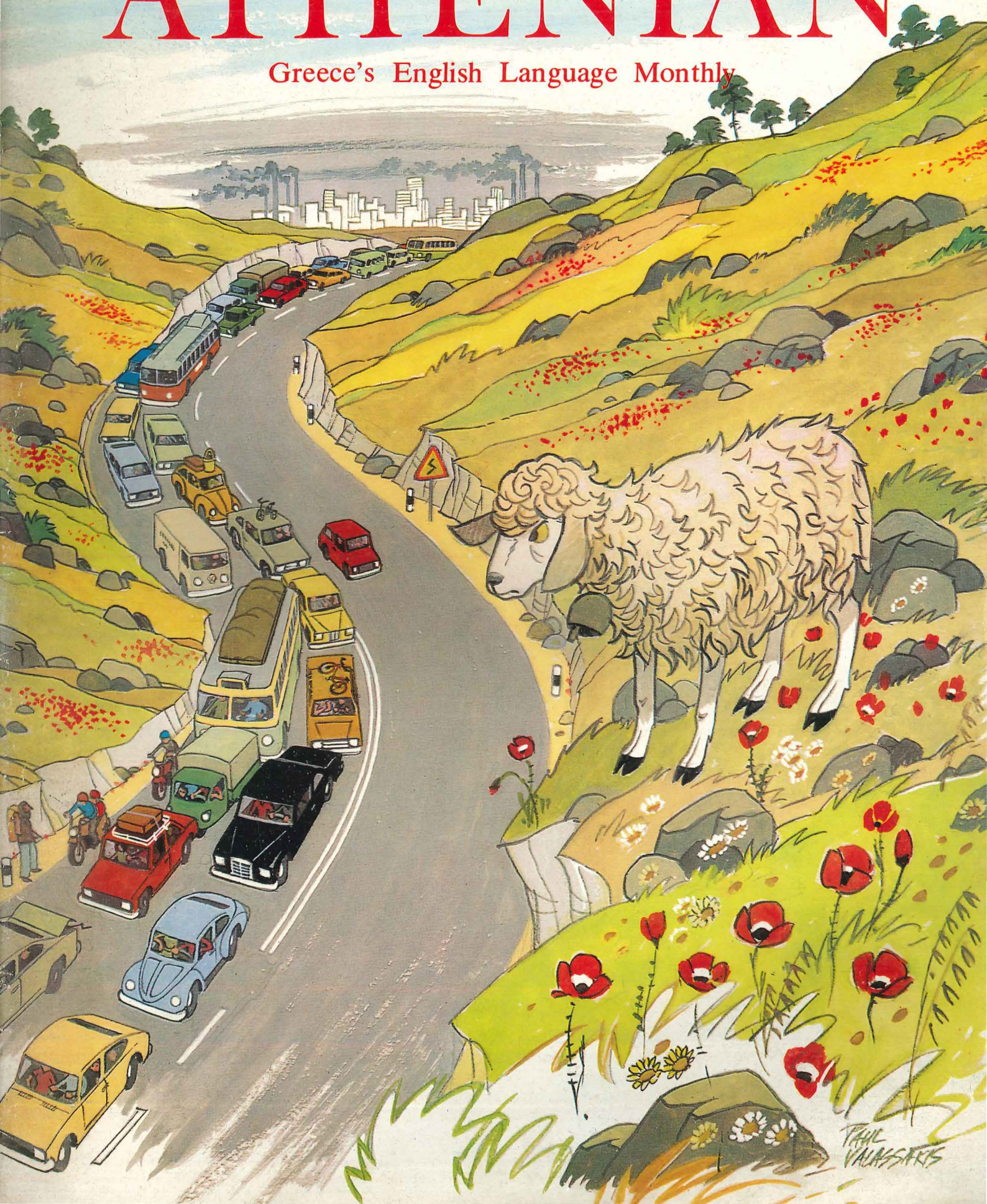


April 1977

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# THE ATHENIAN

Greece's English Language Monthly





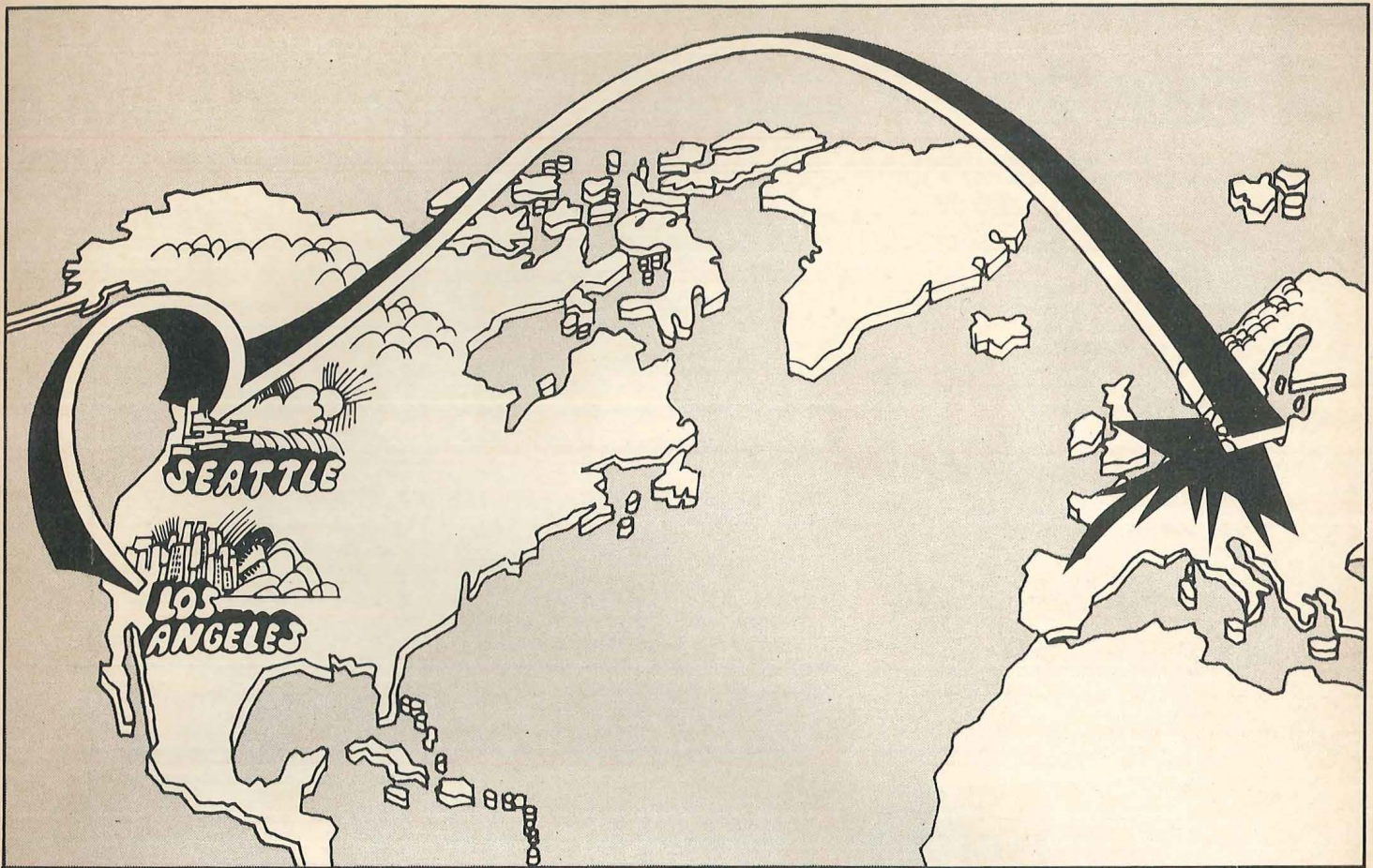


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# community calendar

## APRIL 1

St. Andrew's Women's Guild — Meeting and Panel Discussion on 'The Right to Die', Paradissou 20, Ammaroussion, 9:45 am.

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

## APRIL 2

St. Andrew's Women's Guild — Rummage Sale. Lighthouse for the Blind, Athanis 17, Kalithea, 10 am-5 pm.

American Community Schools — International Dinner. Sponsored by the American Ambassador and Mrs. Jack Kubisch. Tickets 300 Drs., 8 pm at the Halandri Campus.

American Club — International Buffet in the Americana Room: two sittings (6:30 and 8:30 pm). Reservations necessary.

Lycee Francais — Easter Holidays begin. Classes resume April 18.

Athens College — Spring recess begins. Classes resume April 18.

Hellenic International School — Spring recess begins. Classes resume April 18.

## APRIL 3

German Community Centre — Passion Sunday Service for families and children, 9:30 am.

## APRIL 4

Multi-National Women's Liberation Group — Community Centre, clothes and book swap, and coffee (bring the children), 9 am-1 pm. (See April 1.)

The Hilton Swim Club — Season begins: the pool will be open to members and guests of the hotel, daily 10 am to 7 pm.

Istituto Italiano — From the world of children: 'Pinocchio and his friends', the famous Alfredo Moraschini's puppets and an exhibition of children's books in Italian and Greek, accompanied by children's records. At the Institute, 6 pm.

College Year in Athens — Spring recess begins. Classes resume April 18.

Dorpfeld Schule — Spring recess begins. Classes resume April 18.

## APRIL 5

L' Institut Francais — Lecture series on Art History, 'Dialogue Orient-Occident' by Edith Desaleux, 11:30 am and 7:30 pm followed by a discussion with Pierre Szekely, artist-sculptor and Gilbert Luigi, artist, 8:30 pm.

## APRIL 6

American Club — Curry Night, Family Inn, 5-9 pm. Helianthos Yoga Union — Lecture: 'Economics As If People Mattered' by Alec Tsoucatos. At the Union, Kritonos and Pratinou 80, 8:30 pm, Tel. 748-227.

## APRIL 8

American Community Schools — Spring recess begins. Classes resume April 18.

XEN (YWCA) — Good Friday procession (Epitafios) at the Byzantine monastery of Kesariani, from 2-5 pm.

## APRIL 11

Multi-National Women's Liberation Group — Community Centre (see April 4).

## APRIL 12

L' Institut Francais — Discussion conducted by

Edith Desaleux, 'Dialogue Orient-Occident' at 11:30 am and 7:30 pm (see April 5).

## APRIL 13

Campion School — New term begins. Canadian Women's Club — Regular meeting, XEN (YWCA), Amerikis 11, 10 am. Display and sale of handicrafts.

## APRIL 14

Multi-National Women's Liberation Group — General meeting, 8:30 pm (see April 1). L' Institut Francais — The first of a series of five seminars on Crisis of Progress by Jean-Marie Domenach: Limited enrollment.

## APRIL 15

Lecture — Sponsored by Hellenic Society of Social Studies by futurologist-sociologist Daniel Bell, 7 pm at Doxiades Associates. L' Institut Francais — Seminar by Jean-Marie Domenach. (See April 14.)

## APRIL 16

German Community Centre — Ausflug Nach Nea Makri, 2 pm. American Club — Choose Your Own Steak, Americana Room: two sittings (6:30 and 8:30 pm). Reservations necessary.

Campion School — Field Trip: Delphi and the museum. Departs from Cl, 23 King Constantine Ave., Paleo Psyhiko.

## APRIL 18

Multi-National Women's Liberation Group — Community Centre (see April 4). L' Institut Francais — Seminar by Jean-Marie Domenach. (See April 14.)

## APRIL 19

L' Institut Francais — Art History discussion conducted by Edith Desaleux on Claudel, Tagore and Gide, 11:30 am and 7:30 pm; Seminar by Jean-Marie Domenach.

## APRIL 20

Deree College — Morning Lecture Series. 'Sex Roles in Contemporary Societies' by Dr. Spyros Froukides, 10:30 am, downtown campus. Admission free.

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

Helianthos Yoga Union — Lecture 'About Mental Prayer' by George Moustakis, 8:30 pm (see April 6).

L' Institut Francais — Seminar by Jean-Marie Domenach. (see April 14).

Goethe Institut — Lecture with slides by Christos Joachimides (in Greek) on 'Art in Today's Society'.

## APRIL 21

Campion School — Parent-Teacher Meeting, 6-7:30 pm at the school.

L' Institut Francais — Lecture by Jean-Marie Domenach 'Communications de masses et cultures nationales'.

## APRIL 22

Lions Cosmopolitan Club — Charter Night Anniversary Dinner Dance. At the Glyfada Golf Club, 9 pm. For information, call Mr. Baganis, Tel. 360-1311.

Goethe Institut — The first of four seminars on Art in Society organized by Prof. Caniaris, Dieter Hacher, Christos Joachimides. For further information call the Institut.

## APRIL 23

American Club — French Night, Americana Room: two sittings (6:30 and 8:30). Reservations necessary.

## APRIL 24

German Community Centre — Musikalisch Kaffee Nachmittag for young members, 4:30 pm.

## APRIL 25

Multi-National Women's Liberation Group — Community Centre (see April 4). Goethe Institut — Second of four part seminar on Art in Society (see April 22).

## APRIL 26

L' Institut Francais — Art History Discussion 'Connaissance de l'Est', 11:30 am and 7:30 pm (see April 19).

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## NAME DAYS IN APRIL

April 2	Lazaros
April 10	Lambros, Lambrini (some Anastasios and Anastasias)
April 15	Zoe
April 17	Thomas
April 23	George (Yiorgos), Georgia (Yorgia)
April 25	Markos

## DATES TO REMEMBER

April 2	Passover (Eve of Passover)
April 3	Palm Sunday (Eastern and Western Rites)
April 4	Hungary National Day
April 7	Maundy Thursday* World Health Day
April 8	Good Friday: A Public Holiday
April 9	Holy Saturday*
April 10	Easter Sunday
April 11	Easter Monday: A Public Holiday
April 17	Syrian Arab Republic National Day
April 29	Japan National Day
April 30	Netherlands National Day
May 1	May Day: A Public Holiday

\*usually a half holiday

Hellenic American Union — Slide lecture and film 'Self' by artist Lucas Samaras, 8:30 pm.

## APRIL 27

Deree College — Karate Exhibition at the Old Library at the Agia Paraskevi campus, 1-3 pm.

Canadian Women's Club — Coffee meeting at the home of Litsa Evangelides, Tel. 651-9070.

American Club — Mexican Dinner, Family Inn, 5-9 pm.

L' Institut Francais — Slide lecture by Mr. Papageorgiou, ethno-musicologist 'Prehistoric Art in the French Grottos'.

British Council — Lecture by Gina Politi on 'Charles Dickens and Contemporary Relevance' (in Greek) to follow documentary film (see Cinema Listings) 8 pm.

Helianthos Yoga Union — Vegetarian Dinner, 8:30 pm (see April 6).

Goethe Institut — Third session of the Art Seminar (see April 22).

## APRIL 28

American Women's Organization of Greece — General meeting and lecture: 'The Herbs of Greece', by Mrs. Pauline Haritonides, Apergi Hotel, Kifissia, 10 am.

## APRIL 29

Deree Pierce College — Morning lecture series, 'Basic Consideration of Russian Foreign Policy' by Prof. Theodore Tatsios, 2 pm, admission free.

Hellenic International School — Presents two one-act plays by Chekhov and Edna St. Vincent Millay at the Hellenic American Union auditorium.

Goethe Institut — The last in a four part seminar on Art (see April 22).

## APRIL 30

Campion School — Field Trip: Corinth and Acrocorinth (see April 16).

Deree Pierce College — Friendship Concert, Talent Show and Dance Club Show, High School Auditorium, 7 pm.

Hellenic International School — Play (see April 29).

### SPRING FORWARD

Time to set your clocks ahead one hour. Daylight saving begins at midnight on April 3 and will continue through September 25.

### U.S. TAXES

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

### BACK IN THE USSR

The Joint Travel Committee has planned a trip to Russia (May 9-16). The tour includes Leningrad and Moscow. \$475 (17,800 Drs.) all-inclusive. For information call: Mrs. Sokoloff, Tel. 801-4985 or Mrs. Ritchey, Tel. 808-0325.



# THE ATHENIAN

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## publisher's note

*With this issue The Athenian enters its fourth year of publication. Late in March, Managing Editor Stephanie Argeros, a Greek American from Boston who joined the staff shortly after The Athenian commenced publication, gathered the material for this issue and, with Assistant Editor Barbara Vassilopoulos, made her way to the other end of Athens where the E. Valassakis-K. Angelis printing plant is located on a narrow street surrounded by tanneries and factories. On hand to greet them was the English-speaking Evgenios Valassakis who has worked closely with our staff since the magazine's fledgling days when he patiently initiated them into the mysteries of the then-new computerized photo-typesetting process which had just been introduced to Greece. Waiting to begin work on this month's edition was Menelaos Kyriakidis who has been responsible for The Athenian's montage since the first edition in April, 1974. Working closely with Ms. Argeros he proceeded to the final steps preliminary to the actual printing. The first stages of the process begin early in the month at Fotron S.A. (where Kyriakidis's sister, Cleopatra, works). There the copy is set by computer and transferred to film. Fotron supervisors such as Despina Vamvakidou and Katerina Iliopoulou have been known to put their working English to use, occasionally sending back copy with a note that they have taken the liberty of correcting oversights. Menelaos Kyriakidis, too, although reticent about speaking English, has no hesitation when it comes to the written word and will spot mistakes overlooked by several English-speaking proofreaders. Thus, when readers ask if the mechanics of producing an English-language publication in Greece pose many problems, we must answer that in fact the anonymous individuals involved in the production of the magazine — although working in a foreign language — are among our most valued contributors.*

*Our cover is by Paul Valassakis whose humorous sketches have regularly appeared in the pages of the Athenian. This is his seventh cover for the magazine.*



# goings on in athens

## RELIGIOUS SERVICES DURING HOLY WEEK

### Greek Orthodox

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

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.

### St. Andrew's Protestant Church

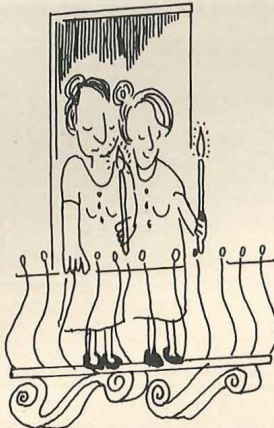
Maundy Thursday: Passover meal at Schmiege residence... Good Friday: Services to be announced... Easter Sunday: Ecumenical Easter Sunrise Service on Philopapou Hill 6:30 am; Special Easter Service in which the eighty-voice 'Viking Choir' will participate 11:15 am (at the church). For information telephone 770-7448.

### St. Paul's Anglican

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



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### St. Nikodimas (Russian Orthodox)

Palm Sunday: Service 7 pm... Holy Tuesday and Wednesday: Service 7 pm... Holy Thursday: Matins 9 am; Service of the Twelve Gospels 6:30 pm... Good Friday: Service 1:45 pm; Epitafios Service 7 pm; Epitafios Procession 9 pm... Holy Saturday: Service 9 am; Liturgy 11 pm; The Resurrection 12 midnight.

### Beth Shalom Synagogue

Passover Services to be announced.

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

### KOSHER FOOD

Passover matzoh 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.

## 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. April 5, 6: Miltiadis Karydis conducting Haydn's Symphony No. 101; Kalomiris's 'Leventia' Symphony... April 17, 18: Manos Hatzidakis conducting, with Byron Fidetzis, cello. Mantzaros's Symphony-Overture No. 2; Pallantios's Divertimento; Varvoglis's Capriccio for cello and orchestra; Theodorakis's Greek Carnival... April 24, 25: Dimitris Horafas conducting with Marika Papaionnou, piano. Schumann's Symphony No. 2 in C major; Beethoven's Concerto No. 1 for piano and orchestra; Bartok's The Miraculous Mandarin.

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akademias 58, Tel. 361-2461. Performances at 8:30 pm weekdays and 7 pm on Saturday and Sunday. (Premieres at 8:30 pm regardless of the day.) Apr. 1: Donizetti's *Anna Bolena*... Apr. 2: Rossini's *La Cenerentola* (Cinderella)... Apr. 16: An Evening of Ballet... Apr. 17, 20, 24, 28, 30: Mussorgsky's *Boris Godunov*... Apr. 29: Menotti's *The Consul*.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. April 2: Piano Recital by students of Anna Vladou (6 pm)... April 3: Ellinikon Odion Iliopoleos students' recital (6 pm)... April 4: Oratorio with Anna Christofidou-Moshou, soprano, and the National Opera Company Chorus (8:30 pm)... April 15: Costas Mitsakis, voice (7:30 pm)... April 18: Ethnikon Odion students' recital (5 pm)... April 23: Ellinikon Odion students' recital (5 pm)... April 24: Ethnikon Odion students' recital (5 pm)... April 28: Ellinikon Odion students' recital (6 pm)... April 30: Ethnikon Odion students' recital (6 pm).

### CONCERTS AND RECITALS

EVA MEIER — Voice, and Barton Weber, piano, with songs from Bertolt Brecht and Kurt Tucholsky,

sponsored by the Goethe Institut. April 1, 8 pm at the Rialto Theatre, Kypselis 54.

KURT BAUER AND HEIDI BUNG — Duo piano in a program of Mozart, Brahms, Hindemith, Poulenc and Milhaud, sponsored by the Goethe Institut. April 4, 8 pm, at the Dimotiko Theatre in Piraeus.

FREDERIC GEVERS — Piano, in a recital of works by Debussy, Ravel, Fauré, sponsored by l'Institut Francais and the Belgian Embassy. April 4, 8:30 pm at the Institute.

RITA VOURTSI — Piano, in a recital of works by Brahms, Vivaldi-Casella, Antoniou, Kalomiris, Vourtsi, Moussorgski. April 15, Instituto Italiano, 8 pm.

### OUT OF TOWN CONCERTS

The Nicolo Paganini Association under the auspices of the Istituto Italiano will be giving concerts in the following areas: Larissa, April 22; Volos, April 28; Corfu, April 29.

NICOLO PAGANINI ASSOCIATION — Guiseppe Sorge conducting with Silvia Viviani, soprano, Montalvo Bellari, tenor, Guido Caputo, baritone, in a concert of music by Verdi, Catalani, Cilea, Puccini, Donizetti, Mascagni, Drigo, Rossini. Organized by Istituto Italiano in collaboration with the Italo-Hellenic League. April 15 at the Piraios Sindesmos Hall, Odos Karaiskou 104, Piraeus, 8:15 pm, and April 21 at the Nea Smyrni Concert Hall at 7:30 pm.

EUGENIA SYRIOTIS — Voice, in a recital of Folk songs and Pop. April 19, 8 pm (admission by ticket only) at the British Council.

CHRISTOPHER BEVAN, MARY HARBORNE, AND FRANCIS JAMES BROWN — In a recital of works for voice and piano by Purcell, Schumann and Fauré. April 21, 8 pm at the British Council.

MARIE-ANNICK NICOLAS — Violin. The highly acclaimed young violinist in a recital of works by Mozart, César Franck, Chausson, Prokofiev, Saint-Saëns, accompanied by Alexandre Siranosian on the piano. Sponsored by the French Ministry of Foreign Affairs at l'Institut Francais, April 29 at 8:30 pm.

## GALLERIES

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

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Bruegel to Braque, Picasso and Dali. Tues., Thurs., Fri., Sat. 9 to 4. Wed. 9 to 8 pm. Sun. 10 to 2. *Closed Mon.* Admission 20 Drs. Free on Wed. and Sun.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Oils by Harilaos Dikeos (April 1-19); Drawings and sculpture by Yannis Pappas (April 20-May 4).

ARMOS, Veikou 6, Makriyanni, Tel. 921-7856. Group show (through April 16); Oils by George Lolosidi (April 18-30).

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

ATHENS WORKSHOP FOR THE PRESERVATION OF ART WORKS, Haritos 38, Tel. 735-318. Byzantine icons by Hristos Hristidis (through April 15).

CONTEMPORARY GRAPHICS, Haritos 8, Tel. 732-690. Prints by Vasarely and Yvaral (through April 12); Woodcuts by Eleni Zerva (from April 15).

DIAGENES INTERNATIONAL, Tsakalof 10, Kolonaki, Tel. 360-9652. Group Show by twelve artists (April 1-18).

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

EL GREKO, Syngrou and Hrisostomou Smyrnis 2, Tel. 933-3302. Group show (through April 5); Group show of paintings, sculpture and pottery (from April 10).

GALLERIE JEAN AND KAREN BERNIER, Marasli 51, Kolonaki, Tel. 725-496, 735-657. Works by Yannis Kounellis (through April 6); Drawings



and sculpture by Mel Bochner (tentatively at the end of April).

IOULAS-ZOUMBOULAKIS, Kolonaki Square 20, Tel. 360-8278. Multiples, constructions and lithographs by Robert Rauschenberg (through April 25); Oils and gouaches by Alan Davie (from April 28). *Closed Sat. evenings.*

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. Surrealistic oils by Merrit Mann (through April 4); Oils, drawings and silk engravings by Flora Saltiel-Modiano (April 19-May 6).

MAGDA, Alkionis 12, Pa. Faliron, Tel. 982-6782. Water colours by Nikos Litsardopoulos (through April 18).

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Oils by Marios Vatzias and engravings by Marinos Hristakopoulos.

ORA, Xenofontos 7, Tel. 322-6632. Temperas by Lefki Christidou (through April 17); Oils by Lefteris Kanakakis (April 19-May 7).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Paintings by M. Katzourakis (through April).

## EXHIBITS

ATHENS MUNICIPALITY CULTURAL CENTRE — Paintings by Alfred Emmerich (through April 5); paintings by Evgenia Katsifi (April 1-15); paintings by Artemis Mega (April 15-26); paintings and engravings by Nikos Yalouris (April 16-30); International exhibit of children's painting organized by Anna Laoutari (April 1-16).

BRITISH COUNCIL — 'Personal Views: 1850-1970'. The works of fifteen British photographers, including Cecil Beaton and Bill Brandt, which span the history of photography as an art. April 13 - May 6.

GOETHE INSTITUT — 'The Power of the Amateur Photographer', an exhibition the theme of which is social photography. From April 20.

HELLENIC AMERICAN UNION — Prints and drawings by Greek-American Lucas Samaras. Opening April 25 at 7 pm and continuing through April 27, Kennedy Hall.

L' INSTITUT FRANCAIS — Drawings by Iannis Psykopedis (April 15-23); Drawings by Danil Panagopoulos (April 25-May 4).

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS — 'Easter Presents' exhibit (through April 20).

## 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.

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

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 April 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).

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Daily except on full moon nights. Performances: English at 9 pm daily; French at 10 pm Mon., Wed., Thurs., Sat., Sun.; German at 10 pm Tues. and Fri. General admission 50 Drs; students 25 Drs. Tickets are on sale at the Athens Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459, and at the gate, Tel. 922-6210. No performances on April 2, 3, 4, 5 (full moon nights) or April 8 (Good Friday).

SOUND AND LIGHT, Rhodes. The Knight's Castle in the Municipal Garden. Performances daily at 8 pm, 9 pm, 10 pm. The programs alternate in English, German, French and Swedish. Tickets 50 Drs.; students 25 Drs. For information: 322-311, Ext. 350 (Athens), or 21-922 (Rhodes). No performance April 8 (Good Friday).

## MUSEUMS

*The opening and closing hours may change in April, so call before setting out.*

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 *souvlakigrill*.) 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.

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

**BENAKIOS,** 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.

## MISCELLANEOUS STUDIES

**FIBREWORKS,** Iperidou 5, Tel. 322-9887. Courses for adults and children in weaving, spinning, rug-making, tapestry, silk screening, natural dyeing, macrame, basketry, crochet. Morning, afternoon and evening classes. New sessions to begin after Easter.

**XAN (YMCA) Akadimias and Omirou 28,** Tel. 361-4943 (Athens) and Tatoiou 1, Tel. 801-1610 (Kifissia). Sewing classes beginning April 20 for 10 weeks using the SITAM method. Two classes 5-7 pm and 7-9 pm (Athens).

## GREEK INSTRUCTION

**HELLENIC AMERICAN UNION,** Massalias 22, Tel. 362-9886. Beginner, intermediate and advanced courses beginning April 20 (2,200 Drs. for 36 hour course). Registration April 19.

## DANCE LESSONS

**BALLET LESSONS.** The following schools teach the Royal Academy of Dance (London) method (for children ages 3 and up, Grades Primary to IV). The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patission 75, Athens, Tel. 821-3535; Sofi Katsouli, Theofanous 33, Ambelokipi, Tel. 642-6782; Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965; English School of Ballet, Carol Hanis A.I.S.T.D., Tsouderou 27, Kalamaki, Tel. 981-6310.

**FOLK DANCING CLASSES.** The Lyceum of Greek Women (Lykion ton Ellinidon), Dimokritou 14, Tel. 361-1042 and 362-5864. Classes for women Fri. 12 to 1 pm.

**MODERN DANCE CLASSES.** Lessons in modern jazz, contemporary and classical dance. For information call Lisette Daimis, Tel. 361-6943.

## RECREATIONAL

### GOLF

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

### TENNIS

**Athens Tennis Club,** Vas. Olgas, Athens (Tel. 923-2872 and 923-1084). Twelve courts, restaurant, TV room. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to four months (1,000 Drs. per month). Open daily sunrise to sunset.

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

**AOK, 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 Amaroussion (Tel. 681-1458 and 682-1918).** Located off Leof. Kifissia, between Halandri and Amaroussi. Six courts, bar, snacks, swimming pool, pro shop, rentals. Initial membership 5,000 Drs; annual fee 3,000 Drs. Temporary residents of Greece may acquire special membership for 500 Drs. per month. Open daily from 8 am to 11 pm.

## RIDING

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

**Varibopi Riding School, Varibopi (Tel. 801-9912).** Annual membership fee 300 Drs.; monthly fee (a ride once a week) 800 Drs. Lessons available: mornings for adults and afternoons for children.

## HORSE RACING

**Hippodrome, Faliron, Tel. 941-7761.** Races every Wed. and Sat. from 2:00 to 6:00. Prices: Pavilion, men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs. for all sexes.

## MISCELLANY

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

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

## THEATRE

*A 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.*

**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) *See review this issue.*

**A DELICATE BALANCE and ENDGAME (Diskoli Isorropia; Telos tou Pehnidiou)** Edward Albee's play alternates with the one-acter of Samuel Beckett starring Alexis Minotis (*National — Centre Stage*, Agiou Konstantinou and Koumoundourou, Tel. 522-3242)

**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)

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

**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 March 1977.*

**THE PIAZZA BOYS (Ta Pedia Tis Piatsas)** The best-seller by the late Nikos Tsiforos has been adapted for the stage by Nikos Kambanis. Nikos Rizos, Sotiris Tzevelekos, and Tassos Yannopoulos lead a cast of twenty-five under the direction of Dimitri Nikolaidis. The music is by George Theodossiadis and the sets by Nikos Petropoulos. (*Rex*, Panepistimiou 48, Tel. 361-4592)

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

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



Most theatres will be closed over the Easter holidays. Since the season comes to an end in April and some plays close on short notice, it is advisable to phone before setting out.

**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 March 1977.

**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)

## MUSICALS AND REVUES

**A THOUSAND AND ONE NIGHTS** (Hilies Ke Mia Nihtes) The *Arabian Nights* updated by Assimakis Yalamas (*Gloria*, Ippokratous 7, Tel. 362-6702)... **LA CAGE AUX FOLLES** (To Klouvi Me Tis Trelles) French burlesque with Sotiris Moustakas (*Mino*, 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 Nikolaïdis (*Vebo*, Karolou 18, Tel. 522-3453)... **RIDDLES AND OPENINGS** (Enigmata Ke Anigmata) Political satire (*Kava*, Stadiou 50, Tel. 321-0237)... **TOPAZE** — Musical adaptation of Marcel Pagnol's famous comedy with Kostas Karras (*Athina*, Derigny 10, Tel. 823-7330)... **WHAT WILL WE HEAR NEXT?** (Ti Thakousome Akoma) Another George Lazaridis spectacular with Stavros Paravas (*Superstar No. 1*, 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 GOLDEN KEY** (To Hriso Klidi) The story of Alexei Tolstoy adapted by Haris Sakellariou. (*Stoa*, Biskini 55, Zographou, Tel. 770-283)

**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)

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

**TIN CANS, A BULLDOZER AND KURDISTAN** (Ta Tenekedakia, O Boulozozas Ke To Kourdistan) Evgenia Fakinou's puppet theatre in which all the performers are tin cans. Tues. through Sat. at 4 pm, Sun. at 11 am and 4 pm. (*Kava*, Stadiou 50, Tel. 321-0237)

## CINEMA

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

**ALL THE PRESIDENTS' MEN** (Oli I Anthropi tou Proedrou) One of the few *must sees* of the new season. The story of Watergate as unearthed by *Washington Post* reporters Woodward and Bernstein. Robert Redford and Dustin Hoffman play the heroes in this political thriller — more thrilling because we know the outcome.

**THE BAD NEWS BEARS** (Ennea Mikri Satanades) Extremely funny satire of the American Little-League Baseball syndrome. Walter Matthau plays coach to a team of determined devils, headed by Tatum O'Neil as whiz-kid pitcher Amanda Whurlizer. Directed by Michael Richie.

**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 CIRCUS** (To Tsirko) One of Chaplin's earliest and greatest feature-length comedies. Almost reason enough to stay in Athens during Easter week when the film will be playing.

**CROSS OF IRON** — Anglo-German production directed by Sam Peckinpah. 'War is Hell' seems to be the message, as Peckinpah rubs our noses in plenty of bloody action. Features James Coburn, Maximilian Schell, James Mason, and David Warner.



**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.

**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.

**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.

**NIGHTS AND DAYS** (Nihtes ke Meres) Jerry Antczak's Polish saga, showing the interdependence between the fate of individuals and the fate of a nation as a whole. Based on a novel by Maria Dabrowska. In Polish with Greek subtitles.

**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 Dominick Sanda. In Italian with Greek subtitles.

**ONE OF OUR DINOSAURS IS MISSING** (Mas Klepsane to Dinosaurio!) Better-than-usual entertainment from the Walt Disney Studios.

**ROCKY** — Newcomer Sylvester Stallone wrote and stars in this modest story of a small-time boxer.

A runaway success in the U.S., this low-budget feature earned ten Academy Award nominations.

**THE SAILOR WHO FELL FROM GRACE WITH THE SEA** (Athespoti Angeli) Unsuccessful English adaptation of Mishima Yukio's novel, *Gogo no Eiko*. The setting is now a small seaport on the south coast of England, and the ill-fated lovers are (very graphically) Sarah Miles and Kris Kristofferson.

**SEVEN BEAUTIES** (Epta Kalones) Lina Wertmüller's international success. In Italian with Greek subtitles.

**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.

**SI C'ETAIT A REFAIRE** (An Eprepe Na Xanarhiso) Lelouch intended to make a serious film about the problems of two women in a male-oriented society, but has instead concocted a gay, endearing and corny modern-day fairytale, so farfetched that it is almost believable. Catherine Deneuve and Anouk Aimee are excellent.

**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** — At long last. Scheduled now for the end of April.

**WON TON TON, THE DOG WHO SAVED HOLLYWOOD** (Won Ton Ton, Superstar) Over-contrived undernourishing parody about the early days of Hollywood. Stars Bruce Dern and Madeline Kahn, and features a host of old film stars in walk-on, walk-off bits.

## 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**, Ioulianou 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. A festival of films about Charles Dickens or based on his novels. Apr. 25: *Great Expectations* (6 pm), *Nicholas Nickleby* (8:30 pm) ... Apr. 26: *Tale of Two Cities* (6 pm), *Scrooge*, (8:30 pm) ... Apr. 28: *Dickens and Great Expectations* (7 pm) ... Apr. 28: *Nicholas Nickleby* (8 pm) ... Apr. 29: *Scrooge* (6 pm), *Great Expectations* (8:30 pm).

**GOETHE INSTITUT**, Fidiou 14-16, Tel. 360-8111. Apr. 1: *Einleitung zu Arnold Schonbergs Begleitmusik zu einer Lichtspielszene*, in German with French subtitles (6 pm) ... *Fortini/Cani*, in Italian with French subtitles. (These are the last in a series of Straub-Huillet films presented in collaboration with L'Institut Francais where the films are also being shown.)

**L'INSTITUT FRANCAIS**, Sina 29, Tel. 362-4301. Apr. 1: *Einleitung zu Arnold Schonbergs Begleitmusik zu einer Lichtspielszene, Moses und Aron*, both in German with French subtitles (7:30 pm) ... Apr. 2: *Fortini/Cani*, in Italian with French subtitles (5 pm). (These are the last in a series of films by the German-French team of Straub-Huillet organized in cooperation with Goethe Institut. See above) ... Apr. 20: *La Grèce, Pourquoi?* by Roger Stéphane, in collaboration with YENED. Impressionist panorama of Greek history and culture (8 pm) ... Apr. 25: *Traffic*, by Jacques Tati (4, 6, 8 pm).

**ISTITUTO ITALIANO**, Tel. 522-9294. A festival of Visconti films will take place in late April at the Asti Cinema. Films and dates to be announced.



# 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.

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.

### NINE PLUS NINE (EENA SIN EENA)

A spacious garden-like setting filled with plants and flowers, couches and cozy corners, dim lights and soft music. The food is good but not outstanding (the sauces in particular are not up to gourmet standards). The service while attentive lacks the finesse expected in such a luxurious establishment. Open daily for lunch and dinner. The adjacent, space-age discotheque (orange carpeting, mirrored walls and ceiling) serves only drinks and is open daily from 10 pm. Agras 5, Stadium area, Tel. 722-317.

## 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. Papanou'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* 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.

### LA CASA

A splendidly renovated mansion with a striking white facade dramatically spotlighted. Wooden chandeliers, tiny flowerpots and copper pots decorate the ground floor dining area, and a gracious wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. Closed Sundays. Anapiron Polemou 22, Kolonaki (near the Gennadius Library), Tel. 721-282.

Flame Steak House, Hatzizianni 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 *yakitori*, 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.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge, and tasty international specialties, some served on attractive wooden platters, in the adjoining dining area. The gracious owner welcomes early diners. Daily from 8 pm. Moderately expensive.

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), *frijurii* (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, 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 outlet 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, Amfithea (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

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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.

Kapoulos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large main dining room is on the top floor. (A smaller one faces 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 Aharon 30-32, Kifissia (below train station), Tel. 801-3201. A quiet, charming restaurant located in a tiny cottage set back in a garden. Tastefully furnished with ceramic tile tables. Sangria to start, an array of hors d'oeuvres, and various salads unusually spiced. The main courses are marinated dishes and the desserts are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

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

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

## 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 à 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.



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!

## 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. Open from 8:30 pm on. Closed Sundays.

Mike's Saloon, Vas. Alexandrou 5-7 (between the Hilton and Caravel hotels), Tel. 791-689. The attractive art nouveau setting is the backdrop for cosmopolitan activity. The drinks are well prepared, there are hot dishes (excellent chili con carne) and a regular menu. Open 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.

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.

## 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 Cafe, 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 tend to amplify the hubbub, however. Full breakfast menu (serve yourself from the buffet); at other hours the American-style fare with some Greek specialties runs from soups to entrees to sundaes and a full bar. 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.

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.

## SNACKS AND SELF-SERVICE

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

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

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

Kottarou, Agias Sofias 43 (behind the Larissis railway station), Tel. 513-2124. An unmarked door leads down a few steps to Kyrios Vassilis's establishment begun in 1924 by his parents who were poultry merchants in the Central Market. Hence the name which means 'the wife of the chicken man'. The fare now includes charcoal broiled veal and lamb chops, codfish with garlic sauce (*skordalia*), and excellent *retsina*. Daily 8:30 to 1 am.



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

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

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

## TAVERNAS

Many tavernas move out to gardens or onto the sidewalk when the weather permits. From the austere to the colourful, their focus is usually on tasty *mezedes* (hors d'oeuvres) and the otherwise standard fare including prepared dishes, broils, salads, and fruit (rarely coffee or sweets), accompanied by ouzo, wine or beer. The prices are reasonable. Entertainment is sometimes provided by roving strummers or guitarists-in-residence and impromptu singing by the clients.

Aerides, Markou Avriliou 3, Plaka, Tel. 322-6266. Several small rooms in an old Plaka house converted into an unpretentious but cosy restaurant popular with tourists. Inside, the walls are covered with tapestries and paintings (which are for sale). The menu is limited, but the food is tasty. Open daily for breakfast, lunch, and dinner.

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

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion), Tel. 664-2385. A well-known country taverna in operation since 1910. Spacious room with rustic decor and a huge fireplace. Excellent, slightly resinated *kokinelli*. Starters include spicy pickles, country sausages, and tiny meatballs, followed by charcoal broils. Daily 8 pm to midnight and Sundays for lunch.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna famous for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good *retsina*. Daily 7 pm to 1:30 am.

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

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

tongue when available. Daily from 8:00 pm to 1 am.

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

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

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

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

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

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

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

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

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 363-6616. A small, muralled, cheerful and authentic taverna where the versatile proprietor, Mr. Manthos, enthusiastically announces that his speciality 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, and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. A traditional 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.

The Villa, Naxou 32, Kypseli, Tel. 861-7475. Telemahos does nice things on the guitar and sings, joined by the surprisingly young clientele at this pleasant, unsmokey, spanking-clean taverna located on the ground floor of an old mansion two blocks above Patission Avenue. The mood is genuine and spontaneous, the food tasty and inexpensive. Daily from 8 pm to 2 am.

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

Erotokritos, Erotokritou 1, Plaka, Tel. 322-2252.

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

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

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

Laleousa, on the National Road-Platanou at the 15th kilometre, near Kifissia, Tel. 801-3627. The ever-popular Greek crooner, Toni Maroudas, stars at this warm, colourful, country-style taverna with a cozy arrangement

## McMILTONS

### BAR & GRILL

91 ADRIANOU STREET  
PLAKA, ATHENS — 324-9129

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T-BONE & SIRLOIN  
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Over 3 Dozen Other Specialties

EXCELLENT FOOD  
MUSIC & WARM ATMOSPHERE  
ALL

ON A SCOTSMAN'S BUDGET

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Fully Air Conditioned



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.

Myrtia, Markou Mousourou 35, Tel. 719-198. Excellent cuisine with pleasant music and atmosphere. Choose from specialities 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. Open 9 pm to 1:30 am. Closed Sundays.

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

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

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

To Izaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious, wood-pannelled, with huge fireplace in cool weather; two guitar players entertain. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc.). Moderately priced. Daily 5 to 1 am; Sundays 10 am to 2 pm.

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

## 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 Voskopoulo 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 Skopetiriou, 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.

**Most nightclubs, bouzoukia and boites will be closed because of the Easter holidays from April 4-11. It is advisable to call ahead under any circumstances.**

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

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

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



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

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

## BOITES

*Strictly for music, the Athenian boite can be crowded, low-ceilinged and smoky, as spacious as a conventional nightclub, or a miniature theatre. The musical fare may include anything from current hits to rebetika, folk classics, and resistance songs, performed by young unknowns or superstars. 'Retro' — the return to the lyrical, nostalgic songs of earlier decades — is this year's fashion. Admission price is usually about 200 Drs. and includes one drink. Most have two shows nightly beginning at around 9 pm, but calling ahead is advisable.*

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

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. A music-hall style show with a cast of fifty performers led by George Marinos, Marina, and Vlassis Bonatsos.

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

Themelio, Kidathineon 37 (Plaka), Tel. 323-3619. Manolis Mitsias, Mariza Koh, Tania Tsanaklidou and Dimitris Poulidakos with two shows nightly except on Mondays when Perpiniadis, Baiyaderas, 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 Moscholiou is back — with Dimitra Galani and Lakis Halkias.

## OUT OF TOWN RESTAURANTS

### CORFU

Akteon. In town, on the outer edges of the *platia*, Tel. 22894. A commanding view of the sea, Garitsa Bay and the old fortress. The food is fair and the prices moderate. Open daily for lunch and dinner.

Bora Bora, one km. from the new port. Corfu's newest discotheque. Terrific dance music. Open from 9 pm to dawn.

BP. At Dassia, about 12 km. out of town on the main Ypsos Road, Tel. 93278. Unexpectedly attractive, spotlessly clean, an informal, contemporary continental decor, at this little restaurant located next to the BP station. Excellent steaks and chops, cheese tray, salads. The prices are low, the service good. Reserve ahead.

Chez Nikos. At Nissaki, 22 km. from town. Potted plants are set among the tables at this tiny outdoor *taverna* with a splendid view of the sea. The food is simple but outstandingly good (the french fries are among the most tasty to be found in Greece) and the prices low.

Corfu Palace. In town at Garitsa Bay, Tel. 29485. Formal and super elegant, appropriate to one of Greece's finest hotels. Excellent continental cuisine and some Greek specialities. Saturday evening a buffet dinner is served on the veranda overlooking Garitsa Bay. Justifiably expensive. Lunch is served from 1 to 3; dinner from 8 to 10.

Coucouvaya. On the outskirts of the town, a kilometre from the new port, Tel. 34477. An old stable has been converted to make this discotheque one of the coziest places in town. Great dance music. The prices are moderate; only drinks and pizza are served. Daily from 9 pm to the wee hours.

Dichtia. At Dassia 12 km. from town, Tel. 93220. Good food served outdoors by the sea and an Italian band for dancing. Reservations necessary. Expensive.

Fantasia. At Sotiriotissa Night Club with bouzouki and show. Food is served. Expensive.

Lucciola. On the way to Paleokastritsa, Tel. 91310. Italian food served in a nice garden.

Mitsos. At Nissaki, 22 km. from town. A traditional *taverna* built on the rocks jutting out to sea, providing a dramatic view. The food is fair, the prices moderate. Some jukebox music. Open all day through to midnight.

Number One. At the Kerkyra Golf Hotel, 3 km. from town. Strictly a discotheque where only drinks are served.

Pipilas. At Kondokali, 4 km. from town, Tel. 91201. Wide selection of Greek food and fresh fish served in the garden. Waiters extremely pleasant. Prices moderate. Open daily from noon until late at night.

Rex. In town, on Capodistria Street, Tel. 29649. Unpretentious but fairly good food at relatively low prices. Daily from noon until late at night.

Tripa. At Kinopiastes, 15 km. from town, Tel. 30791. Perhaps the best-known eating place among visitors to the island, it was originally a village food shop where the owners a few years ago diversified. A variety of excellent Greek fare is brought to your table. Moderately high prices. Reserve ahead because it is usually crowded. Open in the evenings from 9 to midnight.

Vachos. At Nissaki, 22 km. from town. The talented young owner performs the *sirtaki* and other folk dances in the evening. The food is fair, the prices moderate. Daily from noon until late at night.

Yannis. At Perama, 6 km. from town. Strictly for eating: the seafood is fresh and very special. Although the decor is unappealing, tables have been set out on a veranda and there is a nice view of the sea. Prices moderate. Daily from noon until late at night.





## our town

### *The Ultimate Solution*

**L**EAFING through our first issue to see what was happening back in April, 1974, we saw that continuous shop hours had just made their first, hesitant debut. To acclimatize the population to the new concept, continuous hours were in effect two days a week only: on Mondays, when stores opened around noon and closed at 7:30, and on Fridays, when they opened in the mornings and closed at 3:30. On all other days the split hours would continue to be observed. This curious schedule, it was announced, would be for a trial period only. The split schedule would go into effect across the board once more in summer.

In 1974, as this year, the populace at large was thrown into total confusion. *The Athens News* on February 10, 1974, reporting on the new hours, noted that 'this rather mixed arrangement will last until May 31. As from June 1 shops will probably remain closed throughout the week.' Meanwhile, a baffled storekeeper near Platia Kolonakiou had put up a sign reading: 'Work hours: 11:30-7:30. All other days: 7:30-3:30.'

Despite repeated postponements, strikes by some shopkeepers, and a few last minute schedule changes, this year's debut of continuous shop hours is noteworthy for its sheer simplicity. Groceries will close at 2:30 on Wednesdays and dry goods stores at the same hour on Saturdays. Otherwise stores will be open 9 to 5:30 daily. We have never been able to fathom the intricate reasoning behind these formulas but we presume that the rationale in this case is that the current arrangement will allow grocers to dash out at 2:30 on Wednesdays to buy their clothes or whatever, and other shop workers to dash out at 2:30 on Saturdays to stock up on food for the week. Meanwhile, most housewives are shopping in the mornings and napping in the afternoons as usual. To outwit late siesta-risers who may try to catch the shops just before they close at 5:30, many shopkeepers are taking the precaution of telling customers they close at 4:30. Some butchers, fishmon-

gers and greengrocers, up before dawn to do *their* shopping at the central market, take advantage of the mid-afternoon lull and close at whim.

The system nonetheless is so uncompromisingly straightforward that most of the labour force need not bother to consult any charts to see when they can shop. With stores open straight through the day during the hours when most workers are at their jobs — and never open in the evenings — and with weary shopkeepers closing at whim, they can abandon all hope of shopping at all.

### *The Blob*

**S**WISS technicians have proposed the construction of a gigantic transparent dome to cover the entire Acropolis so as to preserve its monuments from the corrosive effects of pollution. The metal frame of the dome will rest on a concrete base which will circle the entire rock. It will have a vast air-conditioning apparatus to change the air within the dome six times each day, and an elaborate cleaning system to keep the inside and outside surfaces spotless. It will also enclose spacious areas for recreation and rest regardless of weather or season.

Yet this breathtaking technical feat which would certainly become the First Wonder of the World, making the monuments beneath it hardly worth a glance, still has its critics who are going about calling this proposed marvel the Egg or the Blob. Who will pick up the forty million dollar tab, they ask, which may grow, Concorde-wise, many times over in the doing? Cultural philanthropists everywhere are the answer. Where will the unwieldy vast air-conditioning apparatus be placed? Clearly it will fit snugly into the Parthenon and hold the building up at the same time. The concrete base on which the frame will rest, say the critics, will destroy other monuments since it will include an arc that will cut right through the Theatre of Dionysos, but, alas, one cannot preserve every fragment of antiquity without abandoning half the city. Doubts about temperature control when the mercury rises to forty degrees centigrade, as it

often does in summer, and problems of humidity and noise, can all be entrusted, we feel certain, to Swiss know-how.

If we take a long-term view of the matter, in fact, the cost will seem minimal. There will be no further need to seek funds for long-proposed opera houses, concert halls or cultural centres. The Dome will be the home of them all. And consider the vast saving in pollution control: no reason to move factories, or purchase new buses, or to burn anything costlier than *mazout*. With interior sound and light, the city and the Attic sky may grow black as pitch but the splendours of the Age of Pericles will still shine forth as a beacon to mankind.

If these arguments still do not convince the cowardly, perhaps the Swiss technicians can be persuaded to expand the base, the frame, and the dome to circle and cover the peaks of Mounts Hymettus, Pendeli, Parnitha and Egaleo, thus saving not only the Acropolis monuments but the three million citizens who live around them.

### *Rebecca the Camel*

**K**YRIA Elsie arrived in the office with one of her epistles recently, explaining that this time she was not taking drivers or other offenders to task, but touting one of her favourite subjects, Animal Welfare. Here is her latest report on the rescue of one of our four-legged friends:

Anyone crossing the bridge at the Corinth Canal will have seen Rebecca the Camel, standing near a restaurant, rather aloof and disdainful as children surround her eagerly awaiting their turn to be photographed on her back. She must often have wondered what she was doing in the midst of such alien crowds far from the peace and quiet of her natural habitat. When her master — imprisoned for some misdemeanour — was taken away from her some time ago, poor Rebecca must have felt more than ever out of place, left as she was to the care of some stranger. Her fortunes had fallen very low indeed when the Hellenic Animal Welfare Society received a letter from her owner in prison,



complaining that her new keeper was not only neglecting Rebecca but that she had been virtually abandoned. The Society immediately made inquiries, and discovered Rebecca to be ill, thin and uncared for, but upon attempting to remove her was informed by legal authorities that she could not be moved because she represented a form of collateral. Rebecca's imprisoned owner, it seems, was in debt to the new keeper.

Weeks passed and Rebecca's condition worsened considerably until one bright day the Animal Welfare Society was informed that Rebecca could now be removed. At their stables, an examination revealed that Rebecca was exceedingly weak. The services of a veterinarian and devoted nursing care were necessary if she were to recover. Rebecca had obviously not given up hope — perhaps in her delirium she dreamed of the desert and determined to reach it once again? She responded to treatment and put on weight, regaining her former good spirits.

Although her dreams, assuming she did dream of returning to the desert, have not come true, Rebecca is once more the centre of childrens' happy laughter which may offer her some consolation. On the road to Koropi, just outside Paeania, there is a taverna in front of which is assembled a motley collection of stuffed animals. There, happily not stuffed but very much alive, stands Rebecca. Once more eager children clamber upon her back. Once more the public clusters around her. Once more she is admired and photographed. Gone are the miseries of hunger and abandonment. Rebecca is once again a happy, healthy camel.

### Taverna Happenings

WHEN early in March we came upon our stalwart old friend Kyrios Stelios, the unrelenting traditionalist, he handed us an invitation he had been carefully scrutinizing, explaining that someone by the name of Yannis Kounellis was opening a new taverna in Ambelokipi and that we might want to check it out for our restaurant listings. Glancing at the invitation for a second time (we had received a copy in the office), we saw, with a fresh eye, how its simple message might deceive the unwary. It read: Thursday, March 3. Yannis Kounellis. Jean and Karen Bernier. Taverna O Karvouniaris, Ambelokipi.

Clearly Kyrios Stelios had not heard of Greek-born Kounellis's reputation as one of the acknowledged frontrunners of avant-garde art in Europe, nor that a Kounellis 'artistic event' had been

planned for the opening here in Athens of the new Jean and Karen Bernier art gallery on Marasli Street — an occasion that would take place not at the gallery but at a taverna. Speculation, in fact, had been running rampant in the city about what Kounellis would 'do' in the name of art at nothing more, nor less, than a neighbourhood taverna. There had been whisperings about live animals (he was acclaimed in Venice for a gallery-full of horses) and hijacked tavernas. We hastily tried to bring our old friend Kyrios Stelios up-to-date on the art scene, but he remained unimpressed. 'It doesn't matter,' he called back as he hurried off, 'the food should be good.'



That evening we circled through the back streets of Ambelokipi. Eventually, we spotted a cluster of anxious bodies before the entrance of an unmarked taverna. As the front door swung briefly open we caught a glimpse of Jean Bernier and knew we were in the right place. We took our place in line, searching for clues about what Kounellis, the high priest of the avant-garde, could be doing, and for signs of Kyrios Stelios. An intriguingly motley collection of individuals were coming, going, sitting or standing inside, as blue jeans, beards, and the designer clothes of the art set jostled with the rumpled shirts of the neighbourhood regulars.

Near the back wall of the taverna, bodies and tables stopped just short of a clearing that appeared to mark the sacred perimeter of the official exhibition, beyond which no onlooker ventured. At its centre was a figure holding a white mask before its face. This, we were told, was Yannis Kounellis; he had finished his dinner a short time before and was now seated at a bare-topped

table which held the caretully arranged pieces of a dismembered, white-plaster torso. A stuffed black raven perched on one of the segments; an unidentified curly-haired young man sat to one side playing a flute.

At the far end of the room was Kyrios Stelios giving a masterful performance. Seated before a table covered with the usual taverna fare, he was enjoying his dinner. His topcoat was draped over his shoulders, the collar raised to function as a muffler and to protect him from any drafts that might have struggled through the milling crowd and sought him out in the corner he had carefully selected far away from the door. The upper half of his torso, slung precariously over an array of dishes, was supported by his left elbow and arm dramatically and firmly planted on the table. Meanwhile, his right hand and arm were in ceaseless motion as they travelled back and forth from the plates to his mouth, in perfect rhythm with the action of his jaw.

We fixed our gaze on the motionless Kounellis who occasionally shifted a foot or moved a finger, and then on our friend, who occasionally paused to glance disdainfully at Kounellis and the murmuring audience standing subdued in the smoky, overheated room. New-comers entered, stayed for a polite interval and then left. Others remained behind in spellbound curiosity.

As we were about to move to another vantage point, there was a sudden movement in the official exhibition area. Yannis Kounellis had, without ritual, taken off his mask and walked away from his plaster pieces and his raven, and was pushing his way through the crowd. His art event was over. Kyrios Stelios's muse, however, was still hard at work. He glanced up briefly when Kounellis withdrew, then resumed his rhythmic activity, making his way through an assortment of *mezedes*, broils, and sweetbreads. With a final flurry of bread he scooped up the last of the *tsatziki*, emptied his glass of wine, sat back contentedly, reached for a toothpick, and proceeded to the finale. The flautist, unfortunately, had stopped playing some time before to sit down to his own dinner, and was not on hand to offer a fanfare.

The audience meanwhile had taken its cue from Kounellis and begun to disperse. We found ourselves gravitating in unison back to the door and once again out on the sidewalk. 'It wasn't the least bit outrageous,' we were told by a knowledgeable looking young man. 'It's nothing but old hat...' he continued as we nodded in mute agreement.



## BUREAUCRACY'S MYRIAD HEADS

THE EGYPTIAN Museum in Cairo contains a well-known painted limestone statue, more than forty centuries old, which depicts a squatting man with a papyrus roll open on his knees, about to write something with a stylus. Commonly referred to as 'the scribe', the ancient Egyptian stares out with what appears to be a thinly-veiled smile of sarcasm. Many people consider him the prototype of the private secretary taking dictation. More accurately, however, he is the archetypal bureaucrat.

A scribe was not an ordinary secretary but an important figure in the Egyptian empire where perhaps ninety-nine percent of the population could not read or write hieroglyphs. In a small village or desert outpost, he was probably the only person who could send or receive written messages. In this capacity, he was in a position to control the citizens' correspondence, to interpret laws and regulations and even to relay military commands. In the eyes of the illiterate, the scribe was an exceptionally privileged man, the possessor of a special knowledge who could magically manipulate mysterious signs and symbols. Thus the scribe belonged to an exclusive coterie of 'intellectual' civil servants who could — and did — wield considerable power in the affairs of state. Today, our wastepaper baskets are filled with junk mail and useless printed matter and it is easy to forget the plight of illiterates. In areas of the world where illiteracy still exists, one is struck by the esteem with which the literate are regarded and the value attached to printed matter; a highly prized gift might be an ordinary, illustrated pamphlet.

Today we are removed from Pharaonic Egypt's scribe in time but not in spirit. With a simplified alphabet and the spread of the printed word in our culture, literacy is no longer a privilege of the few. And yet the bureaucrat scribe has not disappeared; he is as strongly entrenched as ever. An ordinary citizen with a Ph.D. may feel just as ignorant and powerless to penetrate the mysteries surrounding the activities of an ordinary bureaucrat who may not have finished high school as did the citizens of ancient Egypt.

The modern bureaucrat, whether he be a civil servant, a bank clerk or a utility company employee, usually operates in a sitting position, enthroned behind a desk or counter. This distinguishes him clearly from farmers, miners or other manual labourers who are expected to work in a standing or bending position. To emphasize the fact that he has been elevated to a superior position on the social scale, the seated bureaucrat usually prefers to keep all citizens who must come into contact with him standing on their feet. The bureaucrat



always surrounds himself with pieces of paper on which something is scribbled — these may include anything from a mere bus ticket to a set of complex shipping documents. Without his printed papers, the bureaucrat is like Tarzan without a knife. Finally, the bureaucrat must command an air of importance about himself and about his paperwork, the idea being that nothing in the world can function without him and without his papers, whose secret contents he alone can interpret.

Since the invention of writing, our entire social fabric has been woven around written (and, more recently, printed) texts. Not only is the bulk of our culture expressed in writing, but all of the regulations governing the life of every one of us from birth to death. It could not be otherwise, if one follows the Latin precept *verba volant, scripta manent*, meaning that spoken words fly away, whereas written texts remain. And we will continue to be governed by the printed word at least until some

alternative medium is found in the future.

Paperwork, therefore, is a necessary adjunct of our existence and bureaucrats are its professional guardians and manipulators. Although they are necessary and vital cogs in the wheel of government, they have become our ruthless masters from whose stifling grip there is apparently no escape. As individual employees, the bureaucrats, like other professionals, compete with one another for material benefits and advancement, but being class-conscious, they are unwilling to loosen their grip on society which might mean a loss of position and power. The rule then becomes bureaucracy for bureaucracy's sake. Unwittingly or deliberately, bureaucracy creates a spider's web around individuals and the state. The state might depend heavily on the indispensable services of its most conservative and reliable employees, but bureaucracy can become a formidable obstacle to all progress and development.

Since becoming an independent state about a hundred and fifty years ago, Greece has developed a generous share of bureaucracy, generally referred to in Greek as *grafiokratia* or more popularly as *hartovassilion* or 'paper kingdom'. Some Greek writers have described bureaucracy as a 'monster' or as a Lernaean Hydra whose myriad heads it would take a Hercules to destroy. No matter what its name, the 'system' has plagued Greeks for a century and a half and has grown worse as political, economic and social conditions have become more complex.

Every Greek knows what an ordeal it is to obtain a birth certificate, an identity card, a voting booklet, a marriage license, a marriage certificate, a driver's license, a car license, a building license, a passport, a pension, an import or export license, a death certificate, a new telephone and countless other documents required for other formalities and documents and so on. Days, weeks, months, money and manpower are wasted as one goes up and down from office to office seeking seemingly meaningless stamps, seals and signatures. Often these procedures are self-contradictory, as was the one



referred to in an Athens dispatch on Greek bureaucracy in the *International Herald Tribune* on February 25, 1977. According to this report, to obtain an identity card, a citizen must present his voter's booklet; to acquire a voter's booklet, however, one must have an identity card. The same dispatch said that until recently one needed five or six days and visits to twenty or twenty-five offices to get an export permit. In order to spare themselves such ordeals, many Greeks resort to hiring the services of a member of that thriving class of 'middlemen' who, for a fee, will find ways of bypassing or speeding up cumbersome procedures. Others appeal directly to cabinet ministers, members

of Parliament or bank governors to intervene personally in legitimate, routine matters.

Bureaucrats, of course, have been fully aware of this Kafkaesque state of affairs, but many of them — particularly in the middle and lower echelons — have been either powerless or lazy, ignorant or reluctant to contribute to a change in their time-honoured procedures that might, they fear, mean a loss of their jobs. Several limited attempts to ameliorate bureaucratic conditions have in most cases been defeated by the 'system' itself, which has proven resistant even to dictators.

Today reform can no longer be postponed. Greece's bid to join the

Common Market presupposes overall rapid development in the economic and social sectors which in turn implies among other things a reform and modernization of the entire administrative machinery. This need is now widely recognized in the Government, in Parliament and in the major state organizations. A group of young parliamentarians have been touring government departments in Athens and in the provinces, gathering data on useless or cumbersome bureaucratic procedures that need to be abandoned or radically altered. A school for senior civil servants has begun operating and one of its tasks is to train participants in ways and means of revising bureaucratic procedures in an 'open-minded' spirit. In fact, prizes are to be awarded to civil servants who present concrete and well-documented proposals for the improved efficiency of their departments.

The General Directorate of Public Administration at the Ministry to the Prime Minister recently studied, proposed and — to a considerable extent — enforced certain measures that simplify a few bureaucratic procedures. These measures include the simplification of the language used in official documents, the acceptance of police identity cards (*taftotites*) in lieu of other documents such as birth or marriage certificates, the curtailment of documents required to sit for exams for public office as well as to make applications for pensions or other social security benefits, the acceptance of cheques by mail for tax payments, the simplification of procedures related to public tenders, and to marriage, driving, building or fishing licenses, etc. Any frustrated or simply inquisitive citizen can now dial 177 in Athens and obtain quick and precise information on administrative procedures particular to his case. These are good beginnings, but there is still a Herculean task ahead for the reform of the Greek bureaucracy.

According to a story circulated in Washington toward the end of World War II, the U.S. government had decided, after considerable soul-searching, to permit the destruction of a mass of useless documents occupying useful space in a large storehouse. The only stipulation attached to the government's approval was that duplicate copies be made of every document to be destroyed — for historical purposes. Future historians, however, when appraising progress in our time, will use as a measure reforms effected rather than the mass of paperwork generated.

—ANTONY M. ECONOMIDES

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# THE CRUISE OF THE BEATNIK — PART III

## A PIECE OF CAKE

**R**EADERS will remember that last October I reported on the crisis that nearly caused a war between the Freaks and the Jerks when the Jerks sent out a marine monster known as the Beatnik to search for treasure in Freak waters.

Through the good offices of that wise old sage who lives on the shores of Lake Success, the great You-know, and his trusty secretary Hymie, the Freaks and the Jerks agreed to talk things over and try and find a peaceful solution to the problem. But there was another issue that was bugging the Freaks and the Jerks even more than the treasure on the bottom of the sea between their two countries — which, incidentally, has still not been found.

It was the Cirrhosis question — known as such because it has driven countless politicians and world diplomats to drink. The island of Cirrhosis itself is very beautiful and is the birthplace of Venus. She came out of the foaming sea fully grown and completely naked. The sight of her naturally made the original inhabitants wild with joy. But when she put some clothes on and went off to join the other gods on Mount Olympus, they were so frustrated they all took to drink and that is another reason for the island's name.

The island was next colonized by Freaks and thereafter occupied by many other people, including Othello, and finally by the Jerks and the British. When the British decided to leave after being harassed for a number of years by a turbulent Freak priest appropriately named McHarris, the island became independent. At that time, four-fifths of its inhabitants were Freaks and one-fifth were Jerks.

In the years that followed, the Freaks had a lovely time making passes at the young English girls who came out on cheap holidays. When the Jerks tried to cut in on some of the action, the Freaks confined them to enclaves where they couldn't even take to drink because they were Moslems.

The situation came to a head three years ago when some crazy Freaks tried to kill McHarris, who was the island's president, and replaced him with Samson and Delilah. The mainland Jerks were furious at this turn of events. A New Testament President was barely tolerable but replacing him with an Old Testament team smacked too much of

regression. They invaded Cirrhosis in force and occupied the top half of the island, bringing along all their unemployed relatives to pick the oranges the Freaks had left behind in their flight to the south. On the Freak part of the island, Samson and Delilah were arrested and McHarris was reinstated as President.

McHarris appealed to You-know and begged him to order the Jerk troops off Cirrhosis which You-know did. But,



as usual, nobody paid any attention to You-know — not even his good friend President Bored. In fact, the President was so overcome with ennui he didn't even send out Kiss-me-kate, his magic shuttlecock, to solve the problem.

Meanwhile, the Jerk leader on the island, Dinky Toy, who had been mouldering in an enclave for God knows how long, was desperately trying to attract young typists from Luton and kindred tourists to the northern part of Cirrhosis but without much success. He was also making noises about renaming the island Splitsville.

The stalemate continued until last November when President Bored was finally overcome with total ennui and handed everything over to a knight in shining armour called Jimmy who was

also a notable champion of human rights. Jimmy wanted all the world's outstanding problems solved without delay. So he dropped a word to You-know who sent Hymie, his secretary, over to arrange a meeting between McHarris and Dinky Toy — the first in thirteen years.

The following is a transcript of what was said at this meeting:

HYMIE: Now, you two, shake hands and let bygones be hasbeens.

DINKY TOY: Yok.

HYMIE: What was that you said?

DINKY TOY: Yok.

HYMIE: Did you say 'yok'?

DINKY TOY (nodding): Yok.

MCHARRIS: Perhaps he has hiccups.

HYMIE (handing Dinky Toy a glass of water): Here, take nine sips without breathing. It's the best cure for hiccups.

DINKY TOY: Yok, yok.

MCHARRIS: It's getting worse. Perhaps we should call a doctor.

HYMIE: This is useless. He won't say anything and he won't drink the water. Perhaps we should call in a specialist from Vienna.

DINKY TOY (beaming): Vienna, Vienna.

MCHARRIS: He seems to like the idea.

HYMIE: What, of bringing over a specialist from Vienna? (Dinky Toy has closed his eyes and is humming the 'Blue Danube Waltz' with a dreamy expression on his face.)

MCHARRIS: I think he wants to go to Vienna. Perhaps he likes Sacher torte.

HYMIE: You don't have to go to Vienna to eat Sacher torte. They ship it out to you in a wooden box.

DINKY TOY (glaring at Hymie): Yok.

MCHARRIS: He doesn't want it shipped out. He wants to go to Vienna.

HYMIE (sighing): Okay, then. Let's schedule a meeting in Vienna. What do you say to that?

MCHARRIS (shrugging): Suits me.

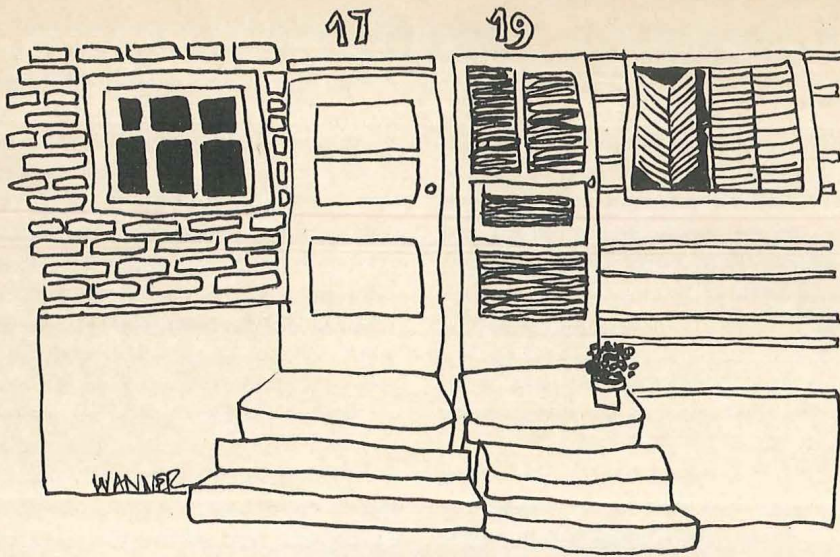
DINKY TOY: Chok guzel.

MCHARRIS: There you see, I told you he was after the chocolate cake all the time.

And so they agreed to meet again in Vienna this month. When You-know asked Hymie to report on the meeting he was pleased to hear from his trusty secretary that 'It was a piece of cake!'

—ALEC KITROEFF






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## LETTER FROM ABROAD: NEW YORK, NEW YORK

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**S**PRING has never seemed more welcome as New York City emerges from one of the fiercest winters on record. In fact, the city did not really suffer the severe blows that assaulted so many other parts of America, although there were some mighty cold and windy days and several all-time temperature lows. What really distinguished "the winter of '77" (as the media were so quick to name it) was that New York City's began in '76: somehow it seemed that winter locked the city in its grey, raw, deep freeze way back in October.

What also characterized this winter was that for the first time New Yorkers, like many Americans, began to experience a sinking suspicion that things would never again be the same. Aside from the impending "ice age" that catastrophe collectors were predicting, there was the more immediate, if pedestrian, problem of heating fuel and energy in general. Most of the publicized shortages were of natural gas, and although it is not widely used for heat in New York City, some local industries and businesses, even a few schools, did have to close for several days.

But it was the weather's impact on the nation's psyche — images of closed factories and ruined crops, chilly apartments and decreased productivity — that made New Yorkers feel that an era was ending: the era of cheap and plentiful energy. Unlike the fuel crisis of '73-'74, there were no Arabs to blame this time. New Yorkers, like all

Americans, began to confront the fact that The Enemy was none other than good old Mother Nature, whether in the extremes of her weather or the shortages of her resources. Money, industry, organization, politics, brains, sweat, even tears — all end up superfluous against the aptly-named elements.

Of course there is always one way to deal with the cold: leave it behind. This winter, as every winter, New Yorkers were besieged by appeals from the travel world to take refuge in some warmer climate, and the advertisements took on a special urgency and appeal. A relatively small percentage of New Yorkers can afford to take a winter vacation, but that still amounts to many thousands. Florida has long been a favourite; other traditional winter resorts include Bermuda and the Bahamas, the many Caribbean islands, Mexico, and various South American locales. In addition to the thousands who stay on land, many other Americans are cruising adjacent waters on ships.

That is where your really typical American goes on holiday, especially in the winter. Europeans may find this hard to believe, but they see only a small proportion of Americans on vacation — a small and rather special segment. To the extent that New Yorkers are not always that "typical", a disproportionate number of them probably end up visiting Europe. For the average American on the road, however, the

goal is not the Acropolis but Disneyland.

Meanwhile, as spring progresses, the campaign to get Americans to visit Europe during the regular summer season moves into high gear. Europeans may be amused (or not) to know how their lands are presented to entice New Yorkers. Take Greece. As with most countries, the campaign comes from two major sources. There is the unofficial campaign of the private sector, the travel industry — agents, airlines, cruise ships, hotels, and such — which promotes Greece primarily as a holiday retreat: endless sunshine, fine beaches, tasty meals, convenient travel amenities. History and archaeology get passing allusions, with the Parthenon featured prominently, but the private travel trade mainly dangles a Greece of creature comforts.

That is understandable. More suggestive is the other campaign, that conducted by the official agencies — principally the Greek National Tourist Organization (EOT). Presumably this is devised by some combination of Greeks and Americans who have given a lot of thought to the attractions of Greece and the tastes of Americans. And what image do they promote? The Acropolis? Delphi? Mycenae? Knossos? Such sites are in the background, of course. More prominent in the foreground, now, is a Greece not unlike that of the private travel trade. The standard image is of a young couple — he, dark, sensuous, and gentle; she, blonde, sensual, and tough — flirting on a white Cycladic alley while wizened fishermen and wrinkled Greek women look on.

This winter's advertising by the National Tourist Organization, featured on television and radio, had strumming *bouzouki* music and men with Greek-accented English singing such lines as:

*The spirit of Greece  
Is being free in the sun.  
Forget about tomorrow,  
Your life has just begun.*

So, too, when the National Theatre of Greece came through New York this winter with *Oedipus at Colonus*, the advertisements stressed such qualities as "lusty... raw...". Yes, whatever Greeks may think, whatever Americans may believe, Greece is promoted as a sort of primeval arcadia, the modern world's Lost Eden. The archetypal Greek for New Yorkers as for all Americans is not Pericles or Socrates, not Karamanlis or Papadopoulos, not Seferis or Theodorakis. It is Zorba — or his feminine counterpart, the Melina Mercouri of *Never on Sunday*. (Telly



Savalas is actually a spin-off of the Zorba image.)

It follows that most Americans know little about the contemporary Greek realities. Ask one hundred random New Yorkers on the street about "the Cyprus situation". Probably ten to twenty percent would have to plead total ignorance (or end up confusing it with Crete or some such place). At the other extreme, another ten to twenty percent might be able to define the situation with some authority. The large middle group would have to settle for something like, "... the place where Greeks and Turks are fighting?"

All this, despite the fact that New York City has a large Greek-American community, that the UN commands some attention here, that the influential news media based here convey some sense of the world outside. Numerous advertisements, moreover, have been placed in New York papers pleading the Greek cause on Cyprus — and, to a lesser extent, some giving the Turkish position. Who reads them, except the already converted? In any case, New Yorkers are asked on successive days to support Ukrainians, Chileans, Filipinos, South Koreans, Israeli, Palestinians...

Consider an informal poll taken in New York a short while ago. American Congressmen — those who serve in the House of Representatives — often put out little newsletters to maintain contact with their constituents. One New York Congressman polled his newsletter recipients on various foreign policy issues, and one of the questions asked was: "To which of the following [countries] would you extend direct US military support, including troops, if invaded by Soviet or Warsaw Pact troops?" The percentage of total respondents favouring support for various countries was: Great Britain: seventy-nine percent; West Germany: sixty-six percent; Israel: sixty-three percent; France: fifty-nine percent; Italy: forty-three percent; Greece: forty percent; Turkey: thirty-five percent. This does not necessarily express how all Americans feel, and it certainly does not indicate how the government would act. The New Yorkers polled were in one particular congressional district, and the volunteer respondents an even more select group. Almost certainly, too, what they were expressing was a mix of vague feelings, such as a lingering distaste for the Colonels' regime in Greece. As for the discrepancies in support for such countries as Great Britain and Greece — again, that hardly reflects realities. A Greece attacked by Russia or Warsaw Pact countries would

get instant and spontaneous support from these same New Yorkers, it seems certain.

As for a Greece at war with Turkey... that might be tricky, especially if it appeared that Greece had been the first to provoke it. But in the absence of clear evidence to that effect, most New Yorkers would instinctively feel that Greece deserved America's support — although not necessarily for the reasons Greeks might prefer. There is the plain fact that Turks have never been much of a presence in America, and Americans have certainly not had much to identify with in Turkish history. (There are several Turkish restaurants in New York — ironically, serving food that most Americans, fairly or not, believe to be Greek.) In contrast, there are many

strong historical links between America and Greece, whether it is the appeal of ancient Greece to America's democratic heritage or the aid rendered by America to Greece's struggles for independence.

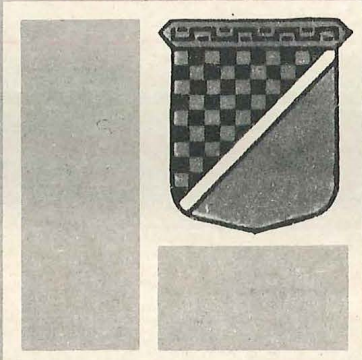
In the end, most New Yorkers — again, like most Americans — would not look to such grandiose precedents for supporting Greece. They would be inspired, rather, by those very clichés featured in the tourist brochures. In other words, they would fight for Zorba.

Unreal? Unfair? Perhaps. But Greeks — and Europeans in general — might keep this in mind when they think of their image of New York and New Yorkers.

— DAEDALUS



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# Loukia Zygomala and Her Museum

*Driving north on the National Road, at the thirty-ninth kilometre, the village of Avlona can be seen nestling on a hill to the west. It is a familiar sight to those driving to Delphi or points north, but few stop to visit it, or are aware of its unique museum.*

AT THE entrance to the village of Avlona stands the Zygomala Museum, its cypress, oleanders and pines silhouetted against the sky. A wide walk leads through a long, narrow garden to a pi-shaped structure built around a small courtyard. The wing to the right is two-storied. It was here that Loukia Zygomala spent the last years of her life arranging her collection of priceless works of embroidery which are today found in the adjoining single-storied museum.

The custodian who lives in a cottage on the property fetched the key and opened the door for us. We stepped out of the sunlight into the dimly lit interior. The atmosphere inside was as cold and heavy as that of a long-sealed crypt. Sunlight rarely penetrates the two large rooms of the museum. The windows, facing north, are there to display the heavily embroidered curtains and do not allow the light of day to pass through. In a sectioned-off area of the first room, a mannequin, dressed in a lavish costume, sits before a frame, caught forever in the act of embroidering. Next to her is a four-poster bed, its canopy and bedspread richly embellished with needlework. Beyond this bedroom scene is a small parlour arrangement — the sofa and chairs, cushions, lampshades, and drapery elaborately and brightly covered with intricate embroidery. Two over-sized dolls, every detail of their dress decorated with networks of coloured thread, guard the entrance to the next room. A life-size mannequin in a traditional folk costume of Attica gazes at case upon case of dense displays of delicate embroideries painstakingly wrought long ago by many busy hands.

Despite the splendour of this immense still life, it is peculiarly lifeless. The museum is almost forgotten, a sad tribute to Loukia Zygomala, a rare, unselfish individual, who devoted her energy, her talent and her fortune to preserving and perpetuating the art of traditional Attic embroidery.

Beyond the two rooms of the museum is a door leading into the family study. From here a staircase leads to the living quarters above. The study has been closed for fifteen years but we are given permission to enter the room.

Cobwebs fall away as the door is swung open to reveal a scene reminiscent of *Great Expectations*. Photographs, paintings and memorabilia cover the walls; a uniform, a torn flag, weapons and medals, are neatly arranged, the few mementoes of Loukia Zygomala's son.

Born Loukia Balanou, she was the daughter of a prominent, late-nineteenth-century Athenian lawyer,

Aristidis Balanos, a member of a notable Ioannian family. Her sister, Anna, married Spyros Lambrou who was to become Prime Minister of Greece. Their daughter, Lina, Loukia's niece, was to marry another Greek Prime Minister, Panagis Tsaldaris, and was to become the first woman cabinet minister in this country and one of the first woman delegates to the United Nations. Loukia married Antonios Zygomalas, a member of another illustrious family that traced its roots back to Byzantine times. He was a



*The Zygomala summer residence one wing of which houses the museum.*



*An exhibition area with case after case filled with dense displays of delicate embroideries.*



lawyer and politician who represented Attica and Boeotia in parliament and became Minister of Education in 1904 during Theodore Deliyannis's administration. It was during that time that he acquired from the noted industrialist and philanthropist, Andreas Syros (after whom Syrou Avenue is named), a large tract of land in the area around Avlona (the final payments for which were made many years later from the proceeds of the sale of his wife's house in Athens) where they built their summer home which is today the museum. Antonios Zygomalas parcelled out the bulk of his land to the peasants in the area who repaid him in small installments.

It was during the years of her

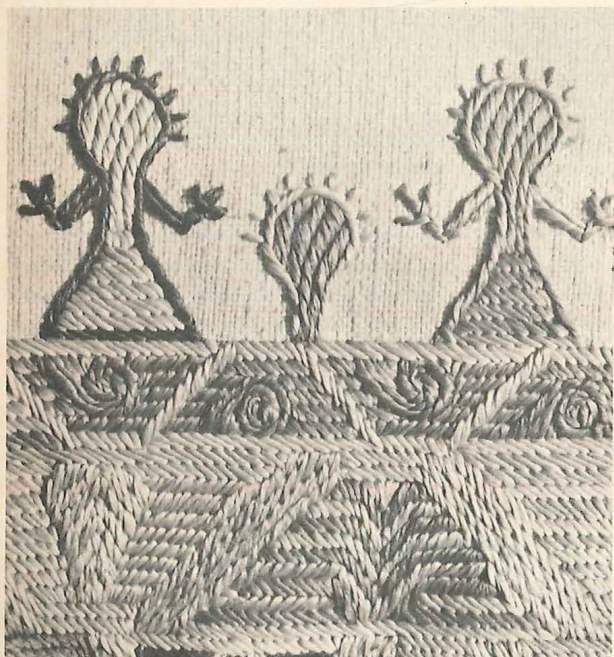
husband's involvement with the welfare of his constituents that Loukia Zygomala became interested in the Attic embroidery that adorned the traditional dress worn by the women of the area. At first only an object of passing interest, it became her lifetime occupation after the death, in 1914, of her son, a young officer stationed in Epirus during the first Balkan campaign.

Today Loukia Zygomala's famous niece, Lina Tsaldaris — the dowager of the Greek political scene — recalls that tragic event. Her Aunt Loukia and her Uncle Antonios frequently travelled from Athens to her parents' summer retreat in Kifissia. In the afternoon they would sit in the park not far from the railroad station. Her father, Spyros

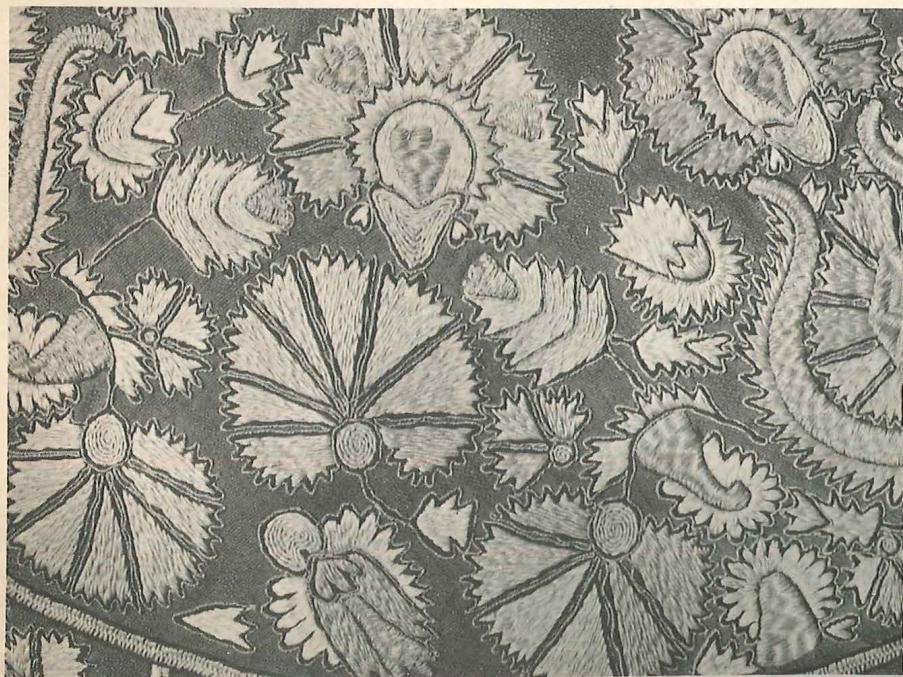
Lambrou, rarely joined them on these occasions, preoccupied as he was with his work. It was therefore with some alarm that she saw her father approaching them one afternoon in the park, knowing immediately that only an emergency would have brought him there. Reluctantly, he informed them that Andreas Zygomalas had been killed. A few minutes before, Mrs. Tsaldaris recalls, her aunt had been telling them that she had received a letter from Andreas saying he would be coming home to spend a few days with them.

Devastated by this loss, Loukia Zygomala transferred her energies to the women in Attica, many of whose husbands and sons were at the battle

*Photographs by Eugene Vanderpool*



*Details from the lavish embroideries which comprise the Zygomala collection.*



*A mannequin caught forever in the act of embroidering in the little museum which is like an immense still life.*



front during the years of protracted warfare. As a focus for her endeavours she turned her attention to the traditional embroidery of the area.

In 1915 she began to organize centres in the province of Attica — in the villages of Salesi, Varnava, Marathon, Menidi, Liosia, Liopesi, Koropi, Markopoulos, Kalivia and Keratea. To this project and the shop she would eventually open on Voulis Street in Athens, she gave the name 'Attiki'. In time more than fifteen thousand women were to participate.

Although village women were familiar with embroidery techniques, they sewed unsystematically, either at whim or of necessity. Under the aegis of Loukia Zygomala, young girls were trained in the highest skills, using the traditional motifs which she incorporated into patterns to produce new, intricate, and extraordinarily beautiful designs that combined spontaneity and finesse. The shop in Athens was established to provide an outlet for their work. It included a workshop for the more talented young girls from the villages. In time a textile mill and a carpet weaving shop in Menidi were established.

Although all the materials were largely financed by Loukia Zygomala, the proceeds from the sale of the crafts went to the women who trained and worked at these schools. The extra income provided them with incentive and encouragement, particularly during the harsh years of 1916-23 when their men were at the front during the Balkan Wars.

The folk costumes of the province of Attica which were the inspiration for Loukia Zygomala's designs consisted of three main types: the everyday dress, the bridal dress of the well-to-do, and the bridal dress of the poor. The everyday dress was worn for the first time by a young bride about a week after her wedding when she first assumed her role as a housewife, carrying water from the village fountain, or delivering frugal meals to her husband working in the fields. The bridal dress, which was passed from mother to daughter, was worn after the wedding on feast days until the birth of the first child. If there were several daughters, each was given a piece of the mother's dress and eventually, by adding to this over the years, made her own gown. The bridal dress of the more affluent was referred to as the 'Golden Dress' because of its elaborate gold-threaded detail. The dress of the poor differed in that the gold strands were replaced by threads in eighteen different colours creating a less spectacular but perhaps more beautiful mosaic of colours that bordered the long skirt and the sleeves of the bodice — the *tsakos*.

The motifs adapted by Loukia Zygomala, as well as the stitches and techniques used to produce the special effects of the embroideries, were meticulously analysed in *Attiki*, a book by the late Greek artist, Takis Loukidis (which is now, unfortunately, out of print but can be found in libraries). Loukidis notes that many of the designs can be traced to the archaic, Minoan and Byzantine periods. To these designs

Photograph courtesy of Lina Tsaldaris



Loukia Zygomala

Loukia Zygomala added new details. Among the traditional flora and fauna can be found the odd frog or tiny bee and a myriad of other details that combine authenticity with a striking originality. She also added another dimension to the traditional art which may be seen today in contemporary handicrafts. Previously restricted to costumes and some decorative household items, under her guidance the traditional designs were applied to dresses and gowns of all types, children's outfits, curtains, cushions, lampshades, bedspreads, couches and chairs.

In 1925 she was awarded the first prize at the Paris International Exposition of Modern Decorative and Industrial Arts. The critic of *Le Figaro*, describing the display which consisted of an entire apartment completely decorated with embroidered furniture, drapings and rugs from the Menidi workshop, noted:

'Standing before these countless cushions that surround the beautiful, detailed and superbly embroidered rugs... one is astonished by the outstanding combinations... blues, rose colours, dark violet, flowers with the lustre of porcelain...'

Gradually as costs rose, the financial burden to Loukia Zygomala increased. In 1936 she was obliged to curtail her activities and to close the workshops and the shop in Athens. With the death of her husband in 1930, she had moved from her home in Athens and settled in her summer house in Avlona. Here she



The Church of Saints Anthony and Andrew built by Loukia Zygomala in 1938 in memory of her husband and son.





The family's study next to the museum-wing. It had not been opened in fifteen years.

spent the last years of her life arranging all the items as they are seen today in the section of the house transformed into a museum, assisted by only Dimitris Papaconstantinou, the headmaster of the local elementary school. After her death in 1947, he personally looked after the museum during the remainder of his tenure in Avlona. Upon his retirement, he moved to Alexandroupolis in Northern Greece and the museum is now sadly neglected. 'A museum like this should be an example for generations to come,' he said when I contacted him. 'It must have devoted people to take care of it.' The young teacher who was our escort noted, 'Whenever the head of the school changes, we spend several days working hard to catalogue all the museum's contents. Once in a while we spread *naphthalene* to protect them. Some years ago one of the teachers spread it on top of the embroideries, which would have damaged them. We had to remove them and start from the beginning.' Although in the past the school's teachers volunteered their time to the museum, many now commute from Athens and are unable to. If enough public interest is shown, however, this unique collection may yet be saved. According to the terms of Loukia Zygomala's will, the museum is under the auspices of the Ministry of Culture, run by a three-member committee composed of the Director of Fine Arts of the Ministry of Culture, the supervisor of the area's schools, and the headmaster of the

elementary school in the village of Avlona. The little money that she left and the 100,000 drachma subsidy that the Ministry of Culture provides every year cover only the most fundamental necessities for the operation of the museum.

Leaving the museum, we drove over to the Church of Saints Anthony and Andrew built by Loukia Zygomala in 1938 in memory of her husband and son. Designed by Nicholas Zoumboulidis after the Church of the Saints Theodori in Mistra, its walls are covered by unusual pastel-coloured frescoes and icons executed by Takis Loukidis. Behind the altar are the crypts of the Zygomala family. Pater Vassilis Christophorou, one of the two Pater Vassilis who are the church's priests, greeted us. A native of Avlona, he vividly remembers Loukia Zygomala who contributed so much to the village and its people.

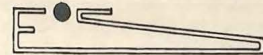
'I cannot forget the face of the Lady, or how kind she was to all of us.' After so many years, he explained, he still refers to her as 'The Lady'.

—KATERINA AGRAFIOTI

**Hours:** The museum is officially open on Sunday mornings, but the custodian is usually willing to open the museum to visitors at other times.

**How to get there:** Follow the National Road north to the Malakassa junction at the thirty-ninth kilometre. Take the road to the left which runs parallel to National Road for some kilometres. A little beyond a military prison is the village of Avlona.

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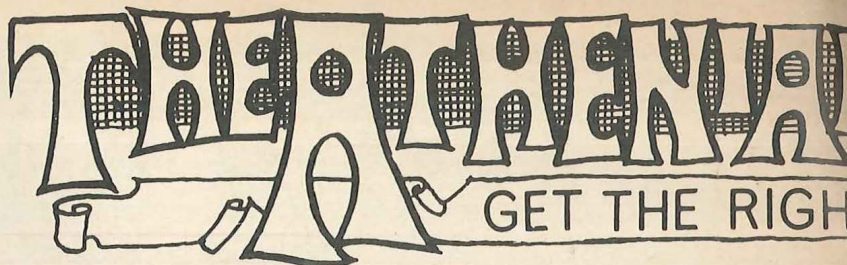
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Kalamaki	981-8103
Kifissia-KAT	801-3814
Kifissia-subway terminal	801-3373
Kifissia Sq	801-2270
Nea Erithrea	801-3450
Piraeus	417-8138
Psihiko	671-8191
Syntagma Sq	323-7942

### YOUTH HOSTELS

YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291
Alexandras 87 & Drosi 1	646-3669
Hamilton 3	822-0328
Kallipoleos 20	766-4889
Kipselis 57 & Aqiu Meletiou 1	822-5860

### SOCIAL/SPORT CLUBS

American Club, Kifissia	801-2987
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
ELPA Junior Bridge Club,	
Amerikis 6	362-5510
Federation of Bridge Clubs	
in Greece, Evripidou 6	321-0490
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron Delta	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Target Shooting Federation of	
Greece, Amerikis 15	363-5620
Underwater Fishing, Agios Kosmas	981-9961
Varibopi Riding School	801-9912
Yacht Club of Greece, Tourkolimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

171 **TOURIST POLICE** 171  
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 Responding 24-hours a day in all languages.  
 For questions or problems of any kind.  
**Dial 171**

### EMERGENCIES

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

### Ambulance/First Aid

Athens only (Red Cross)	150
Athens & Piraeus (I.K.A.)	646-7811
Poison Control	779-3777

### For U.S. Citizens

Emergencies	981-2740
Air Force Dispensary	
(military personnel only)	982-2686

### LOST PROPERTY

14 Messogion	770-5711
For items left in taxis or buses	523-0111

### MUNICIPAL UTILITIES

Electricity (24-hr. service)	324-5311
Gas (24-hr. service)	346-3365
Garbage collection	512-9450
Street lights	324-5603
Water (24-hr. service)	777-0866

### STREET MARKETS

#### MONDAY

Holargos, Nea Erithrea, Nea Liosia, Neo Psihiko, Piraeus (Kastela), Zografou

#### TUESDAY

Filothei, Galatsi, Halandri, Kato Ilioupoli, Kypseli, N. Filadelfia, Pangrati

#### WEDNESDAY

Agii Anargyri, Ano Nea Smyrni, Ano Patisia, Kifissia, Nea Smyrni, Pefki, Peristeri

#### THURSDAY

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

#### FRIDAY

Agia Paraskevi, Ano Kypseli, Faleron (Ag. Barbara), Kallithea, Kolonaki, Neo Faleron, Pal. Psyhiko

#### SATURDAY

Ambelokipi, Argyroupoli, Exarhea, Ilioupoli, Maroussi, Plat. Attikis

### CHURCHES & SYNAGOGUES

#### Greek Orthodox Churches of special interest

Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agiou Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropoli (Cathedral), Mitropoleos	322-1308

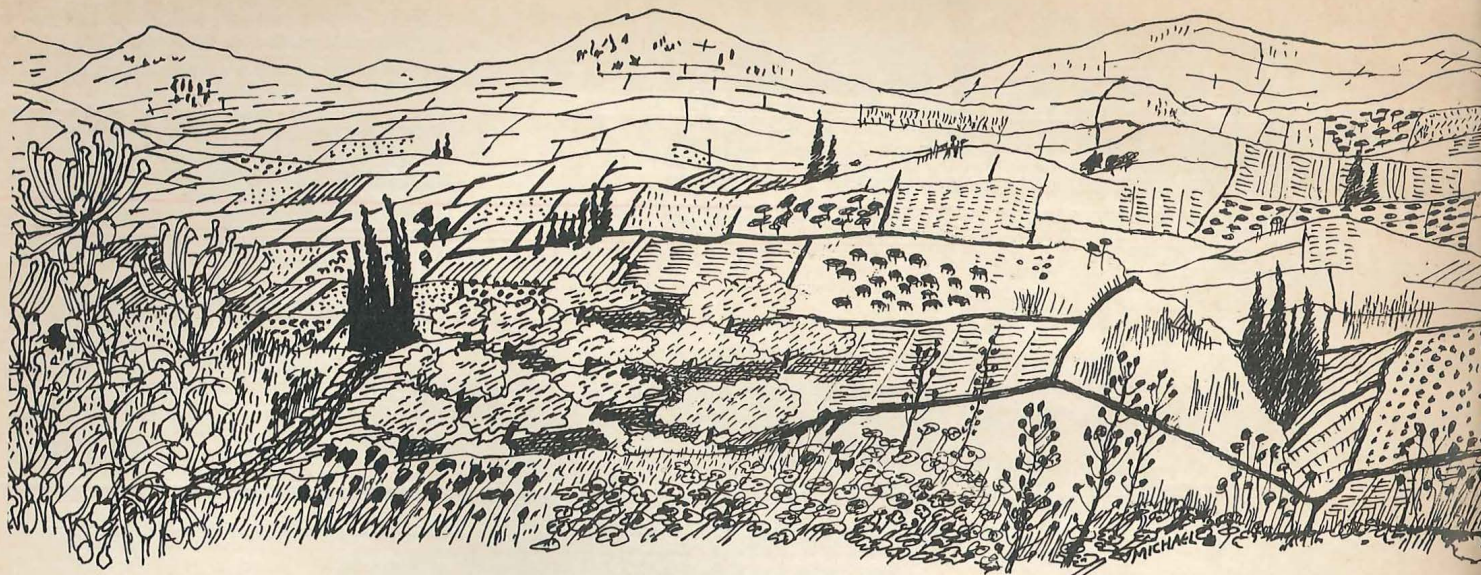
#### Other denominations:

St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German	
Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
Skandinaviska Sjomanskyrkan	
(Lutheran), Paleon Faliron	982-0095
St. Andrews Protestant American	
Church, Sina 66	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox),	
Filellinon	323-1090

### PETS

Hellenic Animal Welfare Society	
(English spoken)	643-5391
Greek Society for the Protection	
of Animals (pets only)	346-4445
Vet Clinic & Kennels,	
Iera Odos 77 (English spoken)	346-0360
Vet Clinic, Halkidonas 64,	
Ambelokipi	770-6489
For the export & import of pets:	
Ministry of Agriculture,	
Veterinary Services, Aeolou 104	321-9871





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## EASTER CHICKENS

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AS WE are walking along the road below Lykavittos in Athens, two women with baskets approach us. In the baskets they have toy chickens, made of rough cotton wool. 'Thelis poulaki?' they ask — 'Do you want a little bird?' Then they burst into giggles that sound like faulty plumbing — 'poulaki' is a synonym for 'penis'.

It is the day before Good Friday. Already people are letting off fireworks from time to time, day and night, all over Athens; they will rise to a crescendo in a couple of days time, at midnight on Saturday. Meanwhile, these chickens are Easter gifts for your lady friend. As we struggle through the noise and the car fumes of the streets below the Acropolis, we hear even above the noise of traffic the desperate, though feeble, cheeping of live chickens. One or two days old, they are huddled in shallow cardboard boxes on handcarts at the roadside, and are sold to passersby. There are thousands of these chickens and dozens, if not hundreds, of handcarts loaded with them.

Is this a modern version, innocent of blood, of the pagan sacrifice when blood of chickens was fed to the roots of growing corn? What are flat-dwelling Athenians to do with these chickens? Are the flats to be infested with poultry? No: these chickens are to be sacrifices, also. They will not be killed at the height of a religious ceremony; they will die as toys in the possession of ladies and children.

The chickens are handed to you in a cage, the shape and size of an Easter egg. Some are even sold inside an egg-shaped, plastic bubble; tiny flecks of birds, limp within their steaming prisons. One flashes an eye, one stretches a feeble wing — they are alive! If they reach home alive, the chickens might just survive through the Easter holiday week, before they are mauled or starved or, perhaps, trodden to death.

Well, the English kill and eat millions of turkeys, geese and hens to celebrate the birth of Christ. But perhaps to be quickly killed and eaten is merciful compared with the slow deaths of these specks of flesh, that are worn as decorations by ladies, added to gross displays of gold jewelry; or given to children to torment.

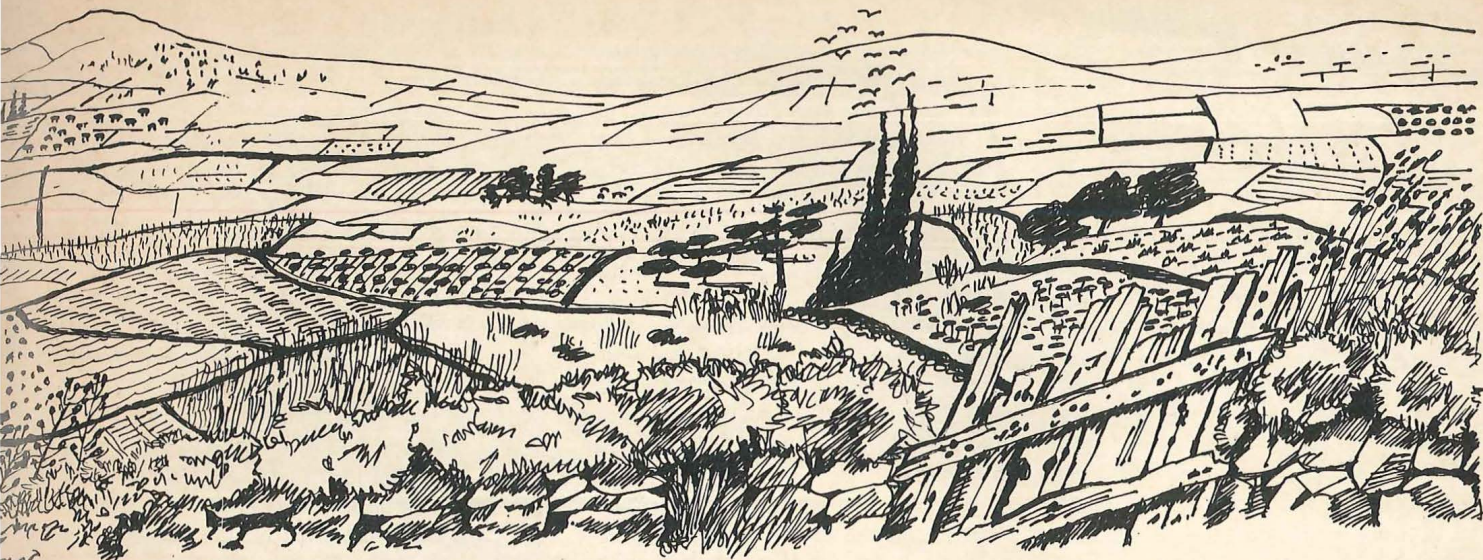
On Good Friday, I am told, it always rains, to mourn the death of Christ, but that the sun shines for His Resurrection. The rain prevents my wife's father and mother, who are the most ardent of churchgoers, from attending church this Good Friday evening. Instead, they watch the service at the Cathedral on television. Each holding a prayer book and following the service carefully, line by line, and furious if they are interrupted, they sit together in bed and give the service the kind of attention that my father used to give to televised football matches.

At about half past eight, my wife and I go out into the rain, and her mother crosses herself, to defend us from the consequences of our madness. The church, though, is full of people who

have braved the rain. It is too full for us to be able to enter, so we buy our candles and stand with the crowd outside. Hundreds of candles flicker unsteadily in the rainy wind, in the uncanny quiet. There is only the hiss of the wet wind and the booming waves of the service to which the people listen intently, under the damp pine trees. For a very long time nothing seems to happen. We stand motionless, in almost total silence, reached now and then by what sounds like a distant mutter of the sea.

Then the great, grey bell slung from a pine branch begins to toll dismally. The church door is opened. There is a flood of yellow light. Little boys in silk gowns burst out, surrounding a man in a black suit who is carrying a crude black cross decorated with three burning candles — one on each arm, another at its peak. Behind him is the priest, in gold vestments, carrying a gold Bible; the focus of the gold light. Then come four men bearing the symbolic body of Christ: a black cloth scattered with flower petals. After them come four men with a fretwork ark. The bearer nearest to me is a beefy, embarrassed young man with a smooth face and cowed eyes. He wriggles, sweating, in his collar. He takes one hand from the ark to loosen his tie. His mother, a shrivelled, proud little woman standing by — surely she is his mother, with all her blood but none of her fire gone into this son — hands him a handkerchief with which to mop his brow. Over the loudspeakers, a priest begs us to return





for the service after the procession; he knows, alas, that the old people will go home to their television sets, and that the boys will pair off with the girls and slink away.

The ark is decorated with tiny red lights which sway into the darkness. The rest of us, bearing our candles, mass behind and form a procession through the streets.

We go to the front, in between the ark and the Cross, where about a dozen people lead the singing of a tune which has such pathos, it is hard not to cry. There is an old, assertive man who perhaps feels that, having done this every year for so many years, he is with this singing guarding his very life, his childhood, his immortality — and so triumphantly that it has yet again stopped the terrible Athens traffic. There is a tall, bovine girl in a sack dress, who trundles along like a buffalo, boldly singing and looking as though she feels that she is leading a revolution. There is another old man, his jacket collar raised, who holds his hat against his throat as he marches. He has a big grey moustache, and a weather-marked face, and is from Crete, perhaps; at any rate he is from the country or from an island. And perhaps he represents the peasant, accepting and even proud to stoop beneath church and state.

More people buy candles and join the procession as we move; so eventually there is a huge crowd. The residents of the flats light candles on their balconies as we approach — some only one candle, others half a dozen of them. The whole narrow street, with flats five stories high, is alight, and a seething mass of flames slides down the street; and the only sound to accompany it is our steady, mournful singing. Some people cross themselves as we approach. Some people dab at their eyes. It is very moving.

And very modest. No one is taking photographs or making tape recordings. But only a mile away, in Constitution Square, Christ is given a grand military funeral, with thousands watching and taking part and photographing it. The American tourists, and the residents of the Hotel Grande Bretagne, flit around with their cameras, and poke them between the lines of the policemen; and run across the street; and even poke their cameras over the peanut stalls. The tune that we sang so movingly and simply a few moments ago is here hammered out by a military brass band, at a pace marked by the heavy footsteps of soldiers and government ministers. They are guarded by lines of marines who carry their rifles pointing downwards. At the end of the procession comes a detachment of military police — tall men, as fit as tigers, with machetes and guns. And this, I will remind you, is a 'funeral service' for Christ.

But people are truly jubilant on the following day. An hour before midnight, we go to a huge concrete church on a hill. The church stands before a spacious square, crowded with people. Each holds a tall candle.

We buy our candles at the kiosk and join the crowd — again, we cannot get anywhere near the church. The priests, floodlit in a forest of standards, chant from a raised dais in the centre of the square. Their chanting is relayed through loudspeakers; nonetheless it is impossible to hear anything because of the noise of fireworks. They shoot off from all directions — from under our feet; from the tower of the church; from the balconies of flats — an indiscriminate firing that makes you wince.

And after we have kissed one another, and gone home for the traditional supper of *mayeritsa* — a thick soup of liver and vegetables —

then comes the traditional cry of the city dweller.

'Ah, but you should see this in the country!' I am told.

**T**WO hundred kilometres from Athens, the road to the town enters over the thorns of a fierce countryside. A wandering, beautiful, seemingly-meaningless line follows an old track made to link the huts of fishermen and shepherds. It plunges towards tiny bays by the sea and rises over weather-chewed boulders and dusty, brittle, unwelcoming herbage where the thistles flower in a powdery, insubstantial blue. The sky is more firm and more definitely blue; it is the thistle flowers that are mysterious and intangible, not the brass-hard, even sky. Occasionally a hawk dashes, loses impetus, sways and falls away; the sky is too hot, too hard, and too dry for any other bird. A peasant, shuttered in ragged and dusty clothes to keep out the sun, stares balefully at the bus, which sounds its klaxon at every hut. The peasant expresses nothing other than what a stare automatically expresses; his stare is private; it is as if he is looking after a vanishing wish of his. He is as enduring as the cicadas under the sun — which also seem to be without flesh.

Then come olive trees. There are unfenced strips of wheat; and gardens green with sweet-corn and beans; and flocks of goldfinches fussing over them.

The peasants invest their savings in holiday villas that are built in stages — a little bit more every two or three years as their savings collect. So the town is ringed by optimistic foundations, surrounded by prison-camp wire. In two years time, if the olive crop has been good, the walls and doors will be finished. The ground floors are completed with hairy strands of iron sticking from the roofs to support the concrete



pillars of the next floor, which might be built five years later. Meanwhile, goats are penned in the villas.

The town itself seems to be all chairs — little iron ones, laced with party-coloured plastic strips; or old-fashioned wooden ones, like the ones that Van Gogh painted. But of course the chairs have tables, and blue, enamel-surfaced sea to accompany them. Behind them, where you are not quite invited to go, a solid glare of concrete faces the un-sewered alleyways of the 'real' town — the goats and mules and hens and people; the high, blue-domed main church in its square of dust where the priest parks his canvas-topped van; the low houses with red-tiled roofs, their eaves decorated with rows of dull-red, ceramic acanthus flowers, their gardens dense with orange and lemon trees; and the dusty places where the children play with all kinds of young animals and birds, with repulsive nestlings, chickens, puppies and kittens mewling pitifully for their mothers. The children lame them and kill them slowly, and no adult stops the sport. They drop kittens and chickens from balconies and run to see what has happened to them. They suspend them by a wing or a leg, and take delight at the fearful little shudders which show that their prisoners are still alive. They roll them in the dust and watch their eyes close, with a heartlessness that excels that of a cat, and disgraces a human.

In the middle of the sea-side strip is a square. Around the square are cafes and other little businesses belonging to friends of the government. There is the police station, under a flag. It has a balcony, from which the chief of police looks over his flock and blows his whistle if they make too much noise in the tavernas. He is a small, fat man with a Hitler moustache and four children; so he knows how to watch over us. I once saw his menacing face silence half the town, after he had been disturbed by a few young peasants who were fooling with a strayed hen.

The road leaves the town through much the same litter of unfinished buildings; patches of bright green garden; faded and scratched grassland; and olive trees. There is a dry river bed, where peasants have thrown bits of plastic. It is amazing, their fascination for the bright, smooth, light feel of plastic, washable and indestructible. It seems they have become unhappy with anything else; they have broken up their ceramic jars into the dust of the roads and thrown their lace-cloths with the manure of their fields.

The road used to dribble on around

the headland. But now it ends at a garden wall, belonging to an officer of the fallen dictatorship. The road once separated his summer villa from the sea; but he extended his garden, without needing the permissions required of the rest of the population. If one struggles over the boulders at the foot of the headland, one can look at the town across the bay, and imagine how beautiful it has been and see what beauty remains — the delectable pattern of white houses with red roofs and dark shutters, sheltered in fruit trees, nestling in a crooked arm of the mountains.

We are strangers here for several days, under the friendly curiosity of the habitués of tavernas, and suffering the rudeness of city-trained clerks in the post office. Rude officials, officials who are pleased to say 'No', were bred by the Junta that needed them, and they still infest the offices and bureaus. But before long we are known to those people who *really* matter in an ordinary stroll through the town: to Adonis the policeman; to Sophocles the butcher who slaughters his goats as they hang from a tree by the main road; to Katerina at the taverna; and to Pericles who sells fish. (Nearly everyone is named after an ancient God or hero. Perhaps that is why they pass a loaf to you with such dignity; no one knows better than they that it is the gift of the Gods.) So after a few days they cease to be rude. In the evenings, they nod to us from their backgammon table; and say 'Ullo' in an abbreviated way, as if they were gulping down stones. Everyone who has something to say or to sell has his van or his shop fitted with a megaphone; so every man *sounds* like the voice of God, if he has a tin of fish or a basket of cucumbers. On several occasions, we are persuaded to buy vegetables, fruit or greens when we are told that tomorrow they will be poisoned because they are going to spray the olive trees. Despite the heat, we close our windows and doors in horror at the poisons we expect to fall from the air. But nothing happens; nobody sees a helicopter. If he has nothing in particular to sell, he amplifies music, from his car, his balcony or his ship. In fact, two tavernas, one at either end of the town, divide the place into two zones of noise. They do not play the songs of Sotiria Bellou, the music of Hadjidakis or Theodorakis. We hear a slimy, half-Turkish whine about crossed love, about '*kardia mou*' ('my heart') — '*bouzouki*', which tourists are supposed to enjoy, and which falls like acid from the air and eats into my quiet.

In the early afternoon, the television sets are switched on; it is as automatic as daylight. The blue, electric flames burn in every room and on every balcony. No taverna by the sea could expect trade without a television set. Peasants come from the little huts in the olive groves, on motorcycles to the tavernas, and watch. There is an old man who leads two sheep on a rope, to watch television at Katerina's.

It is at this time that I go to dote upon the colours, the whisperings, the smells of the olive groves; the crooked, golden light, matching gilded wheat against green corn and purple and yellow and red flowers; the scents of thyme and of sage and of *ligaria*, which is like lilac; the flicker of goldfinches or of the scarf or straw hat or sunburnt skin of a peasant; the song of a mild breeze or the deep, slow, throbbing song of a nightingale in the tall reeds by the river bed. I walk along dusty, narrow tracks that wander for miles, here and there dwindling to a mere hairline over the earth, but usually plucking up courage and leading by olive trees and scented bushes and coming upon a lush garden with a bright red pump or a little hut; or upon a little church on a hillock. Very few tracks, fewer than you might imagine, vanish into thickets where one fears there may be snakes. Here and there I come across peasants, men and women plodding in a curious, searching way over the ground, following their sheep, whistling to them sharply, then searching the stubble or the tomatoes or the corn, as if for something that they have lost. They have spent all day with a hoe or a flock of sheep, and it seems a pity that the only company offered to them is that of an Englishman who speaks their language badly.

I like best the two hours whilst the sun sets, and the first hour of starlight. There is a moment that I love most of all, just before the sun finally disappears. Then, half of the sun balances upon the mountain ridge, and the huge mountain is turned into a lake of ultramarine. One stares through the limpid water of what is, in fact, a wall bristling with crags. A magical hour. At this hour even a goat, gilded with light, seems like Pan as it rises out of the corn. If this whispering that I hear in the olive groves is not the murmuring of gods; if that light upon the trees is not the clothing of gods — then what is it? At this hour, I discover what the peasants are perhaps searching for: perhaps they are looking for their gods, who have escaped down a crack in the earth, or into an ant or fox hole.

—GLYN HUGHES






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## YOU DON'T HAVE TO TELL THE TRUTH (Over-Achievers in Baby Greek)

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SOMETHING had to be done about my Greek. I mean the Greek language and me. I thought I could pick it up by myself with the help of street signs, the Berlitz Phrasebook for Travellers, a yellow paperback dictionary for the Englishman, and of course the daily coaching of friendly Athenians. The first blow fell when I stepped briskly out of our Kolonaki apartment with a cheery *'Kalamaree!'* to the concierge. He just stared at me, and so did all the other people up and down the block when I tried out a simple 'Good morning!' on them. A surly group, I thought, these Greeks. Not until that evening, with my scalp prickling in embarrassment, did I realize that I had been smiling at them and pleasantly saying, 'Squid!'.

Pantomime, although I was depending heavily on it, left something to be desired. Oh yes, I had a few minor triumphs, such as finding the basement shop on Ermou that sells leotards (I needed one for the Health Studio). Dashing into a store off Syntagma, I made eye-contact with a salesgirl, and

doing a *plié*, shouted, 'Terpsichore! Kostuma! Poo?' She understood and directed me, in perfect English. But I was not always so lucky.

Greek taxi drivers, on the whole, do not understand pantomime. Especially pointing with the index finger. I was trying to get up to Lycabettus and, giving up on various pronunciations, was pointing right up there to where it was sitting in plain sight — the highest point in Athens and sort of obvious. But instead of looking towards where I was, pointing, he turned around in his seat and kept looking at my finger.

So I joined the Baby Greek class.

Class meets three times a week for two hours in our semi-furnished apartment. Just lucky I guess, having it here, chosen because of its central location and no small children running about, only C., our teenage son who is away all day at school. A large green blackboard was delivered here, complete with an eraser and a new box of chalk.

The first meeting took a little while to get started since we were busy with introductions and refreshments and the

elevator had broken down. Ten ladies were expected (to get the special group rate) but only seven showed up: three of them more or less pregnant, two with Ph.D.s, all of them over-achievers and all of them poised, keen-eyed, with notebooks and sharpened pencils, their hands raised to ask questions.

Miss V., our instructor, is petite and vivacious on her high heels. She has a charming, dimpled smile and a voice that shatters glass — rich, liquid, Mediterranean, vibrant, throbbing, penetrating, octaves above any shy English huskiness. You can hear it two blocks away, many decibels over the gossip going on in the corner of the couch, or even an ambulance siren from outside. She started in right away, swaying on her heels, and requesting us to make conversation.

'What is your name?' we had to ask each other (in pairs). We used Greek versions of our names, like Varvara and Katerina. We couldn't do much with Wendy and Henrietta, but we turned Sandy into Alexandra. Pencils at the ready, the scholars wanted to write





down the verb. Miss V. frowned on the practice. 'Just get it in your ears!' she yelled. 'Forget the grammar!'

I got it in the ears so much that I was twitching at the end of two hours, one eyelid working like a piston. But I did learn how to say, '*Kalimera!*' I said it about seventeen times. We also learned a lot of other words like fish, bread, red, white, no and yes. (Unfortunately I was in the kitchen putting cookies on a plate during the present tense of the verb To Be and have never caught up.) At the end of the first session Miss V. gave us homework: Write Some Sentences in Greek.

I sweat blood over those sentences. Finally I produced what I considered to be the most meaningful, colourful Greek I could produce with my limited vocabulary: I pretended I was in a store trying to buy a bottle of wine. To the best of my recollection, my first exercise went:

'Good day to you. Bread? Fish? Meat? Cheese?'

'No. Thank you. Wine.'

'Yes, wine. Red? White?'

'With fish tonight.'

'A nice bottle of red wine?'

'With *fish*? No, no, no. White wine, please.'

So ended the first lesson.

By the end of the fifth lesson we were loosening up. Personal questions were being asked, and Miss V. said, dimpling, if one of us struggled for the precise expression, 'You don't have to tell the truth.' That gave me a little leeway. Much more fun to reply, in answer to 'How are you?' instead of just 'Good,

thank you,' to say, 'O woe is me! — I'm sick!' (fat, bad, crazy, pregnant).

Miss V. told us that she was born on the island of Lesbos. There was a contemplative silence and then somebody asked the obvious: 'Does that mean you are, technically, uh — you know what I mean — I mean, are you a Lesbian?' Miss V. said, 'Of course.' And the group went on avidly writing down words in their notebooks. Miss V. is unflappable, no matter what comes up.

Some extra words came up one day. They had been scrawled in empty places on the chalkboard where I had left Miss V.'s irregular verbs in capital letters. In the same capitals appeared a variety of schoolboy obscenities, words beginning



with M(---a), G (----o) S (----a) and P (----i). Obviously the handiwork of our teenager, sneaking in between lessons to print the unprintable. The ladies were very upset, thinking they had been out of the room dealing with the coffee while the others were learning Greek. They all busied themselves with their notebooks, carefully writing down the words and complaining, 'I didn't get that one! What does that one mean? I was here last Wednesday but I missed it!' and turning to Miss V., asked her to translate.

Miss V. didn't turn a hair on her beautiful little dark head: she translated every single word, solemn-eyed, with no more detail than was necessary. The ladies gasped. They left the words in their notebooks but they gasped. Miss V. did not even smile, just went on teetering on her heels and making chalkdust while we counted up to 165, 879, 924 in Greek.

If Miss V. suddenly confronts us with a question, we have an absurd compulsion to tell the truth: 'Where is your husband now?' Answer: '*O andras mou thoulevi stin Athina.*' But some of the questions are rather difficult to answer absolutely perfectly in Greek, and Miss V. understands this. She says we don't have to tell the truth, just answer anything. So I said, in answer to, 'What do you like in Athens?': 'I like to go to the movies with my Greek boyfriend.' Everybody looked at me obliquely and murmured behind their hands.

One of our group has been living with a man for several years, and sure enough, Miss V. asked, 'Who is your husband?' The dear girl confidently pronounced his name. 'You don't have to tell the truth, love,' one of our number whispered to her.

Our class is gung-ho for Useful Words — like garbage, dirt, cockroaches, bugs — and phrases like 'Shake that mop!' and 'Clean under the bed!' It's a little depressing. I thought we were going to talk about music, art, drama, and things like Greek statues. Instead we talk about dirt and bugs. One nervous, intent little matron raised her hand and asked, 'What's the word for shark? I don't want to be at the beach with my kids and have somebody yell *shark* in Greek and not know what the word is!'

'*O Karharias!*' replies the unflappable Miss V. — and everybody in Baby Greek dutifully writes it down in baby capitals.

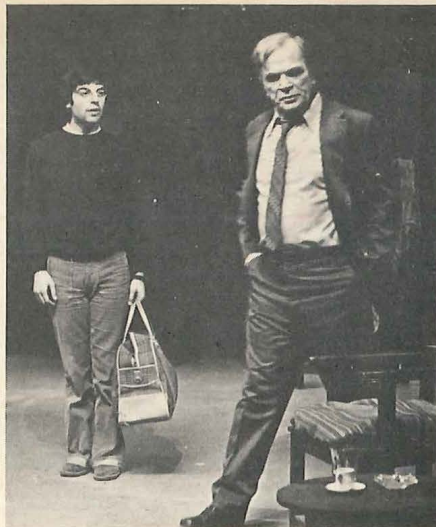
Well, on to the next course. Maybe we'll talk about Greek statues in Intermediate.

—KAY ARTHUR





Two scenes from 'Pieces and Crumbs'.



## theatre

### SKOURTIS AT THE ART THEATRE

**A**MONG the most talented of the new breed of Greek playwrights attempting to bring a universality to the slice-of-life portrayals adopted from the British drama of the past decade is George Skourtis. His method is to reveal and magnify unseen details, but he is fully aware of the limitations of this approach. It precludes deep or expansive probing into the issues that beset mankind, in an era in which the old values have been swept away, leaving a vacuum. In the absence of substitutes for the obsolete values, individuals are left in limbo. As a consequence, Skourtis believes, the inner self disintegrates, a theme explored in his most recent work, *Pieces and Crumbs* (*Kommatia kai Thrypsala*) at Karolos Koun's Art Theatre.

Author Dimitri Hadjis, part of the 'lost' generation that grew up during the War and spent years in exile after the Civil War, has told him: 'You are the most defeated of all. Through our own lost lives, yours is broken into a thousand pieces.' This fragmentation no doubt accounts for the sense of illusory reality with which one is left at the end of most of the eight playlets that make up this production. Bits and pieces are drawn from many personalities to construct undefinable characters who nonetheless are confronted with situations that are universally recognizable and realistic. Yet it is difficult to identify with these characters since one can relate to only fragments of the composite that make up their personalities. Paradoxically it is perhaps the unidentifiable pieces that make

some scenes poignant and more interesting. They return to haunt one, the details vividly recalled, while the familiar, comprehensible scenes become blurred. The masks of the characters are all that remain: the tragic figure of Iro Kyriakaki as the mother in the 'Strike breaker' (*Apergospastis*); the vehemence of Kouyoumdjis and the naiveté of Melina Vamvaka in the 'Unemployed' (*Anergos*); the near madness of Mordjos in 'Pieces' (*Kommatia*); and the resignation of Alexandros Mylonas in 'Crumbs' (*Thrypsala*). Of the remaining playlets, 'Soldier' (*Fantaros*) and 'Loan' (*Danio*) were less satisfactory and beyond reality, while 'Clash' (*Pali*) does not come off. Its trio of characters are crudely sketched



A scene from *The Picture of Dorian Gray* starring Dimitris Potamitis.

representations of a father who is a ruthless capitalist, an anti-establishment son, and a mother who never surfaces in the action. Karolos Koun, who has directed the production with considerable insight, is to be commended for his efforts to encourage and foster local playwrights.

## DORIAN GRAY

**E**REVNA, the name of a small theatre at the corner of Kerassoutos and Ilission, means 'research'. It is also the name of the company working there, an appellation its members strive to live up to. Indeed, the contribution of this group, founded and directed by Dimitris Potamitis, to the Greek theatre has been consistent and considerable. With Rosita Sokou's adaptation of Oscar Wilde's *The Picture of Dorian Gray*, it has now plunged into troubled waters, however, and come up with a disturbing sketch of Dorian Gray. To quote from their program: 'Dorian is not the Narcissus that many believe him to be. He has, simply, the self-confidence of a determined, integrated man with a soul that happened to nest in the wrong body. Guided solely by his mind, he goes beyond its limits and enters the zone of the cold. The satisfaction of his curiosity does not run parallel to the satisfaction of his senses...'

This is a purely cerebral interpretation of *The Picture of Dorian Gray* but the production remains faithful to it, stifling the audience's instinctive human responses. As the play gathers momentum and reaches the final tragic peak, Potamitis as Dorian embarks on a melodramatic outburst that is an anticlimax, the audience by then beyond empathy, their intellect disturbed but their feelings untouched. (If this was the deliberate intention of the adaptation, it succeeded. But was it?)

Christos Konstantopoulos brings a quite human dimension to the role of Basil Hallward, the painter who creates the young Dorian's portrait which becomes his alter ego and bears the changes of age and the scars of sin while the man himself remains beautiful and ageless. Panos Hadzikoutselis, as Alan Campbell, dons a perfectly human mask and Tryphon Karadzas realizes his best performance to-date as the cynical Lord Henry. Dimitris Potamitis's Dorian, as well as his directing, are consistent with this adaptation's interpretation which is open to question. His talent as a daring actor and director, however, is not.

—PLATON MOUSSEOS



**F**ACT: there is absolutely no such thing as a Best Picture, or a Best Actor, or a Best Supporting Actress. There is no objective, logical, or rational way of choosing such animals, and yet each year the American motion picture industry manages — miraculously — to draw the whole world's attention to this insular and idiosyncratic popularity contest called The Academy Awards. The morning after the awards are presented this year, international teletypes will be buzzing with Hollywood datelines and even the venerable BBC will announce the Best Picture, Best Actor, et al on its World Service newscasts. In fact this will already be old news to more than two hundred million television viewers who will have witnessed the awards ceremony — via satellite relay — in thirty countries around the world.

It is a remarkable public relations feat on the part of the film industry that so many people care about these irrational awards (called 'Oscars' because the statuette trophy once reminded somebody of their uncle Oscar), and even filmgoers who do not care are usually affected in indirect ways. Local distributors, for example, have been holding back several major movies in hope that Oscar nominations or awards will add a decisive punch to the film's advertising campaign. This gamble may pay off in the case of *Rocky* and *Network*, the two films with the most nominations (ten each), which are just now being released at first run theatres in Athens. The same gamble did not pay off for *The Last Tycoon*, however, which was nominated only for Best Art Direction. The producers of the film had been counting on a number of nominations to help offset the film's generally poor critical reception. As it is, few people know or care what 'art direction' is, but you can bet that the newspaper advertisements for *The Last Tycoon* will carry the headline 'Academy Award Nominee'!

In fact, the Academy Award nominations are far more meaningful than the awards themselves. The Best is a completely arbitrary distinction but the nominations (usually\* five in each category) are a fairly good indication of what Hollywood professionals consider to be their better achievements. (It has been suggested that the Academy of

Motion Picture Arts and Sciences should simply present Awards of Excellence to all nominees and let it go at that, but year after year they stubbornly insist on allowing the competition to degenerate into a nervous steeplechase.)

It is difficult to extrapolate trends from any list of Oscar nominations, but it is always fun to try. Except for the amazing number of nominations for the low-budget, independently made *Rocky*, this year's slate contains few surprises, although a few points may be worth mentioning:

During a year when the emphasis in films was on horror, violence, and satanism, it is perhaps encouraging to see that four of the five nominations for Best Picture are films with fairly thoughtful social themes: *All The President's Men* (political corruption), *Network* (mass media lunacy), *Taxi Driver* (urban psychosis), and *Bound For Glory* (depression era biography of Woody Guthrie).

Posthumous Oscars are extremely rare but this year there are two major posthumous nominations: Peter Finch for Best Actor (*Network*) and Bernard Herrmann for two Best Original Musical Scores (*Taxi Driver* and *Obsession*). Both recognitions are sadly overdue. Peter Finch has long been one of the most underrated film actors and Bernard Herrmann's symphonic scores have added a vital dimension to countless film classics, including *Citizen Kane*, *The Magnificent Ambersons*, *Jane Eyre*, *North By Northwest*, *Vertigo*, and *Fahrenheit 451*. Herrmann's dramatic and highly individual style fell from fashion in the 1960s but was lately being revived by a new wave of filmmakers including Martin Scorsese, Brian De Palma, Larry Cohen, and Francois Truffaut.

It is also notable that for the first time in its forty-nine year history, the Academy has nominated a woman as Best Director: Lina Wertmuller for *Seven Beauties*. (The film played for exactly seven days in Athens last fall, but on the strength of its four Oscar nominations, it will be re-released in April.)

In the foreign film nominations, Africa has made a rare appearance with a film from the Ivory Coast called *Black and White in Colour*. Films from

twenty-four countries were in competition this year, and in addition to Italy and the Ivory Coast, nominated films were those submitted by France, Poland, and German Democratic Republic. (Greece made no entry this year.)

Hopefully, the publicity surrounding the Academy Awards will stimulate Athenians to attend more of the season's 'better' films. So far, the only Best Picture nominees that have played here — *All The President's Men* and *Taxi Driver* — have done relatively well, but aside from these, filmgoers have not supported the highest quality American or European films. For the record, the following were the ten most popular films in the Athens area from September 1, 1976 to February 6, 1977: 1) *Taxi Driver*; 2) *Marathon Man*; 3) *All the President's Men*; 4) *The Pink Panther Strikes Again*; 5) *Missouri Breaks*; 6) *Salon Kitty*; 7) *Mission Monte Carlo*; 8) *La Marge*; 9) *A Genius, Two Partners, and a Dupe*; 10) *St. Ives*.

**O**N THE whole, the crisis in Greek cinema attendance is growing worse and worse, with no relief in sight. The most disastrous year in Greek box-office history was 1975, and it has just been announced that cinema attendance in 1976 dropped a further eighteen percent. During 1976, one hundred and thirty-seven indoor cinemas went out of business in Athens, Piraeus, and their suburbs, and over one hundred cinemas closed in other areas of Greece. At the same time, film production has reached an all-time low level, due mostly to the public's spectacular apathy towards film-going.

Modern Greece is incredibly rich with themes for motion pictures, and it is particularly sad that most talented Greek film artists (directors, writers, actors, and even some dedicated technicians) have been forced to flee abroad to find work.

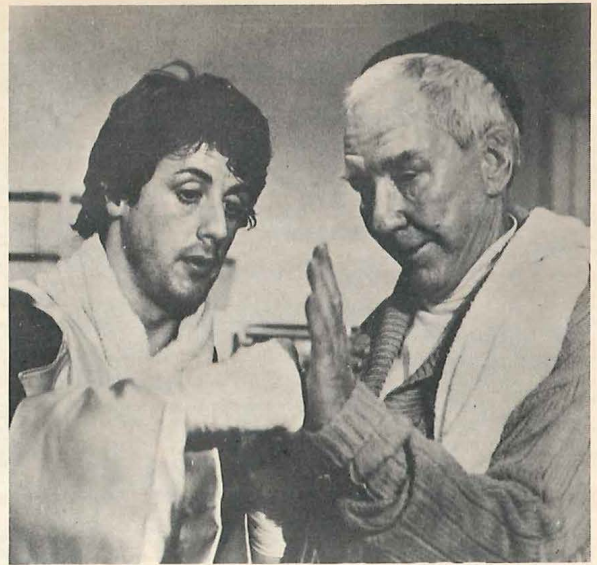
Television is most often blamed for this state of affairs, but considering the consistent mediocrity of television programming, this can only be a weak excuse for the public's disinterest. (Surely ticket prices cannot be blamed; they are among the lowest in the world for first-run features.) As more and more cinemas close, it becomes less and less convenient to go to the movies, and it is just possible that this distressing spiral will soon leave Athens with only a handful of old cinemas, and a plethora of new supermarkets and bowling alleys.

—GERALD HERMAN





Jason Robards and staff in *All the President's Men*.



Sylvester Stallone and Burgess Meredith in *Rocky*.



Faye Dunaway in *Network*.



Robert De Niro and Jodie Foster in *Taxi Driver*.



Giancarlo Giannini and Elena Fiore in *Seven Beauties*.



Jerzy Binczycki and Jadwiga Baranska in *Nights and Days*.



David Carradine as Woody Guthrie in *Bound for Glory*.

## 1976 ACADEMY AWARD NOMINATIONS

### BEST PICTURE OF THE YEAR

*All the President's Men*, *Bound for Glory*, *Network*, *Rocky*, *Taxi Driver*.

### BEST ACTOR

Robert DeNiro, *Taxi Driver*; Peter Finch, *Network*; Giancarlo Giannini, *Seven Beauties*; William Holden, *Network*; Sylvester Stallone, *Rocky*.

### BEST ACTRESS

Marie-Christine Barrault, *Cousin, Cousine*; Faye Dunaway, *Network*; Talia Shire, *Rocky*; Sissy Spacek, *Carrie*; Liv Ullmann, *Face to Face*.

### BEST DIRECTION

Alan J. Pakula, *All the President's Men*; Ingmar Bergman, *Face to Face*; Sidney Lumet, *Network*; John G. Avildsen, *Rocky*; Lina Wertmuller, *Seven Beauties*.

### BEST FOREIGN LANGUAGE FILM

*Black and White in Color* (Ivory Coast); *Cousin, Cousine* (France); *Jacob, the Liar* (German Democratic Republic); *Nights and Days* (Poland); *Seven Beauties* (Italy).

### BEST SUPPORTING ACTOR

Ned Beatty, *Network*; Burgess Meredith, *Rocky*; Laurence Olivier, *Marathon Man*; Jason Robards, *All the President's Men*; Burt Young, *Rocky*.

### BEST SUPPORTING ACTRESS

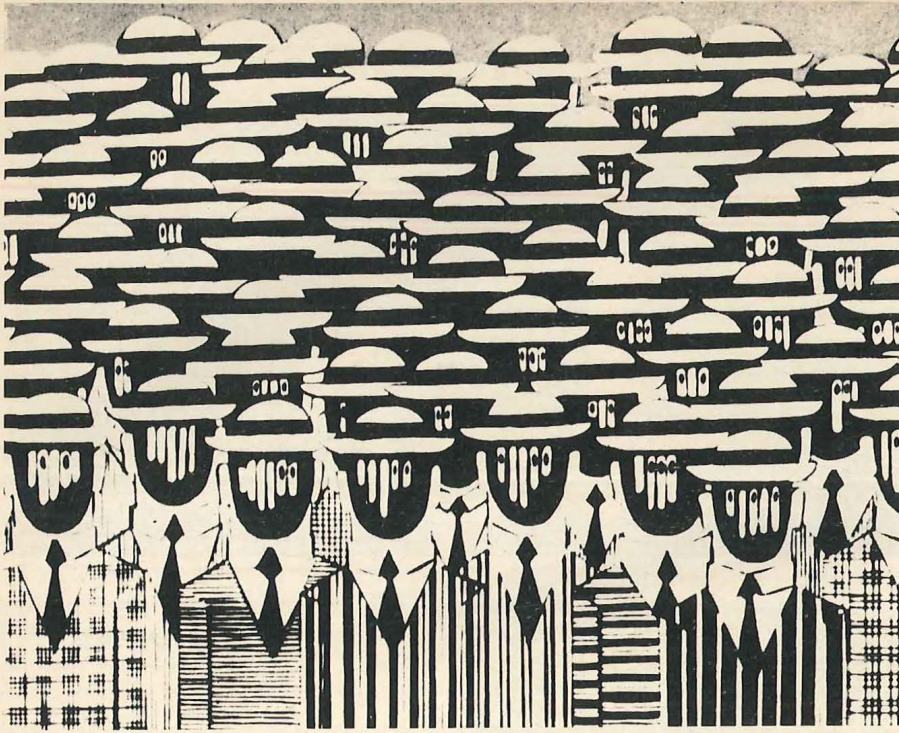
Jane Alexander, *All the President's Men*; Jodie Foster, *Taxi Driver*; Lee Grant, *Voyage of the Damned*; Piper Laurie, *Carrie*; Beatrice Straight, *Network*.

### BEST ORIGINAL SCREENPLAY

Jean-Charles Tacchella, *Cousin, Cousine*; Walter Bernstein, *The Front*; Paddy Chayefsky, *Network*; Sylvester Stallone, *Rocky*; Lina Wertmuller, *Seven Beauties*.

ACADEMY AWARD NOMINEES ON ATHENS' SCREENS THIS SPRING





Gaitis, *untitled work (detail)*

## art

### At the Galleries in Retrospect

THE galleries have been recently marked by intense and feverish activity. Simultaneous exhibitions by well-known and established artists were held, creating havoc for the avid gallerygoers planning their rounds to all the shows. The list of artists exhibiting their works was impressive and included such popular names as Tetsis, Gaitis, Prekas and Malamos. In terms of quality, the shows ranged from poor to fairly good.

Tetsis had two exhibitions, at the Ora and at the Nees Morphees Galleries, attracting very large audiences since he is considered to be one of Greece's better graphic artists. Both exhibitions, however, were disappointing: they were far too vast, the works seemingly to have been chosen indiscriminately, and to have been hastily executed without the proper care and attention demanded by this medium. In all, it was a case of quality suffering at the hands of quantity.

The Gaitis exhibition at the Polyplano was fun. The motif of the exhibition was Gaitis's characteristic solitary man, wearing a hat and a striped or checked suit, which has been his trademark for many years. Alluding to

the anonymity and isolation within any urban agglomeration, it was amazing to see how the artist, using variations on this overworked theme, manages to instill verve and vitality into his work. His little man was seen repeatedly in varied media and in many bright, unadulterated colours: painted on canvas, carved out of wood, wrought from metal or shaped in ceramic, as a puppet, in hanger and puzzle form, or incorporated into cupboards. The subject was almost totally exhausted, but this imaginative repetition lent the exhibition lightness and gaiety. Gaitis's art touches on the humorous without giving way to cynicism. His little man, deprived of contact with nature, anonymous and isolated, existing in the mass uniformity of concrete block buildings, manages to survive despite the graceless environment. Perhaps that which warms the spectator is an unconscious identification with this nondescript man whom Gaitis neither mocks nor humiliates.

Although Paris Prekas exhibited sculptures in 1972, he has not held an exhibition of paintings in Athens since 1964 — an extremely long lapse for any prolific artist. Prekas is not an in-

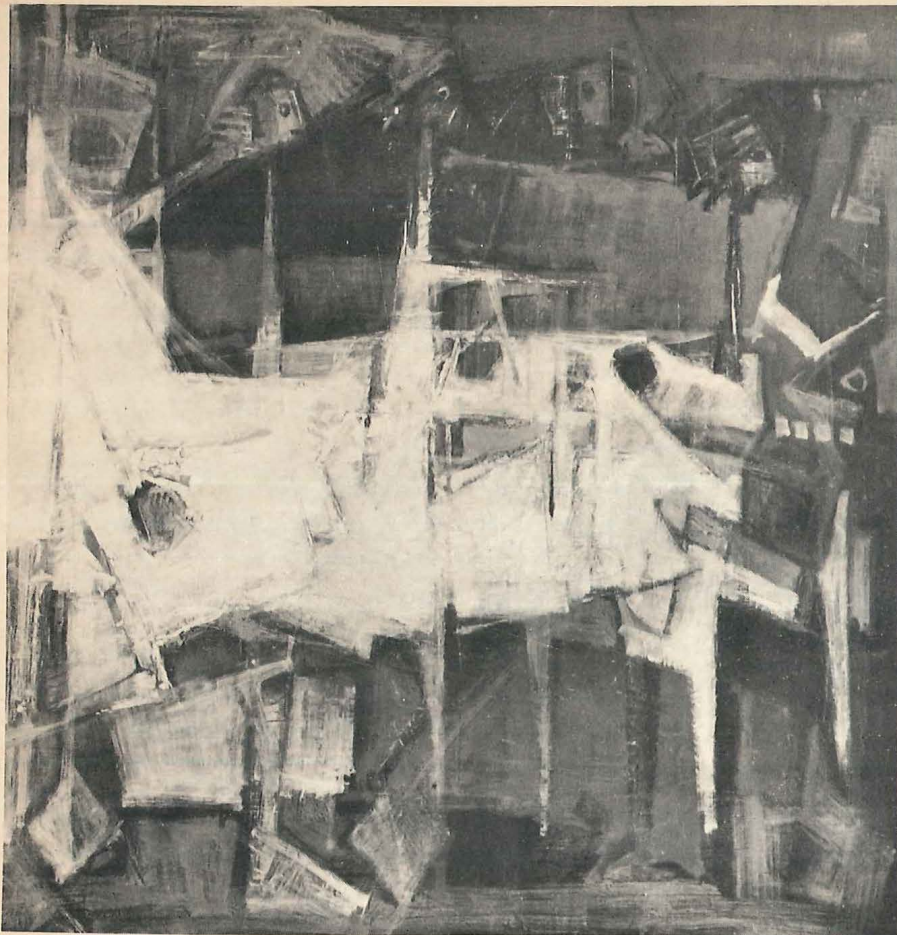
novator. He is strictly the traditional artist who still believes in the validity of creating an aesthetic object if this fulfills the spontaneous and innate need of both the creator and artisan. This approach has long been questioned and is, indeed, one of the most controversial issues in contemporary art today. It is the denial of the art object as an aesthetic entity that has caused all the exciting new trends in art, from Concept Art to Minimalism. Prekas has not followed any of these contemporary trends believing that, born elsewhere, they are imported movements that do not reach us in their original form and are not intrinsic to Greek culture and experience. Deeply involved in the tradition, history, and culture of his native country, he spontaneously draws inspiration from the immediate and the familiar and bypasses contemporary movements, even in this age of international art styles. His work does not represent contemporary trends but is a genuine and unpretentious reflection of the traditional preoccupations of art. There was nothing ersatz about the exhibition. It was clear that Prekas believes in what he is doing as an artisan who has an inner need to create beautiful things, rather than an inventor of original ideas. As a result, his work is an honest extension of himself.

Because of the subject matter and colours, a uniform aura of antiquity prevails. The bulk of the paintings is based on Plutarch's *Parallel Lives*,



Malamos, *'Exterior View'*





Prekas, untitled work

consisting mainly of figures on horse-back engaged in archaic modes of battle. The compositions are well balanced and integrated. In some of the works, the use of strong and clashing diagonal and vertical lines, which seem to echo with sounds of battle, create a rhythmic pattern across the canvas surface. On these canvasses, the colours were confined to white and tones of brown, highlighted with turquoise which together enhance the strongly structured compositions. Small bronze sculptures and bronze relief plaques of studies of Icarus in all phases of flight — another subject that has preoccupied Prekas — were as a whole aesthetically pleasing.

The Argo Gallery exhibited work by Kostas Malamos, an artist long known as a recorder and documenter of now-demolished, neo-classical buildings and facades in Athens, his paintings executed in a purely realistic and academic idiom. Any lover of old Athens cannot fail to experience nostalgia when gazing at these facades. In this exhibition, Malamos included scenes of change — new factories and harbours and, in certain paintings, absurd elements bordering on the surrealist. In these instances his work is without interest. He is definitely at his mellowest when painting neo-classical

facades, a subject which seems to best suit the artist's temperament.

There seems to be no apparent justification for the deliberate shock value of Mavromatis's unique technique. The relief constructions seen at the Nees Morphees Gallery are made of hard plastic, perfectly moulded and coloured to look like real iron steam engines, applied in relief to conventional canvas. The constructions give the steam engines an intense presence despite the fact that they are still and motionless. The dark colours and sombre subject matter create a needlessly morose, joyless and foreboding atmosphere.

The Zoumboulakis Gallery on Kriezotou Street exhibited the essentially decorative constructions of Kardamatis. The large, heavy, relief-plaster works, entirely covered with gold or silver leaf, show the influence of Byzantine and Oriental art, while the heavy 'Circular Medallion' has a distinctive touch of the baroque. Over the years Kardamatis's style has hardly changed. His latest work, however, which is in lower relief, is much more tastefully done. Kardamatis's esoteric expression is unfortunately not necessarily comprehensible to the spectator.

—CATHERINE CAFOPOULOS

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# music

## A La Recherche du Temps Perdu

THE CURRENT fashion for nostalgia in music is taking on Hydra aspects. Practically every trend in twentieth-century music has now been unearthed from old seventy-eights re-recorded or woven with varying degrees of expertise into the work of contemporary composers. However, even when it is clear that originality in the use of earlier styles is pursued, disparate composers seem to have come up with startlingly similar results. One reason is the excessive influence of the past works of Theodorakis, Hadzidakis and Markopoulos, and another, the fact that although many composers seek inspiration in Western music, they tend to be attracted to a particular area of modern rock music. In short, of the available recordings comparatively few are imaginatively exploited. Ironically, a composer like Halaris has achieved a convincingly original style by employing the very traditional and conservative forms of Greek and Pontic folk music in preference to the transient popular trends of the last fifty years.

Loukianos Kilaidonis has produced *Media Luz*, the third record in his trilogy of contemporary political and social life which began with *Mikroastika* (Petit-bourgeois) and *Apla Mathimata Politikis Ikonomias* (Simple Lessons in Political Economy). The composition follows the plot of a detective novel acted out by characters with interesting names like Patricia Hamilton and Jay Gardner and is set between the late 1940s and 1950s. A multitude of musical styles, drawn from jazz to country and western, are well-performed by a twenty-five piece orchestra. However, the avowed intention of the record as a satire on the American dream and the way in which it

captured the Greek imagination during that period is not fulfilled. It remains a pastiche of styles: we even hear the voice of Humphrey Bogart for a moment. It is difficult to make a final comment on the record. 'It was a nice late April morning, if you care for that



sort of thing,' as Raymond Chandler once wrote.

Less esoteric is Dimos Moutsis's *Ergatikí Simfonia* (Workers' Agreement / Symphony) which was originally written for a play, *The Strike*. The play closed after a month, but we still have the record, 'the best to have been released in Greece for fifty years', as Moutsis himself volunteered in a recent interview. The work aims to be a modern popular opera and is not unpleasant to listen to since the main performers are Haralambos Garganourakis and Alkistis Protopsalti. On the other hand, the influence of Markopoulos is clear enough and we are also given a medley of different styles: *neo-rebetik-zebekiko* — '*Pagoni To Tragoudi Mou*' (My Song Grows Cold), charleston — '*Zoumen Is Dimokratian*' (We Live in a Democracy), and impassioned ballad — '*To Tragoudi*

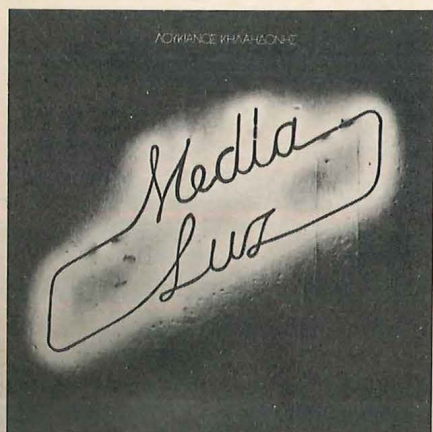
*Tou Perenda*' (The Song of Perenda). Moutsis himself sings on a couple of tracks 'because nobody can sing these songs as I do'. It is no surprise therefore, that Christos Lettonos who sang on Moutsis's *Tetralogia* has produced a composition of his own about the trials of everyday life, *Grafiokratia* (Bureaucracy) with lyrics by Kostas Virvos and sung by the composer himself, Christos Kyriasis and Xenia Zervou. All in all, the record is quite fun and well produced. In many ways it betters the style of Themis Andreadis with which



one would associate it. My main complaint is the alarm clock ringing at the opening — a nasty sound in any context.

An undeniably star-studded disc is *I Simfonia tis Yaltas Kai Tis Pikris Agapis Ta Tragoudia* (The Yalta Agreement and Bitter Love Songs) with music by Stavros Xarhakos, lyrics by Nikos Gatsos and others, and sung by Nikos Xylouris, Dimitra Galani and Stavros Paravas. The titles of the songs are suitably inspiring: '*Ti Spatha Sikose Kai Pali*' (Raise Your Sword Once Again) and '*Brosta Piyeni O Laos*' (The People March Forward), for example, and much of the music itself is infected with a military plangency which makes it rather wearing. Probably the nicest piece is Dimitra Galani's '*Thrinos Yia Ena Pallikari*' (Lament for a Pallikari) where her expressive voice is really given a chance, and the oddest '*Kokkina Triantafilla*' (Red Roses) which is reminiscent of the Pink Panther's prowling music.

The reluctant maestro Savvopoulos has at last produced a new LP, though perhaps inadvertently since it is the music for the Voulgari film *Happy Day*, with three additional pieces. The record begins with loud buzzing of bees and a jaunty brass band on '*Kalimera Sas*' (Good Day to You) and as the tracks proceed, Savvopoulos brings in *baglama*, bagpipes, tambourine, flute and clarinet. The whole business is carried out with an admirable lightness of touch





and the composer, with unpretentious eclecticism, uses an island melody at one moment and 'Once in Royal David's City' at another. The record will undoubtedly please Savvopoulos fans and create some new ones.

A new composer, Elias Andriopoulos, has set a number of George Seferis poems to music under the title *Kiklo Seferi* (Seferis Anthology), sung by Nikos Xylouris and Alkistis Protopsaltis. Although anybody who is familiar with Markopoulos's setting of Seferis's *Stratis Thalassinos* will hear echoes of its style, Andrianopoulos has fundamentally produced a good and original disc. His judicious use of *santouri*, his sure avoidance of the present-day plague of over-orchestration and his ability to use fully the talents of his singers are particularly impressive.

Finally, we come to the internationally syndicated finger-on-the-pulse-of *rebetika* re-releases. Beginning chronologically: CBS has released its first Greek LP and perhaps to reveal the impeccable taste has made it a collection of *rebetika* recorded in the U.S.A. in the first part of this century, *Ta Prota Rebetika*, sung by Marika Papagika and others, accompanied by violin and santouri. Papagika's voice and timing are of the highest order and some of her renderings — 'Manaki Mou', 'Smyrnia' and 'Madalena' — are classic. It is high time that Papagika became readily available and my spies tell me that CBS is proposing to issue more discs of *rebetika* recorded in America.

EMIAL has continued its series *Rembetiki Istoría* (The story of Rebetika) by adding volumes four, five and six. Number four has particularly enjoyable songs by Rita Abatzi, Roza Eskenazi and Stellakis. It also includes two hashish songs — 'Pente Chronia Dikasmenos' (Five Years Inside) and 'Manolis O Hasiklis' (Manolis, the Hash Smoker) — which does a little, but not enough to right the misleading impression given by their absence on the other discs in the series. Also continuing a series, EMIAL has brought out number three and four of *Vassilis Tsitsanis 1938-1955* and they will no doubt be snapped up by Tsitsanis fans. Of particular note are: 'I Serah with Marika Ninou at her best singing in the oriental delight style, 'Y'after *Ta Mavra Matia Sou*' (For Your Black Eyes) which has an interesting *taximi* and is accompanied by Stelios Keromitis, and 'Ston Agio Constaninou' (At St. Constantine's) in which Daisy Stavropoulou contrives to sound like Stratos.

—RODERICK CONWAY MORRIS



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# books

Leo Deuel

## MEMOIRS OF HEINRICH SCHLIEMANN:

A Documentary Portrait Drawn from his Autobiographical Writings, Letters, and Excavation Reports

Harper and Row, New York and London. 1977. 448 pages.

Heinrich Schliemann (or Dr. Henry Schliemann as the naturalized American and recipient of several honorary degrees preferred to be called) is probably the best-known, nineteenth-century pioneer of archaeology. Yet even in his lifetime his ideas and his methods provoked a storm in academic circles and no modern archaeologist would have accepted him on a dig. Nonetheless the myth which he created for himself as the "father of modern archaeology" has never lost its grip on the popular imagination and is still repeated in school books, guide books, travelogues and even biographies. Leo Deuel's book, *Memoirs of Heinrich Schliemann*, is a sympathetic and informed account of the man and his life, which clearly and unsentimentally separates the self-consciously heroic stature of the man from the haphazard nature of his work.

Into four hundred and forty-eight pages of text Mr. Deuel has interwoven substantial excerpts from Schliemann's published writings with a balanced biographical account. Schliemann is thus allowed to speak for himself, but never without Mr. Deuel quietly, inexorably pointing the finger at his numerous exaggerations, inconsistencies, self-dramatizations and inspired delusions. The picture Mr. Deuel presents is more contradictory, and more comprehensible too, than that of either the inspired Homeric enthusiast or of the ruthless treasure seeker. "Not a gentleman in the British sense," writes Mr. Deuel, "he was an avanceur who played his own game — softhearted and ruthless, loyal almost to excess and tricky to the verge of delinquency, enamored with culture, but essentially lacking in taste. His sensitivity to art, be it 'modern' or ancient, was minimal. The Homeric poems, which never ceased to enrapture him, he appreciated not so much as exquisite poetry but as incomparable tales of moral grandeur." Of the qualities which led Schliemann to excavate the site of ancient Troy and prove to the world, as he thought, that Homer's *Iliad* was substantially an account of real events, the unflinching

compiler goes on: "A man of greater subtlety and profounder knowledge would have hardly embarked on these grand projects. The way to discovery on occasion is paved, if not with ignorance, with childlike faith, intuition, and blind self-confidence. Schliemann possessed these qualities in abundance."

The story of Schliemann's life as Mr. Deuel reveals it is not without pathos.



Of humble north German origins, and possessed of sterling Roman (and Protestant) virtues, Heinrich had the energy and uncompromising individualism that appealed to an age inclined to hero-worship. Lacking a firm direction or commitment for most of his life, he seems to have made up for this deficiency by an almost manic display of energy — directed for many years towards the amassing of capital. Despite his later attempts to show that his love of Homer and the ambition to dig at Troy had motivated him from the beginning, it seems to have been not until late in his life that this notion seriously took form in his mind. And even when, at the age of forty-eight, he embarked on his archaeological career, he still entertained such diverse fantasies as excavating in India or Southern Italy. Obsessed Schliemann doubtless was, but to prove the historical truth of Homer seems only

to have been one outlet for a more overriding obsession with himself.

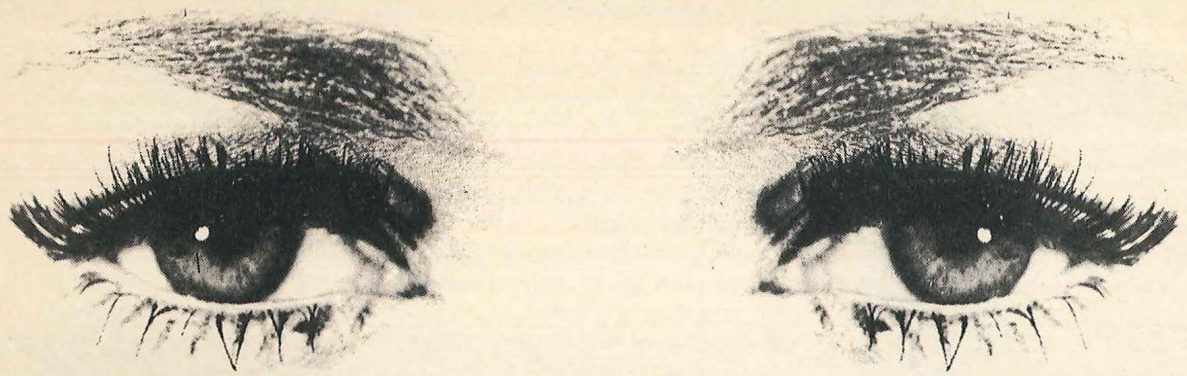
His passionate outbursts against his detractors and dogged determination to fit the data from his excavations to his own preconceptions probably reveal a deep uncertainty and insecurity. Like Ibsen's Brand, his cry might well have been "All or nothing", and as in any good tragedy the final irony is that Schliemann died without ever realizing that he had found the wrong Troy. For it turned out shortly after his death that the ruined city closest in time to the Homeric war was not the one near the bottom of the mound of Hissarlik, as he had supposed, but one of the several layers covering it, large parts of which he himself had enthusiastically and almost totally demolished in his search.

All this Mr. Deuel sets forth with precision and a degree of detail. Without revealing himself as "for" or "against" Schliemann as romantic figure or as archaeologist, he deals with the available evidence. Though fully aware of the criticisms that have been levelled against Schliemann's archaeological methods and also of the extravagant claims Schliemann himself made for his findings, Mr. Deuel does not descend to partisan praise or blame. The book is most valuable for its balanced and revealing account of a "great" man, whose austere and petulant grandeur can no longer be held up for unqualified admiration.

Although Mr. Deuel's approach to the subject is excellent, the manner of presentation is not ideal. On the author's own admission, Schliemann's polyglot writings lack style and subtlety, and an undue amount of space has been allotted to them. Mr. Deuel's intention has confessedly been to portray Schliemann in his own words as far as possible, but the substantial excerpts from his reports, books and letters which have been included make much less interesting reading than the introductory passages to each, which are adequately supported with shorter quotations. Had Mr. Deuel chosen to write a biography, drawing from the documents only such illustrative material as was necessary, the result would have been a more unified and readable book. It must also be pointed out that Schliemann's published "memoirs" are voluminous, and the claim of the book's title is not borne out by the dislocated excerpts which are reprinted, often in an abbreviated and conflated form. Finally, it is a great pity that Mr. Deuel has not apparently included any unpublished material or an index.

—RODERICK BEATON





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# food

## A United Easter

**T**HIS year the Orthodox churches' celebration of Easter will coincide with the Catholic and Protestant, offering an opportunity to compare some national customs and foods associated with Carnival, Lent and Easter.

For example, in Britain during Shrovetide, the period immediately preceding Lent, special pancakes—shrovecakes—are made, while in Scandinavian countries, children carry decorated crosses at dawn on Shrove Tuesday; later, they receive special buns and goodies. The day before Ash Wednesday (White Tuesday) is marked by serving white foods. In Rumania on Forty Saints' Day *colaci* or *sfintisori* (little saints) are shaped into figure eights and sprinkled with walnuts and honey. In some areas superstitions persist. The Wednesday of Holy Week is considered "Ugly Wednesday" by some Czechoslovakians and Slovaks who believe that anyone who eats honey on that day will not be stung by serpents. There are also special thoughts for the needy. On Maundy or Holy Thursday in Poland and many other countries, food baskets are distributed to the poor. Czechoslovakians on this occasion eat Judas cakes, twists of dough and honey.

The Greek Lenten period is vivid with food lore although many practices are dying out. Among the continuing customs is *kolyva*, a grain dish made throughout the year for requiem services held on the fortieth day, the sixth month, the first year, and so on, after a death. It is also prepared and taken to church on All Souls' Day, the first Saturday of Lent. The preparation of *kolyva* dates back to the fourth century A.D. when the pagan custom of sprinkling blood from sacrificial animals over the market foods still persisted, a rite from which the Christians decided to abstain. Instead, they became vegetarians on these occasions, making *kolyva*—a combination of wheat, nuts, seeds, herbs, and dried fruit. Many Middle Eastern cultures have delicious grain dishes originating from this period when fasting during Lent was also established.

My father recalls many Lenten customs in his village, Kōroni. Among them, a particularly joyful one was Cheese Fare Sunday when family members enjoyed *tyrozoumi* (cheese broth) and a hearty laugh. After the

blessing they sang, "Whoever drinks and does *not* laugh shall *not* be bitten by fleas." They then sipped the broth—and everyone laughed!

The end of fasting in Greece is marked after the Resurrection service on Saturday by the cracking of red-dyed, hard-boiled eggs. (Eggs, in fact, are of symbolic significance in Germany, Italy, Russia and Rumania.) In addition to the red eggs, *mageritsa*, and *arni tis souvlas*, spit-barbecued lamb, are foods associated for generations with the Easter feast.

Each ethnic group seems to have characteristic baked specialties. The Polish *babka*, the name a diminutive form of "little old lady", is baked in a



scalloped bundt pan that resembles a skirt. The *kulich* of Russia also has a distinctive shape. Baked in a tall, cylindrical form which allows the dough to spill over the top so that it resembles a gigantic mushroom, *kulich* is sliced across in rings. *Kulich* means "cake", but like *babka*, it is usually prepared as a sweet yeast bread. As fragrant and sweet as those in other lands, the Greek *tsoureki* and *lambropsomo* have special seasonings and shapes, and are baked with red eggs tucked in them.

Many seasonal desserts are made with eggs and cheese. In Russia a sweet dessert is made in a flower pot! Italy must have as many ricotta cheese cakes and pies as Greece has *pites*, while Italian Easter egg baskets are delightful for youngsters, taste like sweet shortbread and are easy to make. They are similar to baskets shaped by Greek mothers from *tsoureki* dough. There is no end to the wonderful Easter treats originating in the past.

### POLISH BABKA

1 package dry yeast or *mayia*  
1/2 cup sugar  
1 cup warm water  
1/2 cup butter or margarine, softened  
5 egg yolks  
Rind of 1 lemon, grated  
1 teaspoon ground cinnamon  
1/2 cup strong coffee, warm  
1/2 cup milk, warm  
1/4 teaspoon baking soda  
1 teaspoon salt  
4 1/2 to 5 cups sifted flour  
1 cup golden raisins  
1 tablespoon cold water  
1/4 cup almonds, slivered lengthwise

In a small bowl dissolve the yeast and a pinch of the sugar in the warm water. Allow to rest until swollen.

Meanwhile, cream the butter with the remaining sugar in an electric mixer. In another bowl, beat four of the egg yolks until thick and lemon-coloured, then stir them into the butter and sugar. Lower the speed and add the yeast mixture, lemon rind, and cinnamon. Combine the coffee, milk and baking soda. Combine the salt with four and a half cups of the flour. Add the flour mixture and coffee mixture alternately to the batter and beat until smooth. Stir in the raisins. Transfer to a floured board. Knead, adding additional flour if sticky. Place the dough in an oiled bowl; invert the dough. Cover and allow to double in volume, about one and a half to two hours. Punch down. Knead on a floured board. Oil a twelve-cup bundt pan and place dough to fit the pan. Cover and allow to rise until dough reaches the rim, about one and a half hours. To glaze, beat the remaining yolk with the cold water and brush on top, sprinkling the almonds over the yolk. Bake at 400F (204C) for ten minutes. Reduce heat to 350F (176C) for an additional forty to forty-five minutes until a cake tester comes out clean and the surface is shiny and chestnut-coloured. Remove from pan and cool on a rack.

### RUSSIAN KULICH

1 cup golden raisins  
2 tablespoons rum or brandy  
1 1/2 packages dry yeast or *mayia*  
1 cup warm water  
2 cups milk, scalded  
9 to 9 1/2 cups sifted flour  
6 egg yolks  
1 egg  
1 cup sugar  
1 cup butter, melted  
1/4 cup almonds, chopped  
Rind of 1 lemon, grated  
2 teaspoons salt  
1 teaspoon saffron threads, crushed  
1 tablespoon cold water

Combine raisins and rum and allow to soak while making the cake. Stir the yeast into the warm water and cover until swollen. Meanwhile cool the milk slightly and beat it with five cups of the flour. Add the yeast to the milk and flour, and beat. Cover and allow to rise until light, about two hours. Then, in a



large bowl beat five of the yolks and a whole egg with the sugar. Gradually beat in the butter, almonds, lemon rind and soaked raisins. Combine salt and saffron with four cups of the remaining flour and gradually add to the dough. Transfer to a floured board. Knead until soft and smooth, sprinkling with more flour if necessary. To bake, build up the sides of a round cake pan using oiled aluminum foil or oven paper. The sides should be twice as high as the dough to allow room for rising. Place the dough in the oiled pan and brush the dough top with some oil or butter. Cover and allow to rise one and a half hours until near the surface. Beat the remaining yolk with the cold water and brush on top for a nice glaze. Set the *kulich* in a fairly hot oven 400F (204C) for fifteen minutes. Reduce heat to moderate and continue baking for another fifty to sixty minutes. Cool. When serving, slice in rounds and save the "top" as a cover until the end.

Note: Ground cardamom may be substituted for the saffron; candied orange peel is sometimes added to the dough.

#### ITALIAN RICOTTA CAKE

3 large eggs  
1/2 cup sugar  
5 cups ricotta, fresh mizithra or pot cheese  
1/4 cup rum  
3 tablespoons semi-sweet chocolate, grated  
12 lady fingers or savayar

Beat the eggs using an electric mixer. Gradually add the sugar, cheese, and rum. Continue beating until fluffy. Fold in the chocolate, saving a little, if you wish, for a garnish. Line a spring pan with the lady fingers and pour in the batter. Bake in a moderate oven for thirty minutes. Cool. Refrigerate. Serve with chocolate sprinkled on top.

#### ITALIAN EASTER EGG BASKETS

5 cups sifted flour  
1 cup sugar  
4 teaspoons baking powder  
1 teaspoon salt  
1 cup shortening  
4 eggs  
1/2 cup milk  
1 teaspoon vanilla extract  
18 hard-boiled, dyed Easter eggs  
1 1/2 cups confectioners sugar  
1/4 cup butter, softened  
Water or milk  
1 teaspoon almond extract  
Sprinkles

In a large bowl sift together the flour, sugar, baking powder and salt. Cut in the shortening. Make a well in the centre and pour in the eggs, milk and vanilla. Mix the dough until smooth and it forms a ball. Knead. Roll to one half inch or slightly more than one centimetre thickness. Cut dough into eighteen rounds. There should be enough remaining dough to make narrow, rolled strips for basket handles. Oil the

muffin tins and press the dough rounds into the cups to form baskets. Place a dyed egg in each. Crisscross the strips to form handles. Bake in a moderate oven for eighteen to twenty minutes or until crisp and golden brown. Cool five minutes before removing from pans. For icing, combine the confectioners sugar with butter and enough water or milk to form a paste. Add the almond flavouring. Frost the baskets and handles and sprinkle with coloured sugar or chocolate. You may write names with the frosting using a pastry tube. Makes eighteen baskets.

#### GREEK TSOUREKI

1 cup milk, scalded  
1/2 cup sweet butter or margarine  
1 package dry yeast or *mayia*  
1/2 cup plus 2 tablespoons sugar  
1 teaspoon salt  
2 eggs, slightly beaten  
5 tablespoons orange juice  
Rind of 1 orange, grated  
5 1/2 to 6 cups flour  
Hard-boiled red Easter eggs (optional)

Combine milk and butter in a large mixing bowl and stir until the butter melts. Sprinkle in the yeast, a half cup of the sugar, salt, eggs, three tablespoons of the orange juice, orange rind and half of the flour. Stir continuously with your fingers or a wooden spoon until the dough bubbles, then continue adding flour until the dough forms a soft ball. Transfer to a floured board. Knead. Place the dough in an oiled bowl; invert so that the top is oiled. Cover and allow to double, about two and a half hours. Punch down. Divide dough in half to make two loaves. Divide each half into three equal parts. Roll each of these into long ropes. Braid them (by threes) pinching the ends securely. Allow to remain long braids or, if forming round loaves, join them at the ends. Place in oiled pans. If using dyed Easter eggs, tuck them into the braids at this stage. Some cooks form a special rope crown in which to tuck the eggs. You may wish to make small baskets. This is easier when the dough is baked in round cups.

Long braids may be placed on cookie sheets or flat pans. Some cooks like to bake the loaves touching, so that the sides will be softer, or separated so that they will be crustier. Cover and allow to rise until doubled, about one to one and one half hours. Bake in moderately hot oven for fifteen minutes. Glaze the tops by brushing the loaves with a mixture of the remaining two tablespoons of sugar and orange juice. Sprinkle with almonds. Continue baking in moderate oven for fifteen to twenty minutes until chestnut-coloured. The round loaves take longer to bake.

—VILMA LIACOURAS CHANTILES



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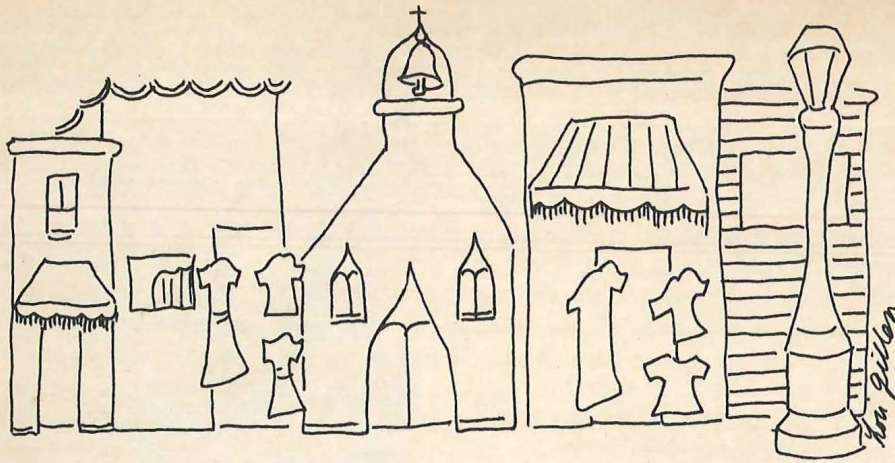
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## KOSMOS

### FEBRUARY 17

Twelve yoghurt-throwing youths are charged with violation of Law 4000 enacted in 1959 to curb 'teddy boysmos', the Greek version of the British Teddy Boy cult. Invoked in the past against long-haired youth or others offending the prejudices of earlier regimes, its application in this case is considered within the spirit of the law: the twelve young men and two minors (who were not arraigned) went on a rampage in Pasalimani and Castella attacking passersby with yoghurt and, in one case, making off with the contents of a woman's purse.

The reappearance in Omonia Square of vendors selling *salepi* from brass decanters enhances the current mood for 'retro'. *Salepi*, a refreshing beverage made from the dried tubers of orchids and widely drunk in Anatolia, was brought to Greece by Asia Minor refugees and became a popular drink in Athens fifty years ago.

Composer Yannis Markopoulos's offer to perform his popular mass *The Free Besieged* at the Theatre of Herod Atticus, is turned down by The National Tourist Organization which initially accepted it. *The Free Besieged* is based on an unfinished poem by Dionyssios Solomos, the nineteenth century poet whose lengthy verse, *Hymn to Liberty*, became the National Anthem.

At noon on Panepistimiou Street a man with a microphone warns the public that evidence of a chemical nitrate in cigarettes may be hazardous to health, and that it is used only in Greece. Similar messages scrawled on walls have become a familiar sight in the city, particularly on Kifissias and Alexandras Boulevards.

The Panhellenic Union for the Protection of the Families of Separated Spouses holds a press conference in support of legislation providing for automatic divorce. This bill, approved by parliamentary committee three months ago, will grant divorce automatically to couples separated for six years or more. The Union claims that passage of the bill is being deliberately delayed because those opposed to it are successfully winning support from certain Church quarters.

### FEBRUARY 18

In a nation-wide walkout, fifty thousand employees of the Telephone and Electric Companies, eighteen thousand public high school teachers, and four thousand clerks of The National Bank go on strike.

### FEBRUARY 19

Minister of Transportation George Voyadzis announces that thirteen hundred new buses will be placed in circulation during the next eighteen months and that private vehicles will be banned from central Athens during rush hours.

The use by the police of trained dogs to control overenthusiastic football fans in the city's stadiums is again under discussion. Serious legal complications may result if fans are attacked and injured by the dogs.

### FEBRUARY 21

*Kathara Deftera* which combines the first day of Lent with the nation's most delectable feast and kite flying is celebrated. Prime Minister Karamanlis accompanied by Minister of Press and Information Lambrias, visits the Acropolis and Philopapou Hill, the latter a favourite kite flying site. Dressed in sports clothes the Prime Minister helps

in the day-long task of unsnarling kite lines and joins in family picnics.

### FEBRUARY 22

A fifty-four year old Swiss financier, Ronald Sol, is imprisoned for defrauding Greek shipowners. Representing a non-existent international financing company, he received over fifty million drachmas in return for worthless contracts regarding loans.

In a continuing wave of similar thefts, two more telephone booths are stolen in Thessaloniki.

The electric trolley completes its last run on the old and beloved Piraeus-Perama line.

Three English girls in Glyfada are arrested for selling counterfeit money at half price. They are found in possession of nearly seven thousand American dollars in fifty and one hundred dollar forged notes.

### FEBRUARY 23

Fifteen hundred students fight and scramble for seats in the jammed amphitheatre of the University of Athens to hear Jean-Paul Sartre speak on the topic, 'What is Philosophy?'. Afterwards, Sartre retires with friends to the Xynou Taverna in Plaka to sip retsina and listen to guitar music.

It is revealed that the home of popular singer Yiorgos Dalaras was robbed recently of seven hundred thousand drachmas' worth of cash in various currencies and other valuables. Dalaras had tried to keep the report of the theft off the public record.

The outdoor Dimotikon Amphitheatron in Piraeus, completed during the Junta and named The Skylitsion by Mayor Skylitsis in honour of his father who had also been mayor of Piraeus, is renamed the Veakion, after the Piraeus-born Emiliios Veakis, one of the leading stage actors in the first half of the century.

### FEBRUARY 24

A boy born one month prematurely is delivered by two passengers and a hostess ten thousand feet over the island of Milos. The mother, Kyriaki Danezi, was on an Olympic flight from Santorini to Athens where she planned to give birth in a clinic. Since this is the first airborne birth in Greek aeronautic history, the baby's godparents will be the Board of Directors of Olympic Airways.

A report from Greek shoe manufacturers reveals that the export of shoes in the first eight months of 1976 brought in a greater revenue than the export of



cotton, raisins, olives, wine or citrus fruit. Over six and a half million shoes were sent abroad during this period, a fifty percent increase over total 1975 exports, with a value of one and a third billion drachmas. The industry which employs fourteen thousand workers in the trade and creates work for one hundred thousand workers in forty-eight related enterprises receives no special benefits or subsidies enjoyed by some other industries.

#### FEBRUARY 25

The Athens Court of Appeals reverses earlier decisions, and frees five men charged with complicity in the Polytechnic Massacre of November 1973. The sentences of two more accused — one of whom had been condemned to life imprisonment — are reduced to eighteen months, which they have already served. They are set free.

The famous singer of *rebetika*, Rosa Eskenazy, celebrates the fiftieth anniversary of her career by dancing and singing at the Aigokeros Boite in Plaka, where *rebetika* music has been enjoying a comeback. She is ninety years old.

At a press conference five Swiss technicians are politely listened to by Greek archaeologists as they propose covering the Acropolis with a huge transparent dome.

#### FEBRUARY 28

Horge Navas, a twenty-four-year-old Indian from Colombia, breaks his own world record in marathon bicycling by circling the Pedion Areos steadily for fifty-six hours, covering a distance of 1500 kilometres. Navas and his father, who are bicycling around the world, set off from Colombia eight years ago.

The first day of continuous shopping hours, eliminating the sacrosanct siesta, is observed with a continuous strike by small and middle-sized shops.

#### MARCH 1

Following the warmest February in forty years, March comes in like a lion as snow falls in Athens bringing the lowest temperatures this winter.

Archbishop Damaskinos announces that he will ban Holy Communion to fifteen thousand inhabitants of Thessaloniki for having participated in Carnival celebrations.

Seven Italians are charged with the twelve million drachma theft at the National Bank of Greece in Piraeus last October. The robbery was particularly notable for the fact that one of the policemen pursuing the robbers' getaway car jumped into another vehicle



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ordering the driver to pursue the first. The driver dawdled, the policeman leapt out in disgust. He later discovered that the three occupants of the second car were more members of the gang.

#### MARCH 2

Michael Stefanis is sentenced to three-and-a-half years in prison for reckless driving which involved the death of the parliamentary deputy and resistance hero, Alexandros Panagoulis, on May 1 of last year.

Prime Minister Karamanlis attends a performance of *Rigoletto* at the Lyriki Skini which honours the famous baritone Kostas Paschalis on the twenty-fifth anniversary of his Greek debut.

The Public Prosecutor brings charges against a manufacturer in Thessaloniki for locking washrooms in his factory during working hours. The manufacturer claims that his employees have been wasting time in them.

#### MARCH 4

The wife and thirty-one-year-old son of Greek Commercial Attache Spyros Constantinidis are among the fatalities of the earthquake in Bucharest.

#### MARCH 5

The Opposition protest last night's 'Operation Virtue', a police round-up which netted 243 arrests. Along with the petty criminals the police had pulled in were students, journalists, and youths handing out leftist pamphlets.

#### MARCH 7

Following the lead of their colleagues in public high schools, private school teachers at all levels begin a strike, leaving only public elementary schools in operation.

#### MARCH 8

Women's International Day is observed with ten local organizations participating in symposiums and lectures.

#### MARCH 10

Students residing in two women's dormitories at the University of Thessaloniki hold a referendum on extending evening hours for male visitors. Two hundred and one vote in favour, one hundred abstain and none vote against the proposal.

#### MARCH 11

Dredging begins in the yacht basin of Pashalimani in Piraeus to remove a ten-metre accumulation of mud on the harbour bed. The work will be completed in two months.

#### MARCH 16

Athens draws to a late afternoon halt as kiosks and tavernas close and the citizens head towards the Nea Philadelphia Stadium or home to their television sets to watch AEK, one of the local soccer teams, beat the London's Queenspark Rangers by 3-0, thus enabling them to qualify for the MFA semi-finals. AEK has already beaten Dynamo of Moscow, Derby County of England, and Red Star of Yugoslavia. Television viewers had to endure an unexpected cliff-hanger when television screens suddenly go blank for several minutes after AEK scores a goal. The assumption is that an enthusiastic fan had inadvertently disconnected the TV cable.

#### MARCH 17

"Wolves entered the Christian flock," explained Father Panayotis Hios to a Larissa court, "and I fired at them to drive them away." He was given a four month suspended sentence for shooting at (but blessedly missing) four Jehovah Witnesses when they made an appearance in his parish.



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# GRAB BAG

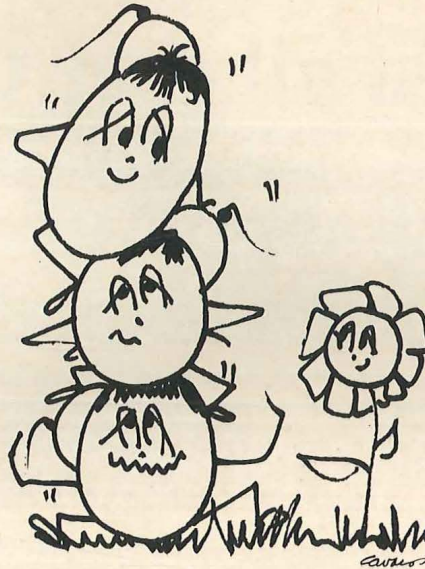
■ Since Easter is upon us once again, some reminders about preparing beautiful and edible Easter eggs are in order. (For hints on using egg shells to make miniature vases, see the March, 1975 issue of *The Athenian*.)

■ In the cold water method, the eggs are placed in a pot large enough to allow free movement and covered with at least one inch of cold water. Bring rapidly to a boil, remove from heat, cover, and let stand for fifteen minutes. Drain and cool by plunging into cold water. This method reduces the danger of eggs cracking as a result of the transition from refrigeration to hot water; avoids overcooking which causes eggs to become rubbery with dark areas around the yolks; and makes eggs easier to remove from the shells. Eggs should never be actually boiled. To centre the yolks perfectly, roll the eggs gently as the water heats so that as the whites cook the yolks are forced into the middle of the eggs. A few drops of either lemon juice or vinegar will keep cracked eggs from opening.

■ Writing or painting on the outside of eggs is not a novelty, but have you ever read a message written on the inside of an egg? It is really a simple trick and can be a delightful surprise for children if you do it secretly before the eggs are cooked. Just mix one teaspoon of alum

(*stiptiria almi*) in one half cup of warm water. Using this solution, write on the egg with a Q-tip, a small brush, or a toothpick wrapped in cotton. When the egg is dry, proceed to boil and colour as usual. The writing remains invisible on the outside but appears when the egg is shelled.

■ Once again we urge our readers *not* to buy the baby chicks, rabbits and



ducklings sold as Easter presents, since they hardly ever survive Easter Week. Any holiday is the worst time to buy a pet because all the excitement of a holiday will frighten the animal.

■ Does anyone know where to find any authentic Greek looms? If so, please

contact Naomi of 'Fibreworks' fame now located at Iperidou 5.

## HANDYMAN'S CORNER

■ Furniture sectionals have an annoying way of coming apart, but they can easily be kept together by using ordinary screen hooks underneath. To keep furniture in place against the wall, either attach curtain rings near the bottom of the baseboard and slip the legs through the rings, or drill holes the proper size in small pieces of wood and attach these to the floor in the exact places and set the legs in the holes.

■ Squeaking furniture can be silenced effectively by turning it over and dripping candle wax into the joints.

■ Although the initial cost is considerable, once installed, fluorescent lighting is much cheaper than incandescent lighting. It provides three to four times more light per watt and lasts an average of seven to ten times longer than ordinary bulbs. In many cases one does not need an expensive reflector housing for them if one buys the connections and tube and uses foil as the reflecting surface. (This works well under cabinets over working surfaces.) An idea for bowl-type reflectors — for floodlights or on a photo-flash gun for example — is to use tiny glass beads. Brush the bowl with aluminum paint and let dry until tacky. Then sprinkle with an even coating of the beads which will be held on by the paint. This can double the candlepower.

—DON 'SPAGGOS' SEBASTIAN

## ATHENS SHOP HOURS

The new streamlined shop hours are scheduled to remain in effect through mid-May but have encountered considerable opposition and may be abandoned on short notice. Meanwhile, be warned that many small shops have been closing early. Grey areas indicate early-closing days.

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

\*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that 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 The Life of Leonardo da Vinci ... 3:40 Film\* ... 5:00 Children's program\* ... 6:10 Disneyland ... 7:15 The Week's News in Review\* ... 8:00 Aliki 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** 6:05 Bolek and Lolek (cartoons from Poland) ... 6:15 Lassie ... 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 in the House (British comedy series starring Barry Evans) ... 10:30 Musical Evening\* ... 11:30 Strange Stories (Polish adaptation of stories by famous authors).  
**YENED** 6:15 Tourist Greece (news from EOT)\* ... 6:30 Documentary ... 7:00 Emergency!

(American hospital drama) ... 8:00  
Documentary\* ... 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)\* alternates with Film/Discussion show ... 11:30 Music program\*.  
**YENED** 1:30 Cannon, American detective series, continues at 2:15 after the news ... 7:00 Documentary\* ... 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 (usually in English).  
**YENED** 1:30 High Chaparral continues at 2:15 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 Serial ... 9:30 Documentary\* ... 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 The Mysterious Island ... 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 The Odd Couple ... 7:35 Music program\* alternates with documentary ... 10:00 Film\* ... 12:15 Music and Dance\*.

## BRITISH BROADCASTING CORP. — BBC ●

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

## DEUTSCHE WELLE ●

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

## RADIO CANADA INTERNATIONAL ●

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

## VOICE OF AMERICA — VOA ●

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

## Short Wave Broadcasts ●

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# 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).





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Vice President Walter F. Mondale has been actively involved with the Cyprus issue since the tragic days of the summer of 1974 when Turkey invaded and — with the illegal use of U.S. supplied arms and equipment — virtually destroyed this defenseless island nation. His statements throughout the past two and a half years have forcefully and eloquently set forth the importance to American foreign policy and prestige of the Rule of Law, majority rule guaranteeing and protecting individual human rights and the rights of minority groups.

He stated on October 16, 1976:

“Under the present Administration (Ford-Kissinger), the Rule of Law, so basic in our society, was not enforced... Our arms invaded Cyprus. The law of our country which specifically states that American arms, supplied to our allies for defense only, should not be used for aggression was violated because it meant nothing to Ford and Kissinger. Our Administration, in the case of Cyprus, failed to enforce the law, and failed to stop the invasion. We will seek an end to Turkish colonization of Cyprus and we will try to see that Greek Cypriot refugees are sent back to their homes.”

# VICE PRESIDENT WALTER MONDALE SPEAKS OUT ON CYPRUS

We the members of the Hellenic American Society, dedicated to strengthening the ties of friendship and understanding between the United States, Greece and Cyprus, strongly endorse Mr. Mondale's statement on Cyprus. We urge that the United States' policies in the future reflect a spirit of fairness and a sense of balance reflected in Walter Mondale's assessment, and which are in the best interests of America and the Western World.





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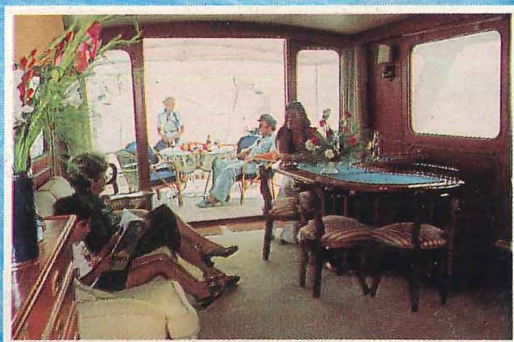
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