carriers of evil and purveyors of destruction. *The Exorcist* of 1973 (the Devil inside a thirteen-year-old girl) became the biggest money-making film in history, until it was surpassed last year by *Jaws* (in which children are eaten by a Great White Shark). *The Omen* (the anti-Christ in the form of a five-year-old boy) was the runaway hit of 1976, equalling the box-office success of *All The President's Men*.

The idea that the Devil may occasionally fiddle with the tender soul of a child is nothing new. Such children were burned or drowned in darker ages of history. Twentieth century psychology hints that, to a degree, we fear and envy our own children; so perhaps Twentieth Century Fox deserves credit for helping us sublimate some terrible filicidal instinct. The trouble is, however, as in darker ages, children aren't being given much chance to tell their side of the story. Both *The Exorcist, Part II* and *The Omen, Part II* are currently being filmed, but there has yet to be made one honest, earthy film version of *Tom Sawyer* or *Huckleberry Finn*.

One example of the difficulty that honest films about children sometimes face is the case of *Sounder* here in Greece. The film was released around the world in 1972 — to great critical and popular acclaim — but a Greek distribution office has kept its prints on the shelf now for five years, not trusting



W.C. Fields's 'The Bank Dick'



The Omen



Sounder



L'Argent de Poche

Children in the movies: hate, horror, humanism and just plain love.

that the film would have any public appeal. Based on an award-winning children's book, *Sounder* concerns the struggles of a black family in the American south during the depression years, and it was felt that this was not a situation to which Greek adults or children could relate. Nonsense. The story is not only beautifully told, but the feelings and meanings of the film are timeless, and remarkably universal.

The applause that *Sounder* received at its screening during American Film Week in Athens last month has finally given its distributor the courage to release this excellent film in March. I recommend watching for it, and then watching it with or without one's children — put preferably with. *Sounder* is a poetic and humanistic piece of screenwriting (Lonne Elder III), directing (Martin Ritt), and acting (Cicely Tyson and Paul Winfield); it is a rare 'children's film', for an ageless audience.

EUROPE and Asia have given the world a more respectable number of thought-provoking films about children. The most powerful of these is unquestionably *Los Olvidados*, by Spanish director Luis Bunuel — a relentlessly brutal story of a child's fight for survival in the slums of Mexico. A younger Spanish director, Victor Erice, has been receiving international acclaim in recent months for a film called *The Spirit of the Beehive* (*El Espiritu de la Colmena*) which deals with the nightmares and fantasies of two small girls in a Castilian village just after the Spanish Civil War.

From India, Satyajit Ray has given us his Apu trilogy, *Pather Panchali*, *Aparajito*, and *The Word of Apa*, and the Soviet Union has produced a number of poignant classics about children, including *My Name is Ivan*, *Dimka*, and *The Childhood of Maxim Gorky*.

English filmmakers have never been ashamed to look at the world from a child's point-of-view, which might be due in part to the ingrained popularity of Charles Dickens. *Lord of the Flies* may be a far cry from *Great Expectations*, but both films deal with children very much on their own terms. Director Peter Brook, in fact, encouraged his non-professional cast of boys to improvise sections of *Lord of the Flies*. Other noteworthy English productions include Ken Loach's *Kes*, Carol Reed's *The Fallen Idol*, Nicholas Roag's *Walkabout*, Alexander Mackendrick's *A High Wind in Jamaica*, and Desmond Davis's neglected gem, *The Uncle*.

Italian films, like American films, have dealt more often and more successfully with adolescence than childhood, but Vittorio DeSica's *Shoeshine* stands out as one of the most moving stories about children ever made.

For decades, French filmmakers have attended to children with enormous sympathy, respect, and good humour, and France has probably given the world the greatest number of inspired films about children. There is hardly room here to list even the classics, but for a start there's Jean Vigo's *Zero de Conduite*, René Clement's *Forbidden Games*, Claude Berri's *The Two of Us*, Maurice Pialat's *Naked Childhood*, Louis Malle's *Zazie dans le Métro*, Yves Robert's *War of the Buttons*, Julien Duvivier's *Poils de Carotte*, and *Les Violons du Bal*.

French filmmakers have been especially brave in allowing children a sexual dimension, which is usually overlooked in films and literature. *That Special Friendship* (1967) is a sensitive and remarkably sensual story about the love between a twelve-year-old boy and a slightly older schoolmate, and Louis Malle's *Murmur of the Heart* is a painfully joyful picture of a thirteen-year-old boy's first sexual rumblings and ramblings. His partners include a pet cat and, penultimately, his mother, but there's nothing terribly shocking about the story or the way it is realized. 'I like to make films that force people to reconsider their ideas about childhood and about sex,' says Malle, who is presently working on a film about a child prostitute, set in the red-light district of New Orleans in 1917.

And then there's Truffaut. Probably no filmmaker in history has shown such affection for children as has Francois Truffaut. In his first feature film, *The 400 Blows*, Truffaut created the character of Antoine Doinel, based partly on Truffaut's own childhood experiences, and partly on those of twelve-year-old Jean-Pierre Léaud, who played Doinel. In Léaud/Doinel, Truffaut found a perfect alter ego, and in subsequent films, *Love at 20*, *Stolen Kisses*, and *Bed and Board*, Truffaut followed the boy through adolescence and into young manhood.

Interrupting the Doinel cycle, Truffaut made *The Wild Child*, in which he himself played the teacher and guardian of a boy 'rescued' from a primitive life among the wolves in a French forest. The story, based on a historical case, seems to reflect Truffaut's concern for the natural rights of children, and the awesome responsibility of adults who

are in positions of influence over children. This theme is also apparent in Truffaut's latest film, *L'Argent de Poche* (*Small Change*).

L'Argent de Poche is a celebration of some ordinary and extraordinary experiences of children, and it is one of the loveliest, happiest, and gentlest films about kids ever made. An elementary knowledge of French is all that is necessary to understand the film's dialogue, but even without understanding a word, the pleasures of *L'Argent de Poche* are enormous. There is no story line. *L'Argent de Poche* is a series of interlocking vignettes about a group of schoolchildren in the French town of Thiers. The structure is informal; the sequences are brief, but by the end of the film we know and love the children as if they had been our neighbours for years.

It would be difficult to summarize the events of *L'Argent de Poche*, but among the young characters are twelve-year-old Patrick, who falls hopelessly in love with the mother of a classmate; seven-year-old Sylvie, daughter of the town police chief, who begs food from the entire neighbourhood when her parents refuse to take her out to eat with them; ten-year-old Mathieu, who attempts to tell his friends a dirty story which he doesn't really understand; two-year-old Gregory, who manages to fall out of a ninth floor window in the film's most suspenseful (and playful) sequence; and then there's twelve-year-old Julian, the outsider, wise to the tricks of survival, but scarred from living with an alcoholic mother and grandmother. Julian is an obvious reflection of the earlier Truffaut/Léaud/Doinel character — his theme music even echoes the theme from *The 400 Blows*.

In the end, when Julian's guardians are arrested and Julian is sent away to an institution, his former teacher makes a moving speech to his class. Childhood is a state of grace, he explains, but it can also be a kind of slavery from which there is no emancipation except through age.

In *L'Argent de Poche*, Truffaut is not merely an observer of children. He is a participant, a collaborator, a conspirator, and above all an affectionate and understanding friend. The film is a simple and childlike work of art, but the sort which can only be produced by a perceptive and mature artist. Happily, Truffaut is such an artist who, for all his experience and sophistication, has not become too jaded to enjoy the company of children and rejoice in their very existence.

— GERALD HERMAN

AT THE GALLERIES IN RETROSPECT

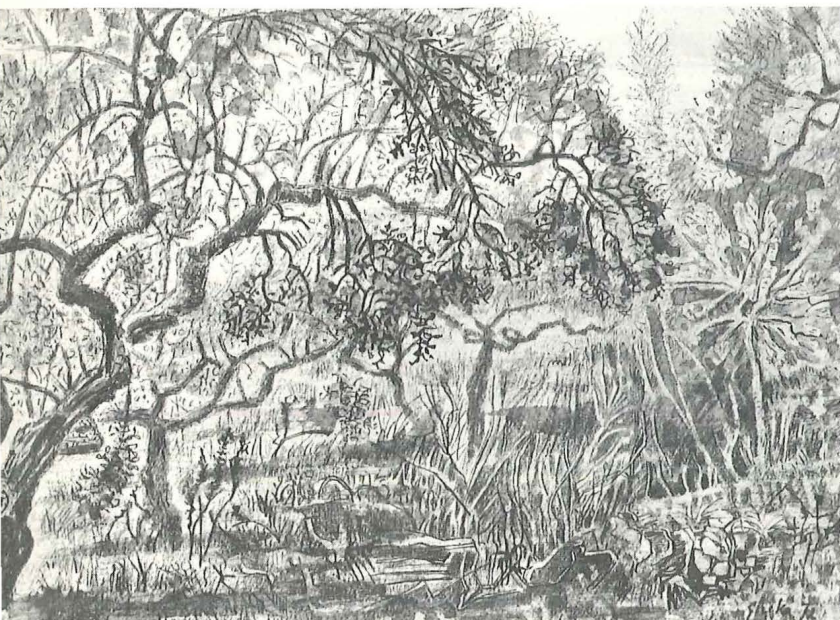
LAST month the Zoumboulakis Gallery in Kolonaki Square exhibited a hybrid collection of works by a veteran of the Greek art scene, Nikos Hadzikyriakos Ghikas. The exhibition of recent work dating from 1974 included a sprinkling of older paintings, etchings, prints, monoprints and drawings. The artist's highly personal style was easily recognizable, with its characteristic heavy application of pigment and colour, elaborate brushwork and minute detail. Each

'Ceremony' and 'The Barbeque', executed in his amazingly busy style, seem to be derived from the Fauves, or even Matisse.

Landscapes are the primary subject of Ghikas's etchings, prints and drawings. The same qualities of line and composition to be found in his paintings are discernible in the etchings, although the medium dictates more linearity and sharpness; surfaces are cluttered but to a lesser extent than in his paintings. Ghikas's drawings are small, simply

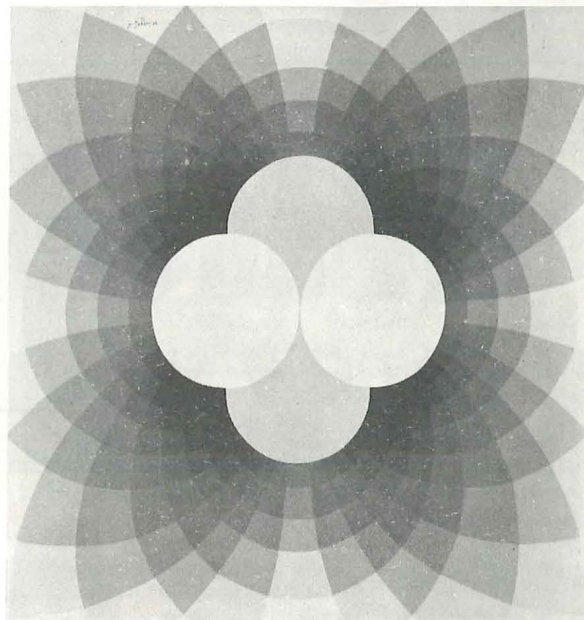
executed tableaux in which he manages to encapsulate the atmosphere of the Greek countryside in a single olive or fig tree, a prickly pear or a village house. These were by far the most beautiful items in the exhibition. That his drawings, however, are of a superior quality is not surprising from an artist of Ghikas's repute.

'Waves and Motions', an exhibition of works in the field of optic-kinetic art by Christina Zervou, was on show at the Athens Gallery in January. The impact

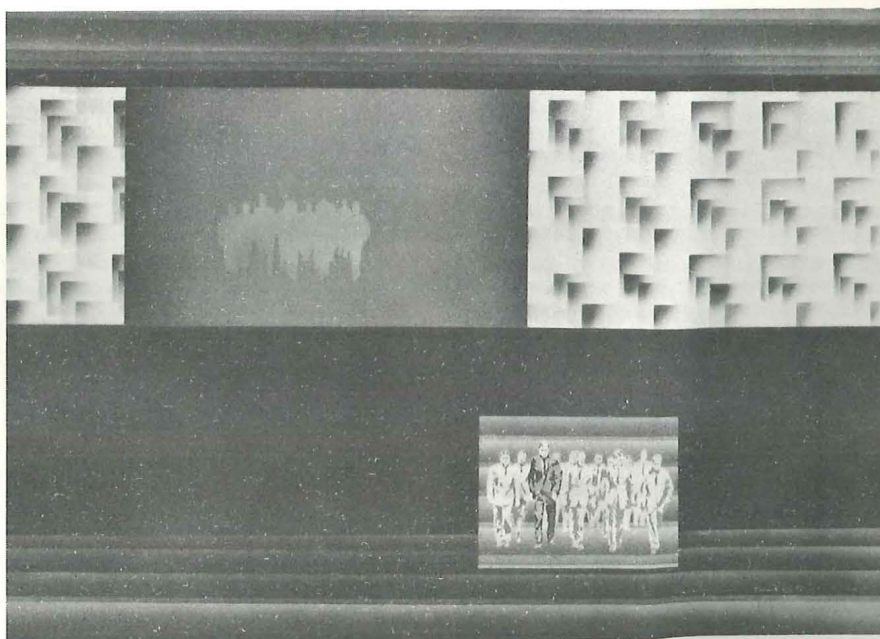


'Kardamili' by Ghika.

brush stroke is clearly juxtaposed against another and applied lavishly so that the appearance is one of a manifold accumulation of paint. This is lucidly illustrated in 'Amalfia', a painting which reveals Ghikas as a competent artist and colourist despite the apparent bedlam of cluttered brush strokes. Occasionally, the canvas surfaces resemble heavily decorated textiles, as, for example, in 'Tobacco Specialists' or 'Paper Decorations'. While remaining within the bounds of his own artistic expression, Ghikas does adopt a variety of styles which accounts for the hybrid character of the exhibition. One need only compare the bucolic and lyrical 'Still Life with Fruit' with the distinctive mock-Victorian flavour of 'Still Life with Table', or the curvilinear cubist style of the large work 'The City' (1968). 'Dancing School', 'Nocturnal



Untitled work by Christina Zervou.



Untitled work by Dimitris Perdikidis.

of this movement has long since lost its impetus although it boasts names such as Vasarely, Agam, Cruz-Diez, Soto and Bridget Riley. Pure kinetic art uses mechanical devices to create a repertoire of movement, thus erasing the concept that a work of art must be a static composition. Op art is also kinetic, but in another sense. It produces only the illusion of movement within a static composition through the stimulation of the optic nerve. For this reason, op art is associated with kinetic art. Both are, by definition, non-figurative, their effectiveness depending entirely on technical exactitude as well as aesthetic quality.

In her works, Zervou achieves optical illusion through waves of motion across the canvas surface. Their direction and flow suggest a strong substructure, which is planned with infinite

precision through the arrangement of square and oblong geometric shapes. Volume and substance are achieved through the meticulous degradation of colour in all its possible variations. Her paintings have a delicacy and sensitivity; at times they appear to be covered with a fine gossamer. In certain works, the painting seems to be out of focus, and there is a constant two-way movement from the centre as the eye tries to bring the painting into sharper focus. The most successful optical effects result when her compositions have a well-defined symmetry which allows for a completion of motion, as the cycle of movement is perceived to begin and end. In those paintings where she has ignored symmetry, there is less subtlety. The wavy movements across the canvas surface seem to lack a distinctive rhythm

and the continuity of the optical effects is disrupted. Zervou also manages some startling optical illusions distinct from the soft, wavy motion that characterize most of her work. Through her handling of colour, she creates a luminosity in which the light literally floods the painting. To enhance this luminosity, Zervou ingeniously places a silver disc in front of what appears to be the source of light, thus creating the effect of an eclipse. Most noteworthy, however, is the optical illusion of the disc which appears to be on top of the painting and not incorporated within it — a startling three-dimensional relief quality. The disc seems to leap out of the painting. Zervou fulfills the demands of the optic-kinetic technique, which require meticulous execution with no margin for error. To achieve these results, it is evident that Zervou has done a good deal of research in the field of colour degradation. However, one cannot avoid observing that both kinetic and op art now seem to lack freshness and vigour.

Dimitris Perdikidis is a Greek artist who lives and works in Spain but he exhibits regularly in Athens. Last month his latest work was shown at the Desmos Gallery. The most striking feature of this artist's work is his extreme technical competence. Working in the style of the Neo-Realist, which was in vogue in the early seventies, he reveals himself to be a complete master of the realistic idiom. The expertise with which he manipulates acrylic paint, creating smooth surfaces with subtle areas of light and shade, is outstanding. The content of the exhibition, however, is far from inspiring or original. It is heavily charged with an impression of *deja vu* and of stale, trite images. The theme is political (this marriage of art and politics is always precarious) and is a positive statement against totalitarian states, violence, oppression, fear, torture, prison camps, dire militarism and its many appendages. He creates a traumatic, morose atmosphere steeped in depression. He conveys the frustration and hopelessness of rebelling against totalitarian states and the ensuing sense of helplessness. Everything appears worn, tired and sterile. The juxtaposing of the Greek flag, Kissinger, or slaughtered beef with the American flag, or even the 'Winged Victory', are unimaginative and obvious. Perdikidis may be deliberately trying to exploit the emotions of the Greek public with such sensationalism; whatever, he has grossly underestimated their standards and taste.

—CATHERINE CAFOPOULOS

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books

Apostolos E. Vacalopoulos

THE GREEK NATION, 1452-1669

Translated from the Greek by Ian and Phanis Moles

New Brunswick, N.J., Rutgers University Press. 1976. 468 pages. \$25.00.

It is not within my professional field of interest to review books of history, but I found Dr. Apostolos Vacalopoulos's *The Greek Nation, 1453-1669*, subtitled 'The Cultural and Economic Background of Modern Greek Society' so fascinating, so clearly written, so beautifully translated and, what moved me most, so substantiating the views I had primarily sensed intuitively about modern Greek culture that I cannot refrain from praising it highly or urging all who are interested in the historical and cultural continuity of Greece to read it. Dr. Vacalopoulos has been teaching Modern Greek History at the University of Thessaloniki since 1947, is the author of many books and articles, and has twice been honoured by the Academy of Athens for his work.

This book deals with two centuries of Turkish domination, a period mostly ignored by other historians and lacking documentation in any reasonably available form. Almost always the blurbs on book jackets are extremely untrustworthy, but the precis on this book summarizes the author's material and point of view so correctly that it deserves to be quoted:

This book is about Greece's Dark Ages, the two centuries during which the whole of Greece, except the Ionian Islands, was taken over by the Turkish Empire. The author maintains that in this period, as in that of the Byzantine Empire, the vital forces that ultimately shaped the foundations of the modern Greek nation were nurtured. He believes that Hellenism would have lost its traditions and its bearings if the Greeks had not withdrawn for self-preservation into the two institutions he refers to as Church and Community. In this book he traces the nuclei of Greece's eventual nationhood among the clergy, scholars, copyists, craftsmen, and soldiers in Greece, in central and western Europe, and even in the heartland of Russia. The author describes the often wrenching search for sanctuary; the painful conversions to Islam; the crypto-Christians; the fierce piracy and extensive displacement of populations in the Greek islands. He discusses the state of the Church and of education. He explores the institution of the *armatoli*, those powerful Christian Greek mercenaries who served the conqueror from the fifteenth century until the War of Independence, and of the *klephts*, or bands of brigands, who formed their own communities. He analyzes the catalytic effects of emigration and commerce. All of these elements served to prepare the Greek for eventual nationhood.

The 'eventual nationhood' which grew out of these Dark Ages in a stubborn struggle for survival, and is still growing, has its roots not only in the Byzantine subsoil but also in the deeper strata of antiquity reaching to the Minoan civilization and even further back. When I was asked to edit a periodical exclusively devoted to Classical Greece, I refused. I proposed instead one about *all of Greece* that would devote one



Apostolos E. Vacalopoulos.

third to antiquity, one third to Byzantine and Medieval Greece, and one third to Modern Greece in order to demonstrate the unbroken continuity of the Greek nation and its people in their cultural manifestations: language, literature, music, dance, architecture, religion and related fields. This was the origin of the periodical, *Greek Heritage*.

I must confess, however, that my insistence was based more on faith than on any scholarly knowledge or proof. When I had first come to Greece in 1946, filled with the dreams and glories of antiquity, I was so afraid that all modern manifestations might disillusion and disappoint me that I avoided classical sites, including the Parthenon, and slunk away instead to the islands, the villages, the countryside, the peasantry. To my astonishment and delight, I found that, unknowingly, I had stumbled through the true portal by which to approach ancient as well as modern Greece. In the introduction to my *Modern Greek Poetry* I tried to sum

up what I had learned then, and later, by sporadic reading and the editing of *Greek Heritage*, but I could not support my beliefs with any scholarly demonstrations. I was in the same position, it seems, as that of Professor Constantine Paparrhigopoulos who, in his 1932 *History of the Greek Nation* (a book I had not read) expressed, according to Dr. Vacalopoulos, 'his own intuitive faith in the unbroken continuity of an historical tradition of Hellenism from ancient to modern times', but could not provide 'any objective demonstration from the evidence he adduced'. Here, I can do no better than to quote what I had written:

At a superficial glance, it might be expected that so many centuries of occupation and infiltration of foreign populations might have uprooted all continuous connection with the past and its heritage, but on closer view it might be argued that such seizure served the more effectively to shut off alien influences of a more penetrating and cultural kind and to isolate Greece and its common folk from political, cultural, religious and economic upheavals prevalent in the world outside. Greece was denied its Renaissance at a time when other European countries were flourishing with theirs, but on the other hand it preserved an integrity, though narrow, which made up in depth what it lacked in breadth. This emphasis was to some extent redressed by the infiltration of educated Greeks in the governmental and educational recesses of the conquered bodies.

Unaffected, therefore, by the many distracting currents of a swiftly changing world beyond their boundaries, the Greek shepherd herded his sheep amid the Cyclopean walls of Tiryns and Mycenae (worn to a smooth polish by the brushing of centuries of sheeps' wool); the Greek farmer casually placed on his mantel bits of pottery and fragments of statues he had plowed up in his field, or imbedded into the walls of his humble hut classical torsos or Byzantine inscriptions; the Greek fishermen, amid dolphins that once carried poets on their backs, caught in their nets fishes which pedlars in the streets of Piraeus still hawked with their ancient and hallowed names. Although the common people of Greece had long lost all of their intellectual and conscious connections with the past, they sank deeper into their ancestral soil, sea and language, and in their isolation were subconsciously infused and pervaded by voices, roots, traditions, rituals, songs and ceremonies which had become the substance and essence of their blood and bones. They could define or explain the relevance or significance of their emotions or their acts, but in dancing, singing, speaking, building, or in their almost mystical identification with rock, sea and sky, they were what they could not analyze. 'A poem', writes Archibald MacLeish, 'must not mean, but be.'

Had I read Vacalopoulos's book before I had written these paragraphs, I could have added to my examples continuities in the fields of economics, community laws, education and other aspects of Greek civilization. Now, in this book, in which the factual statements are supported by one hundred

and twenty-eight pages of notes, a thirty-eight page index, eight full-page maps and many illustrations (a book as beautiful to look at as to read), Dr. Vacalopoulos has amply demonstrated a cogency which Professor Papparihigopoulos was eminently more qualified to support than I. Vacalopoulos concludes that 'modern research appears to justify and buttress Papparihigopoulos's theory'. Vacalopoulos himself more than amply justifies this throughout his book, but particularly in the chapter entitled 'The Communities'. He demonstrates that the Greek people throughout their long history have jealously guarded their old community privileges and liberties through the continuation of community institutions, through the fusion of ancient Greek politics with early Christian communities, while adapting, of course, to changing conditions, either local, imperial, or dictatorial. The people in many parts of the islands, in continental Greece, in rural interiors, and especially in mountain fastnesses remembered

their traditions and derived their institutions from the Byzantine Empire and antiquity. Historical continuity from ancient through Ottoman times was thus preserved locally, and though adapting to the conditions of Turkish rule, it was saved from being subverted by Turkish or Moslem influences 'by the great tradition of law, both written and oral, that persisted among them'. The craftsmen were 'the guardians of centuries old traditions'. Servitude itself, as I had contended, 'contributed... to the preservation of the family unit'. The traditional and historical continuity of community institutions was of tremendous importance and had widespread consequences for, as Dr. Vacalopoulos points out, 'with the preservation of local political organizations throughout Hellas, the future development of popular culture (including not only customs and traditions but also painting and architecture) was assured'.

In summing up the first eight of his eleven chapters, Dr. Vacalopoulos

writes in part: 'We have so far been discussing the readjustment, organization and development of modern Hellenism during the first two centuries after the Capture. The Greek people found a rallying point in the Church, a political framework in their communities (or both communities and *armatolikia* in certain parts of Greece), a social and economic organization in their guilds and brotherhoods. They remained attached to their customs, manners, and traditions, devoted to their traditional pursuits, whether agricultural or otherwise, living more or less as they had always lived.' He thus concludes that the inhabitants of modern Greece, in all their rich variety, are the true heirs of a persistent tradition, and that they have not only continued but will in the future further preserve and advance a glorious heritage not only by recalling it nostalgically but also by living and creating it. That is, if the Great Powers will ever permit Greece to breathe freely and in peace.

—KIMON FRIAR

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THE FAST FOOD PHENOMENON

A THENIANS are caught up, like the rest of the world, in the fast food phenomenon. Everyone is nibbling *tyropites* or *souvlakia* at their favourite stand. No sooner have they digested these than they work their way through a saucy pizza wedge, a *gyro* laced with onions, possibly a crusty *peinirli* (canoe-shaped pastry dough topped with eggs, ham, or cheese) or *kalaboki* (roasted corn on the cob). For a tasty sweet, they may indulge in *loukoumades*, light pastry puffs made from a bubbly dough scooped onto a plate and crowned with honey and spice. A few generations ago most of these items were available only when specially prepared at home. Some, such as pizza, were unknown. Now they are the local equivalent of the sandwich, meat pie, fish and chips, hot dog or hamburger bought and eaten on the run in other parts of the world.

Certainly fast foods are not new in Athens. I remember *tyropites* (cheese pies), *rizogalo* (rice pudding), the ubiquitous *yaourti* (yoghurt), and sweets such as *loukoumades* readily available as snacks in the early 1950s. Yet how much more receptive to new tastes, mobile, and ravenous everyone now seems. Even the older generation, once skeptical about the food available at stands, now eat these tempting snacks.

More often than not, the fast food business in Athens is a family enterprise in which all the members play a role — muscular ones mix and flip the doughs, ingenious ones flavour the sauces, youngsters take orders, and Grandpa and Grandma and an auntie or two serve.

Despite the change in life-styles, the personal touch has remained in Greece. A snack almost anywhere means face-to-face contact with the maker — not tasteless, packaged foods, perhaps dispensed from a vending machine. Although easily available in the centre of town and many of the neighbourhoods, they are often out of reach in some suburbs and provinces. Here then are some suggestions for making these treats at home. They hold a special attraction even for youngsters who are fussy about eating, and what better way to introduce them to the joys of cooking than having them experiment making

those items that they favour and that are relatively easy to make? What is more, they are not only fun to make and delicious to eat, but when prepared with the right ingredients, they are nutritious!

HOMEMADE PIZZA

Pizza Dough (recipe below)
 2½-3 cups tomato sauce (recipe below)
 ¾ cup mozzarella cheese or substitute, grated
 Sautéed mushrooms or other garnish
 ½ cup grated cheese

Pizzas may be effortlessly assembled with dough purchased from the bakery (*fourno*) or a dough prepared at home and requiring little work. Spread the dough across a pizza pan (sixteen inches or forty centimeters in diameter), or a cookie sheet. Flute the edges by pinching tightly to form a rim. (Patch holes by wetting the dough with cold water and stretching and pressing it to seal.)

Spread the tomato sauce over the dough. Sprinkle with mozzarella or other cheese. Top with the mushrooms and any other additions of your choice (see below) and garnish with the grated cheese. Bake in a moderately hot oven (350 F or 176 C) for fifteen minutes or slightly longer until cheese bubbles and dough becomes crisp at the edges. Remove from the oven. Cut across the diameter to make eight wedges. Serves four.

PIZZA DOUGH

3 cups flour (*skliro alevri*)
 1½ teaspoons sugar
 1½ teaspoons salt
 1 package dry yeast or *mayia* for ½ kilo flour
 2 tablespoons salad oil
 1 cup hot water
 Flour for board

If you prefer to make your own dough, begin one and a half hours before serving. Combine one and one-half cups of flour, and the sugar, salt, yeast and oil in a mixing bowl. Mix on low speed of electric mixer or with your fingers. Gradually add the hot water and enough flour to make a soft dough. Turn the dough onto a floured board or marble top and knead thoroughly for eight to ten minutes. Place dough in a greased bowl, then reverse it to cover the top with oil. Cover and let stand in a warm place for forty-five minutes. Uncover and punch down. Flatten with a rolling pin or stretch over your hands, fists clenched, turning and tossing until the dough is stretched.



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TOMATO SAUCE

11-12 plum tomatoes, drained
1 onion, minced
2-3 tablespoons olive or salad oil
¼ cup dry wine (optional)
1 tablespoon parsley, chopped
2 cloves garlic, chopped (optional)
½ teaspoon sugar
1 teaspoon dried oregano or savory
Salt and freshly ground pepper

Chop all the tomatoes or whirl about eight of them in the blender and chop the remaining ones. If the tomatoes have a high water content, the sauce will be too watery: remove excess liquid before chopping. Sauté the onion in the oil until translucent. Add the remaining ingredients, seasoning and tasting for flavour. Simmer for thirty minutes or until thickened. If made in advance, store in a refrigerator and heat before using. Makes two to three cups.

SAUTEED MUSHROOMS

12 small mushrooms or 1 small can mushrooms, sliced
2-3 tablespoons butter or margarine
Salt and freshly ground black pepper

Wipe mushrooms with a damp towel. Cut through the tops and stems to make thin slices. Heat the butter or margarine and sauté the mushrooms until softened. Season with salt and pepper. Steam in a covered pan for five minutes. Remove from heat.

Note: Other popular garnishes include green peppers (sliced and sautéed), anchovies (rinsed and chopped), salami, pepperoni, or *loukaniko* (fried and chopped).

SOUVLAKIA

½ kilo lean pork, veal, or lamb
Salt and freshly ground pepper
Juice of 1-1½ lemons
Dried oregano

Cut the meat in small cubes and thread on cane skewers. Grill a few minutes on each side making sure the pork is thoroughly cooked. Season lightly with salt and pepper. Dip quickly into lemon juice and sprinkle with oregano. Serve hot. Serves six to eight.

Note: *Kalamakia* (cane skewers) are available at bamboo shops, most hardware stores (*pantopolia*), supermarkets and novelty stores. Soak wooden skewers in water before using to prevent them from burning.

TYROPITES

½ kilo *feta*, *mizithra* for *pites* or combination
1 egg, lightly beaten
½ teaspoon grated nutmeg,
1 tablespoon chopped dill or mint
½ kilo filo (16 sheets 46 by 47 cm.), kept covered
Melted margarine or oil, warm

To make large *pites*, use one sheet of filo for each *pita*. Roll, wrap, and store the remaining filo in the refrigerator. Combine cheese, egg and one of the seasonings in a bowl. Mix well. If the cheese is very salty, add some unsalted *mizithra* or cream cheese to balance the flavours.

Separate one sheet of filo, spread it lightly with fat using a pastry brush. Fold in half and brush the top with fat. Place a heaping tablespoon of cheese filling on one end and fold up at right angles to make triangular *pita*. Place on a baking pan and keep covered until all are stuffed. Take to the community oven at the bakery (*founo*) or bake in a moderate oven (350 F or 176 C) until crisp, turning once, for fifteen to eighteen minutes. Serve hot. Makes sixteen to thirty-two *pites*.

RIZOGALO (Rice pudding)

8 cups milk
1 cup raw long-grain white rice
¾ cup sugar
4 tablespoons butter
1 stick cinnamon and 3 whole cloves (optional)
1 teaspoon vanilla
2 eggs, slightly beaten
Ground cinnamon or grated lemon rind (optional)

In a heavy saucepan, pour the cold milk, add the rice, sugar, and butter. Cook over low heat, stirring frequently until thickened, for approximately one hour. Add the cinnamon stick and cloves for flavour, if desired, during the last fifteen minutes. Remove from the heat, stir in the vanilla, then remove the cinnamon stick and cloves.

Beat the eggs lightly in a small bowl. Add one tablespoon of the hot pudding mixture to the eggs. Stir and repeat twice. Add the egg mixture to the pudding, stirring until mixed thoroughly. Pour into individual serving dishes or a large serving bowl. Sprinkle with ground cinnamon. Cool, then chill. Serves 6 to 8.

Note: You may use a vanilla bean, added with the rice, instead of stick cinnamon and cloves, or substitute grated lemon rind for all the other flavourings.

—VILMA LIACOURAS CHANTILES



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JANUARY 18

The Army's chief veterinary officer is named the new Deputy General Director of the National Broadcasting Company (ERT). Colonel Vallindras, who holds a certificate in Cinema Arts earned in 1947, was formerly with the Armed Forces Station (YENED). He replaces Roviros Manthoulis who resigned objecting to the Government's interference in the system which includes three radio stations and one of the two local television networks.

JANUARY 20

While on a school excursion to ancient Corinth, George Dres, principal of a high school in Vouliagmeni, allegedly belts several students and orders them to make their way back to Athens on foot, after he became incensed because one of the boys had not had his hair cut, another had not paid the one hundred drachmas for the trip, and other students had tittered.

The highest atmospheric pollution is recorded in Athens, officially one of the most polluted cities thusfar in the world. Minister of Transport, George Voyadzis, announces that many old buses will be replaced by new ones painted in gay colours. The antique buses, many of which date from the immediate post-war period and were part of Italy's compensation to Greece and the low quality of fuel used for heating and automobiles are among the major air-polluting factors in the city.

JANUARY 22

One hundred and fifty kilos of hashish sealed in plastic watertight bags concealed in inner tubes are found in various spots on the island of Rhodes. The packets are stamped with depictions of the Virgin and Child.

Thousand drachma notes are tossed into the air on Acharnon Street by a young man claiming that he believes in the direct distribution to the needy and refuses to pay income tax. He divests himself of seventy thousand drachmas in a few minutes.

Novelist Menelaos Loundemis dies of a heart attack while driving along Vouliagmenis Avenue. Loundemis fled Greece at the end of the Civil War, lived for nearly thirty years in exile in Rumania before returning to Greece a year ago in delicate health.

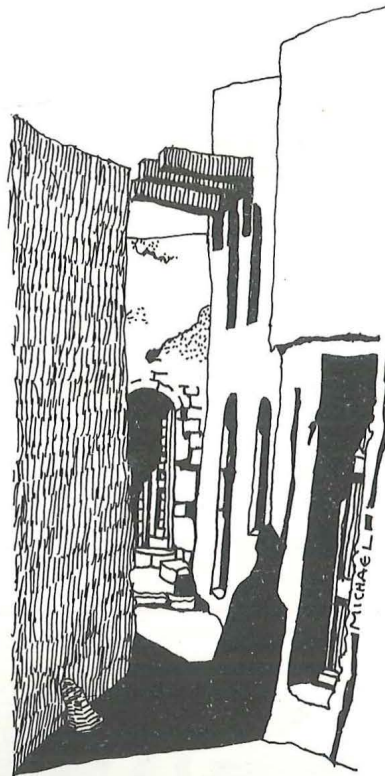
JANUARY 23

Another inner tube containing twenty kilos of cannabis is found near the village of Trianda on Rhodes.

JANUARY 24

A restaurateur from Mount Parnassos village is arrested for smuggling twenty thousand decks of playing cards into the country in a school bus. The manufacture of playing cards is a state monopoly.

The Ministry of Agriculture bans the hunting of bears which are becoming extinct in many areas of the country.



The Forestry Service will grant special permission, however, in cases where bears are shown to be damaging private property.

JANUARY 25

The municipality of Nea Smyrni founded by refugees from Asia Minor after the 1922 exchange of populations with Turkey, appropriately awards Miki Theodorakis a medal engraved with a lyre strung with barbed wire to commemorate forty years of musical creativity. The composer, frequently imprisoned by governments during and following the post-war Civil War and much harassed in subsequent years, has been a resident of Nea Smyrni since his family settled there in the 1940s. His mother was from Old Smyrna.

Income tax payers will no longer have to queue up in long lines at the tax offices. The Ministry of Finance an-

nounces that payments may now be conveniently made at commercial banks.

JANUARY 26

A major figure in local cinema for over thirty years, producer Filopimin Finos, dies. Among the mourners were many Greek film stars, including Aliko Vouyouklaki, who rose to fame under his guidance.

JANUARY 28

While distributing the mail between villages near Grevena in the Central Pindos Mountains, Postman Achilles Samaras is attacked by a pack of wolves. He frightens them off by sounding a fanfare on his service trumpet with which he customarily announces his arrival to the villagers.

In Strasbourg President Giscard d'Estaing opens the Palace of Europe in which Greece is represented by a polyester reproduction of the Delphic Charioteer which will be replaced in future by a bronze reproduction.

JANUARY 30

Evgenia Fakinou, creator of *Tin Can City*, a popular puppet show for children in which all the actors are tin cans, forgets her entire 'cast' in the boot of a taxi. She pleads for their return over all the media.

Apokries begins. The carnival period which precedes Lent, was in the past marked by costume balls, parties and general celebrations. It is now a non-event in Athens but continues as a major event in Patras where the municipality has sponsored extravaganzas for one hundred and fifty years.

FEBRUARY 1

A wedding ceremony in Thessaly is interrupted when the bridegroom's brother announces that the family of the intended, Sotiria Tsina, did not plan to honour the dowry commitments. The groom rips the wedding crown off the bride's head, before stomping out of the church in a fury. The brothers, Apostolos and Vassilis Yeladaris, are taken into custody and sentenced to several months in prison for disturbing a religious gathering, uttering threats, and blaspheming the divinities.

FEBRUARY 6

A teacher of mathematics at a high school in Patras is arrested for charging a student fifteen thousand drachmas for giving him a passing grade. The student's father informs the Public Prosecutor who arrests the teacher during the financial transaction.

The Michael Cacoyannis film, *Iphigenia at Aulis*, is to be the official

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Greek entry at the Cannes Festival in May. Cacoyannis discovered the fourteen year old Tatiana Papamoschou, who plays the title role, on an airplane.

FEBRUARY 7

Another inner tube containing thirty kilos of hashish found on a beach near Kremasti on Rhodes brings the total to 355 kilos found in twelve inner tubes in the last twenty days.

The state's contract with the Mont Parnes Casino is renegotiated. The Tourist Office will now receive eighty percent of the take (five percent more than previously) and Greek entrants will have to show proof of a three hundred thousand drachma annual income instead of one hundred and fifty thousand.

FEBRUARY 8

By judicial decision handed down in Piraeus, jackets and neckties are mandatory for lawyers appearing in court regardless of the temperature conditions.

The Athens Traffic Police announces that twenty-six cab drivers have been arrested in the last week for refusing to take passengers on legitimate fares.

The City Foundling Hospital completes its move to the Christodoulakis property on Kifissias Avenue opposite the Home for the Aged. The former hospital, a handsome neoclassical building on Piraeus Street, will become a cultural centre.

FEBRUARY 12

The little town of Epanomi, Thessaloniki, is thrown into an uproar, when two school girls announce that they were kidnapped while returning home in the evening. They allege that they were attacked by two men, dragged to a car, gagged and bound, and transported to a lonely beach, where they were kept for four hours without being harmed. After questioning at the local police station the girls admit that they invented the story without giving reasons for their action, but police believe their motive was to soften the impact that the announcement of poor grades would have on their parents.

FEBRUARY 14

A twenty-five year old agricultural worker, Ilias Hatziatoniadis, while intoxicated, enters the house of a ninety-five year old woman in Serres and attempts to rape her. The old woman, who was sleeping, wakes up and begins to cry for help. Hatziantoniadis flees but is later arrested and remanded for questioning.

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■ For those who prefer natural remedies, the juice of one-half of a lemon mixed into a cup of strong coffee will usually relieve a headache.

■ One usually thinks of potato salad as a summer dish especially good for picnics, but here is a recipe for hot potato salad which is perfect for this time of year and an ideal companion to grilled hamburgers or frankfurters:

Scrub about ten medium-sized potatoes of equal size (so that they will all cook evenly) and boil with their jackets on in salted water until done. (Test with a fork but try not to do this very often because they become waterlogged.) Cut several strips of bacon into small pieces and fry until crisp, being careful not to let them scorch. Remove the bacon and add one chopped onion to the bacon grease, cooking until the pieces are translucent. Then back to the chopping board to dice a few celery stalks and leaves, and a little parsley. Drain the potatoes in a colander. Add one teaspoon dry mustard, one teaspoon water, one-fourth cup sugar, and one-half cup vinegar to the onions.

Cover, bring to a boil, then simmer about three minutes.

Peel and dice the potatoes while hot, cutting them into the clean, warm pot in which you cooked them. Arrange layers of cubed potatoes sprinkling each layer with salt, pepper, and the chopped celery and parsley. Pour over the hot vinegar dressing, cover, and wrap in a towel or place in warming oven to keep warm for half an hour before serving. The secret of this dish is to combine all the ingredients while the potatoes are still warm.

■ If you are grilling on an outdoor barbeque (or fireplace) try sprinkling the coals with a handful of damp sawdust before beginning. This will give the food a delicious smoked flavour.

■ Here is a recipe for a piquant sauce which is delicious with both frankfurters and hamburgers, better than catsup, and can also be used to baste meat and poultry. It should be prepared a day in advance.

Place the following ingredients into a jar: one onion finely chopped; three cloves garlic, minced; a few celery and parsley leaves, chopped; one large can of tomato paste; two-thirds cup of vinegar; one and one-fourth cup oil; two tablespoons Worcestershire Sauce; one teaspoon salt; three or four bay leaves; one-quarter teaspoon each of allspice, cloves, freshly ground pepper, marjoram and dry mustard; one tablespoon sugar; one cup of water. Cover, and shake occasionally before storing in refrigerator.

■ Hamburgers marinated in red wine are an appetizing change from the usual variety. The following marinade is also delicious as a sauce poured over fried potatoes just before they are done. Cover tightly and cook for a few minutes over low heat.

Crush two cloves of garlic and mince one onion. Add two cups of red wine and let stand for several hours. Drain the wine into a bowl, add the hamburgers, and let stand at room temperature for at least three hours.

■ Plastic light switches can be quickly tinted to match walls by swabbing with the right hue of food coloring. Both the switch and the surrounding area will remain clean longer if you switch the lights on and off with the *back* of the forefinger. Try it!

■ Hanging decorative pots and pans in the kitchen, especially around the cooking area, sometimes causes stains on the walls where the rims touch and little rivulets form from condensation. I solved this problem by cutting bottle corks into disks and slipping them under the rims.

■ Two questions: Does anyone know where to find soybeans? Do any of you have any suggestions on how to make bricks out of sawdust or wood shavings to be burned in a fireplace? With so much of this material available locally, this could be an ideal way to save money, conserve, and recycle.

—DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

By late February the introduction of straight hours (9-5:30 Mon. through Fri., and 9-2:30 on Sat.) at retail stores was still under discussion.

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 in Greek 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* ... 3:40 Film* ... 5:00 Children's program* ... 6:10 Disneyland ... 7:15 The Week's News in Review* ... 8:00 Aliko Vouyouklaki in a new series* ... 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 Banana Splits (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 4:30 Film* ... 6:05 Bolek and Lolek (cartoons from Poland) ... 6:15 Lassie ... 6:40 Documentary* (dubbed) ... 7:15 Comedy films from the Silent Screen ... 7:35 Music program* ... 8:05 Smith and Jones (western) ... 9:30 Theatre*.

YENED 1:30 The Baron (novelist John Creasey's jet set character played by Steve Forrest) ... 2:15 The Baron (continued after the news) ... 7:00 Program on Cyprus* ... 7:15 The Little House on the Prairie (dubbed)* ... 10:00 Foreign film.

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 Documentarv

(dubbed)* ... 10:15 Foreign film

WEDNESDAY

ERT 6:05 Puppet Theatre* alternates with Woody Woodpecker and Bugs Bunny ... 6:30 The Lost Islands (British-Australian children's series) ... 7:15 Program on Cyprus* ... 7:30 Sports* ... 9:30 Round Table (talk show)* ... 10:00 Foreign Film (usually in English) ... 11:30 Music Program*.

YENED 1:30 Cannon (American detective series) ... 2:15 Cannon (continued after the news) ... 3:00 Documentary (dubbed)* ... 10:00 Music program* ... 10:30 Foreign film

THURSDAY

ERT 6:05 Fairy Tales* ... 6:30 Once Upon a Time (French children's program) ... 7:15 Documentary: Wonders of the Wild* (dubbed) ... 9:30 Freddy Germanos interviews known and unknown personalities* ... 10:30 The World of Mr. Rossi (Italian cartoons) ... 10:40 Foreign film Film (usually in English).

YENED 1:30 High Chaparral (adventure on an Arizona ranch) ... 12:15 High Chaparral (continued after the news) ... 5:45 Children's educational program* ... 7:00 F.D.R. (documentary series on the life and times of Franklin D. Roosevelt) ... 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 ... 6:30 Submarine Stingray (children's science fiction series) ... 7:15 Anna and the King of Siam with Yul Brynner ... 10:30 Topical chat show* ... 11:00 New Scotland Yard.

YENED 1:30 The Rookies (life among the police cadets) ... 7:00 The Pallisers (dramatization of Anthony Trollope's Victorian novels) ... 10:15 Immortal Love Stories* ... 11:30 Kojak with Telly Savalas.

SATURDAY

ERT 3:30 British soccer (dubbed)* ... 4:20 Sports* ... 4:50 Swiss Family Robinson ... 7:40 Music Program* ... 9:30 Hawaii Five-0 (cops and robbers in Honolulu) ... 10:30 Musical Show* ... 11:30 Interviews with well-known personalities*.

YENED 1:30 Danger Man with Patrick McGoohan ... 2:45 The Lucy Show ... 3:15 Sports program* ... 5:15 Documentary ... 6:15 Puppets* ... 7:00 Rhoda ... 7:30 Music Program* ... 10:00 Film* ... 12:15 Music and Dance*.

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REWARD OFFERED FOR LOST POODLE

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).

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).

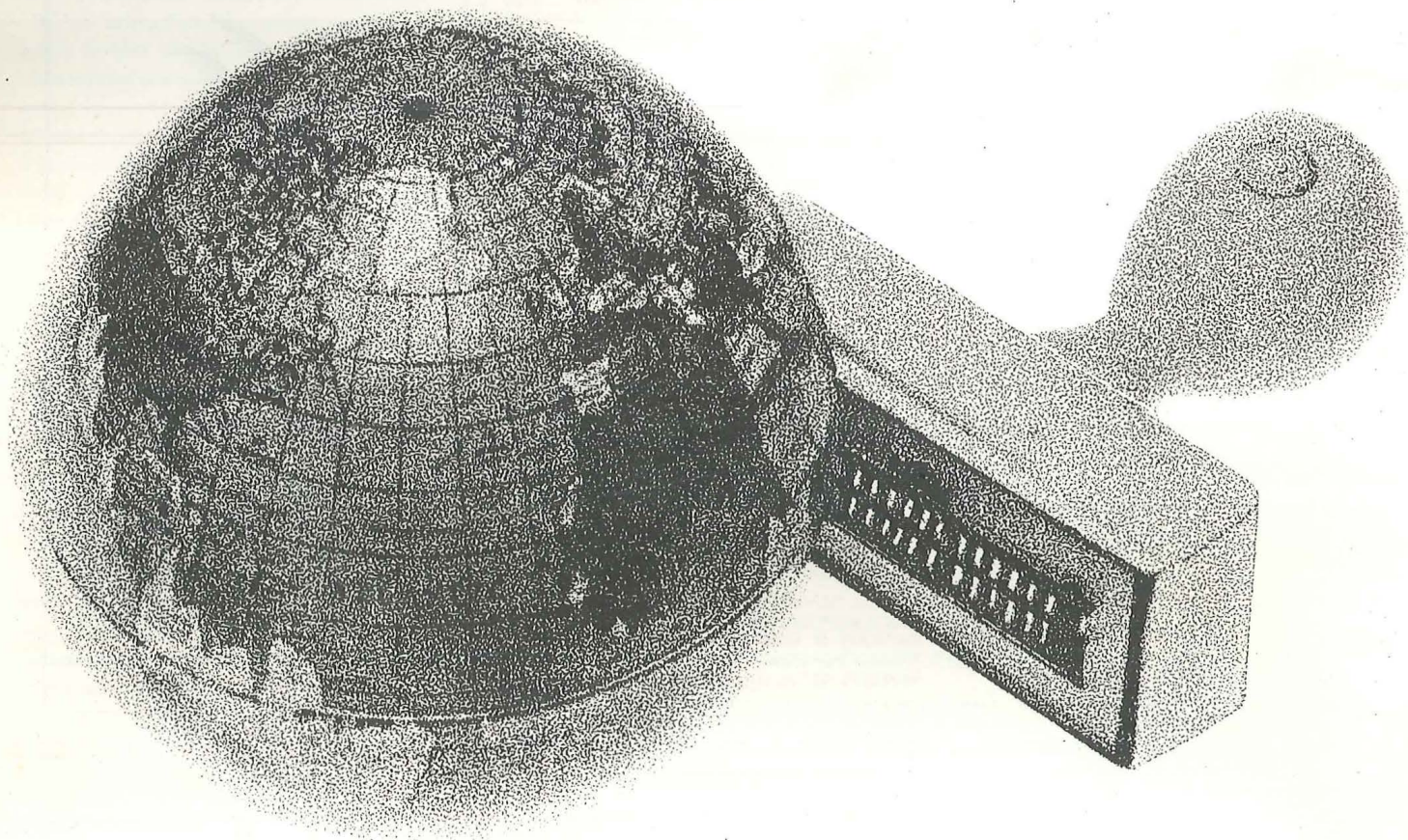
RADIO CANADA INTERNATIONAL ●

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.

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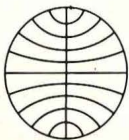
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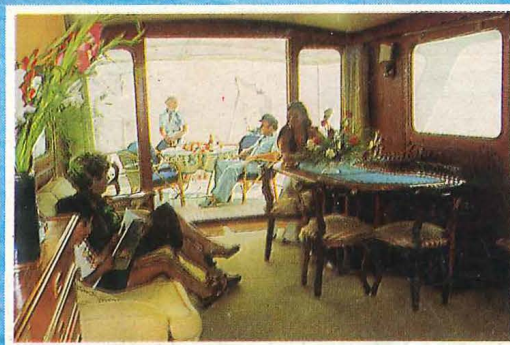
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