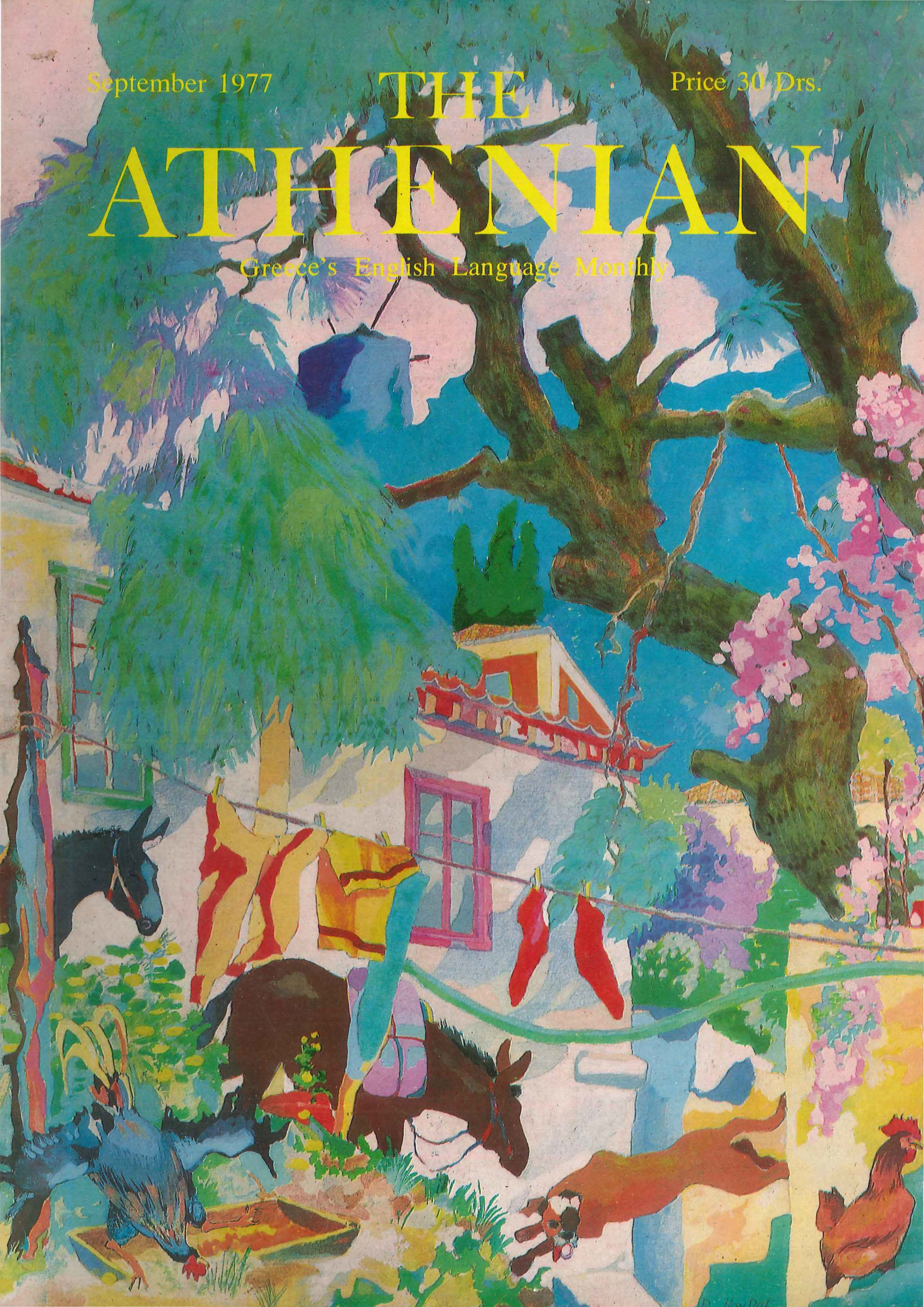


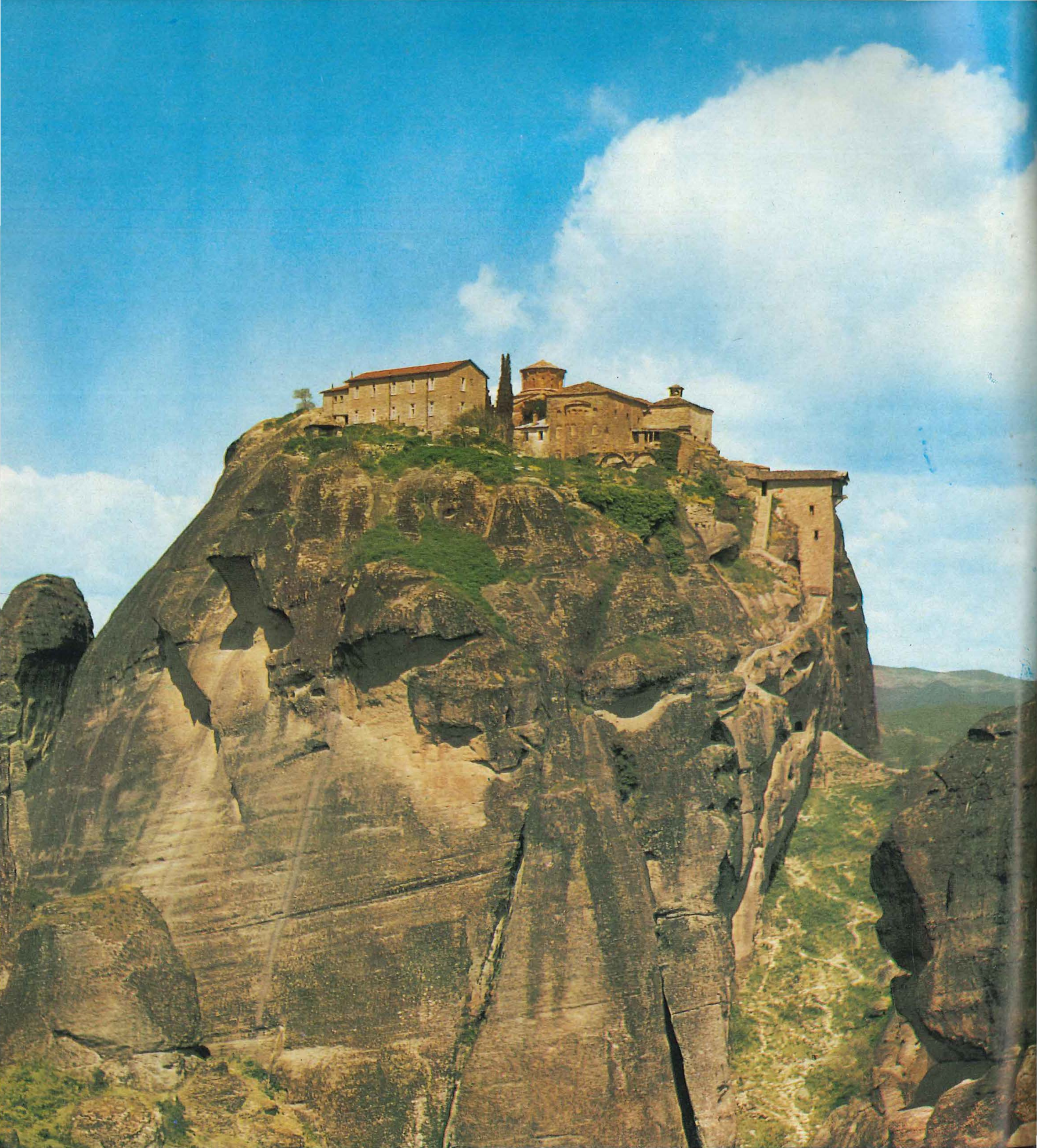
September 1977

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# THE ATHENIAN

Greece's English Language Monthly

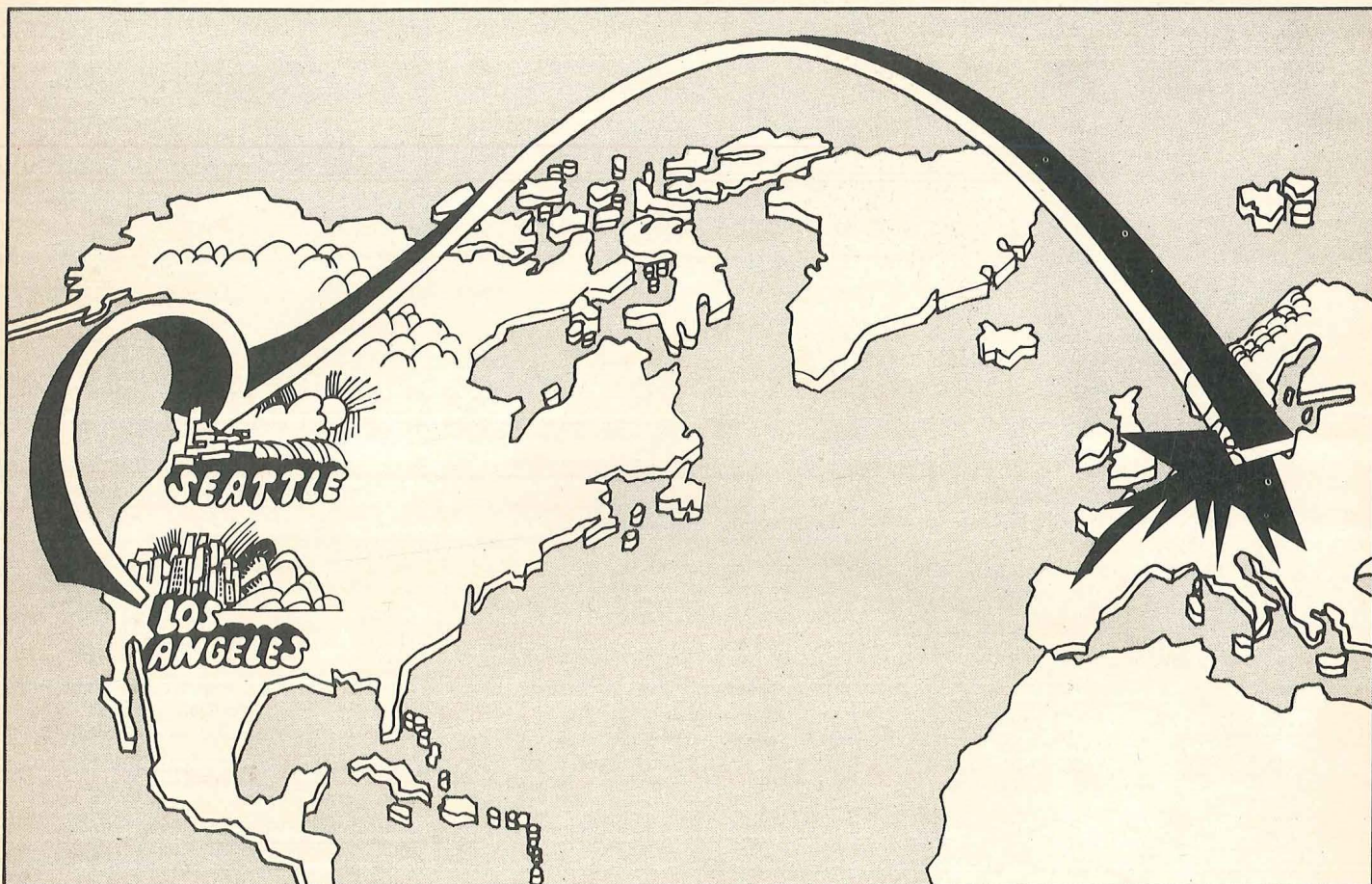




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# community calendar

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## SEPTEMBER 1

Lycée Français—Classes begin.

Dorpfeld Gymnasium — Registration for classes.  
Duplicate Bridge—American Club, Kastri, 7:30 pm. For information: Mrs. Cotsis, Tel. 801-2898 or Mrs. Arippol, Tel. 671-3495.

## SEPTEMBER 2

Multi-National Women's Liberation Group—Meeting at the Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

## SEPTEMBER 3

American Club— Choose Your Own Steak, Americana Room, reservations necessary.

## SEPTEMBER 5

La Verne College—Classes begin.

Deree-Pierce College — Registration for classes (through Sept. 7).

Multi-National Women's Liberation Group—Community Centre, clothes and book swap and coffee (bring the children), 9 am to 1 pm (see Sept. 2).

## SEPTEMBER 6

American Community Schools — Classes begin in the Lower School, Middle School and the Academy.

Duplicate Bridge — American Club, 10 am.

Bingo—American Club, 8 pm.

## SEPTEMBER 7

American Club—Greek Buffet, Family Inn.

## SEPTEMBER 8

Duplicate Bridge—American Club, 7:30 pm.

## SEPTEMBER 9

Bingo—American Club, 8 pm.

St. Andrew's Women's Guild—Membership coffee, 9:30am. For information call Marion Fairfax, Tel. 801-9169.

## SEPTEMBER 10

College Year in Athens—Registration for classes.

Fibreworks—Crafts Studio Open House from 6 to 10 pm with exhibit of Macedonian Costumes and studio-made works. Iperidou 5, first floor.

## SEPTEMBER 12

College Year in Athens—Classes begin.

Deree-Pierce College — Classes begin.

American Community Schools — Classes begin in the kindergarten.

Multi-National Women's Liberation Group—Community Centre, 9 am to 1 pm (see Sept. 2).

## SEPTEMBER 13

Campion School—Placement test for new students, 9 am.

Duplicate Bridge—American Club, 10 am.

Bingo—American Club, 8 pm.

## SEPTEMBER 14

American Club—Curry Night, Family Inn.

## SEPTEMBER 15

Athens College—Classes begin in the lower school (dimosio).

Hellenic International School—Classes begin, grades 9-12.

St. Catherine's School—Classes begin.

Multi-National Women's Liberation Group—General meeting, 8:30 pm (see Sept. 2).

Duplicate Bridge—American Club, 7:30 pm.

## SEPTEMBER 16

Campion School—Classes begin, 8:30 am.

## SEPTEMBER 17

American Club—French Night, Americana Room, reservations necessary.

## SEPTEMBER 19

Hellenic International School—Classes begin, grades 1 — 8.

Multi-National Women's Liberation Group—Community Centre, 9 am to 1 pm (see Sept. 2).

## SEPTEMBER 20

Duplicate Bridge—American Club, 10 am.

Bingo—American Club, 8 pm.

## SEPTEMBER 21

Dorpfeld Gymnasium —Classes begin.

American Club — Chinese Night, Family Inn.

## SEPTEMBER 22

Athens College—Classes begin in the upper schools (gymnasion and lykion).

Duplicate Bridge — American Club, 7:30 pm.

## NAME DAYS IN SEPTEMBER

Sept. 5 Zaharias  
Sept. 14 Stavros, Stavroula (Voula)  
Sept. 17 Sofia, Agapi, Elpida  
Sept. 20 Efstathios (Stathis)  
Efstathia (Effie)

## DATES TO REMEMBER

Sept. 5 Canada and U.S.A. Labour Day  
Sept. 7 Brazil Independence Day  
Sept. 10-18 Eidelzoughair (small feast)  
Muslim Holiday  
Sept. 13 First day of Rosh Hashanah  
Sept. 16 Mexico National Day  
Sept. 18 Chile National Day  
Sept. 23 Saudi Arabia National Day

## SEPTEMBER 23

Bingo—American Club, 8 pm.

## SEPTEMBER 26

Multi-National Women's Liberation Group—Community Centre, 9 am to 1 pm (see Sept. 2).

## SEPTEMBER 27

Duplicate Bridge—American Club, 10 am.

Bingo—American Club, 8 pm.

## SEPTEMBER 28

American Club—Barbeque Night, Family Inn.

## SEPTEMBER 29

Duplicate Bridge—American Club, 7:30 pm.

## COLLEGES

*Institutions of higher education that may be of interest to the English-speaking community of Athens.*

COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year undergraduate program offering courses in Greek civilization, archaeology and Eastern Mediterranean studies. Courses given in English by outstanding scholars for students registered at American colleges. Candidates may apply to Mrs. Ismene Phylactopoulou, Kritis 24, Kifissia, Tel. 801-6300 or 801-6880. Registration Sept. 10, first semester begins Sept. 12. Tuition: \$2,500.

DEREE-PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational college awarding Bachelor and Associate degrees in Liberal Arts and Business Administration. Most classes conducted in English.

DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower, Tel. 779-2247. Degree program in Business Administration. Also a wide spectrum of liberal arts and language courses.

LA VERNE COLLEGE, P.O. Box 25, Kifissia, Tel. 808-1426. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. Registration, two weeks prior to beginning of term; first semester begins Sept. 5. Tuition: \$45 per undergraduate semester hour, \$55 per graduate semester hour.

STUDY IN GREECE, Neofronos 1, Ilissia, Tel. 722-789. For juniors or seniors registered in accredited universities or colleges. Emphasis is on Modern

Greek Studies. Each five-month session includes a three-week individual field project. Sessions begin on January 9 and July 17.

## SCHOOLS

*Schools that may be of interest to the international community of Athens. All are non-profit educational institutions.*

AMERICAN COMMUNITY SCHOOLS OF ATHENS, 129 Aghias Paraskevis Street, Ano Halandri, Tel. 659-3200. The largest and oldest international school in Greece. American curriculum and International Baccalaureate program. Centre for the American CEEB testing. Elementary School: K (two years) and grades 1-5; Middle School: grades 6-8; Academy: grades 9-12. Registration, August 25, 26, 29. First semester begins Sept. 6 for grades 1-12. Kindergarten begins Sept. 12. Tuition: kindergarten, \$1,190; grades 1-5, \$1,785; grades 6-8, \$1,980; grades 9-12, \$2,150.

ATHENS COLLEGE (Kollegion Athinon), Psychiko, Tel. 671-4621. A non-profit private Greek elementary and high school for boys which follows the Greek curriculum. Grades 2-12. Admission on the basis of extensive examinations (in Greek) given in the preceding academic year. As of September 1977 the elementary sections move from Psychiko to the newly built school at Kantza (a few kilometres from Stavros): Coeducational elementary school, grades 2-6; girls will be admitted in the second grade. Tuition: 5,100 Drs. (1976).

CAMPION SCHOOL, King Constantine 23, Paleo Psyhiko, Tel. 671-8194. Founded in 1970, incorporated in Massachusetts and run on

British preparatory public school lines with grades corresponding to American elementary and high school levels. Preparation for British GCEs and American SATs.

DEREE-PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private, Greek high school (gymnasium) for girls. Greek system. Extensive examinations (in Greek) necessary for admission. Frequently referred to unofficially as 'Amerikaniko Kollegio — Thileon'.

DORPFELD GYMNASIUM (German School), Amarousion, Paradisos, Tel. 681-9173. Telephone for information.

HELLENIC INTERNATIONAL SCHOOL, Xenias and Artemidos, Kifissia (near Kefalari Sq.), Tel. 808-1426 (high school), 803-4349 (elementary school). Incorporated in California. American and British systems, grades K-12. Preparation for American PSAT and SAT examinations, British GCEs and the International Baccalaureate. Registration through Sept. 12. First semester begins Sept. 15, high school; Sept. 19, elementary school. Tuition: elementary grades 1-8 \$1,400; secondary grades 9-12 \$1,675.

ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 228-0338. Nursery school through Gymnasium. Call for further information.

LYCEE FRANCAIS (French Institute School), Sina 29, Tel. 362-4301. Registration deadline is September 1. Call for further information.

ST. CATHERINE'S BRITISH EMBASSY SCHOOL (Kifissia). Preparatory school for British and Commonwealth children (ages 5 to 12 plus). Written applications should be made care of the British Embassy, Ploutarchou 1, Athens 139, Tel. 801-0886.

# THE ATHENIAN

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Vol. IV. No. 47, September, 1977  
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## publisher's note

*Even when armed in advance with information and guide books, visitors to ancient sites may be confronted with 'incomprehensible ruins filled with thistles, dust and snakes', observes Alan Walker in 'From Here to Delphi'. Walker, the peripatetic numismatist from the American School of Classical Studies, is determined to correct this situation. After a few detours along the way to Delphi, he takes our readers on a leisurely tour of one of Greece's most renowned and impressive sites, imbuing the ruins with meaning and life.*

*Antony M. Economides, who last month examined spending patterns in the country as a whole, this month focuses on Athens where the highest incomes are to be found. Of particular value to economists and businessmen, the statistics he presents provide a guide to changing social habits. Contrary to a widely held belief, for example, lamb is not the favourite meat on Athenian menus; more than four times as much is spent on veal. The figures, drawn from the National Statistical Service, were compiled in 1974. To allow for rises in the cost of living and income, add approximately fifty per cent to their published figures, he cautions.*

*The annual International Trade Fair begins this month in Thessaloniki. For the first time among the participants will be the United Nations. In 'The UN Presence in Greece', Katerina Agrafioti outlines the Organization's activities in this country and describes the functions of the three offices in Athens.*

*Our cover is by Per Hovdal. The twenty-five-year-old Norwegian artist studied architecture in Austria and has exhibited in Innsbruck, Bolzano and Paris. He has been in Greece for the last year, living and working on the island of Hydra and in Athens.*

# goings on in athens

## MUSIC AND DANCE

**SLASK DANCE COMPANY** — The Polish National Folk Dance Troupe at the Veakion Dimotikon Amphitheatre Kastellas in Piraeus from Sept. 1-14, 9:30 pm. For further information, Tel. 412-5498.

### MUSICAL REVUES

Revues (*epitheorisis*) sprout up in parks and outdoor theatres during the summer. For details, telephone 181 for a recorded announcement in Greek.

**DORA STRATOU DANCE COMPANY** — Folk dances, costumes and instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. Performances nightly at 10:15 pm and also at 8:15 pm on Wed. and Sun. Filopapou Theatre (near the Acropolis). Tel. 322-4681, 914-650. Admission 130, 100, 70 Drs. Students 50 Drs.

## 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. The hours may vary, so call before going. Many galleries close over the summer.*

**NATIONAL GALLERY OF ART (PINAKOTHIKI)**, Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish, and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dali. Special exhibits: George Bouzianis (1885-1959), oils, aquarelles, sketches (through Sept. 25); Tues., through Sat. 9 to 8. Sun. and holidays 10 to 2. *Closed Mon.* Admission 20 Drs. Free on Wed. and Sun.

**DIOGENES INTERNATIONAL**, Diogenes 12, Plaka, Tel. 322-6942. Paintings and sculptures by fifty Greek and foreign artists (through September).

**DIOGENES INTERNATIONAL**, Tsakalof 10, Kolonaki, Tel. 360-9652. Paintings of ships and seascapes by seventy-six-year-old Rumanian artist Dimitrie Stiubei. (Sept. 16 - Oct. 2).

**POLYPLANO**, Dimokritou 20, Tel. 362-9822. Permanent exhibit of contemporary Greek paintings, graphics and sculptures.

**JILL YAKAS**, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Permanent group show of contemporary prints. *By appointment only.*

**ZOUMBOULAKIS**, 20 Kolonaki Square, Tel. 360-8278. Group show of artists collaborating with the gallery; graphics, paintings and sculptures (through September); Sculpture by Loucopoulos (end of September).

**ZOUMBOULAKIS-TASSOS**, Kriezotou 7, Tel. 363-4454. Group show of graphics, paintings and sculptures (through September).

## MUSEUMS

**ACROPOLIS MUSEUM**, on the Acropolis, Tel. 323-6665. Collection of pre-classical architectural and monumental sculpture from the Acropolis 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 7:30 to 7:30 Sun. 10 to 6. *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, the 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 which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 7:30 to 7:30. Sun 10 to 6. *Closed Tues.* Admission 50 Drs. Free on Thurs. and Sun.

**BENAKI MUSEUM**, Koubari 1 (corner of Vass. Sophias). Tel. 361-1617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially from Byzantine times and the 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 and 5 to 8. Sun. 8:30 to 2. *Closed Tues.* Admission 40 Drs. Students 20 Drs. Free on Sun.

**BYZANTINE MUSEUM**, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for the Duchess of 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. Open 7:30 to 7:30. Sun. 10 to 6. *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 1:30 and 5 to 8. *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, a gift of American-Greek shipping magnate Eugene Panagopoulos, houses finds from the Marathon plain, from neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, may be seen in a building next door. Open 9 to 1 and 4 to 6. Sun. 10:30 to 2:30 *Closed Tues.* Admission free.

**MUSEUM OF GREEK POPLAR 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, Theophilos. Open 10 to 2. *Closed Mon.* Admission free.

**MUSEUM OF GREEK POPULAR ART CERAMIC COLLECTION**, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns; a few 19th century objects. Open 10 to 2. *Closed Tues.* Admission free.

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

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priced from 150 Drs. to 40,000 Drs. Open 7:30 to 7:30. *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, mementos from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use in the museum. 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 6 to 9. *Closed Mon.* Admission 10 Drs. Free on Tues. and Fri.

**PANOS ARAVANTINOS MUSEUM**, Agiou Konstantinou (in the Dimotikon Theatre of Piraeus), 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., Wed., Thurs., Sat. 9 to 1:30. Mon. and Fri. 3 to 8. Admission free. (Closed July 22 to Aug. 15).

**SKIRONIO MUSEUM**, between Kinetta and Megara on the 50th km. of the old road to Corinth, located on a rocky incline overlooking the Saronic Gulf. A permanent collection of sculptures by Costas Polychronopoulos, and works of thirty-six contemporary artists of various nationalities (through Sept. 30). Daily 10 to 6 pm.

**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 10 to 2. *Closed Mon.* (Small library open Mon. through Fri. 9 to 1.) Admission free.

## 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.

**THE EVZONES**. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

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

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

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

**PROTO NEKROTAFIO.** (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. Open 7 am to sunset. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief Schliemann mausoleum, and the famous 'Sleeping Maiden' of Halepas are of special interest.

**SOUND AND LIGHT,** on the Hill of Pnyx, facing the Acropolis. Commentaries are delivered in English at 9 pm daily; in French at 10 pm Mon., Wed., Thurs., Sat., Sun.; in German at 10 pm Tues. and Fri. 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 performance on full moon nights, Sept. 25, 26, 27, 28.

## ROUND AND ABOUT

*Panigiria (religious folk festivals) and other happenings in various parts of Greece where you may find yourself during your travels. Some dates are whimsical, so make inquiries at the local Tourist Police.*

**HALKIDIKI:** Southeast of Thessaloniki. Folk festival at Nikitis (September 15-18).

**GIANNITSA:** West of Thessaloniki. An agricultural fair with dancing, concerts and other activities (September 6-14).

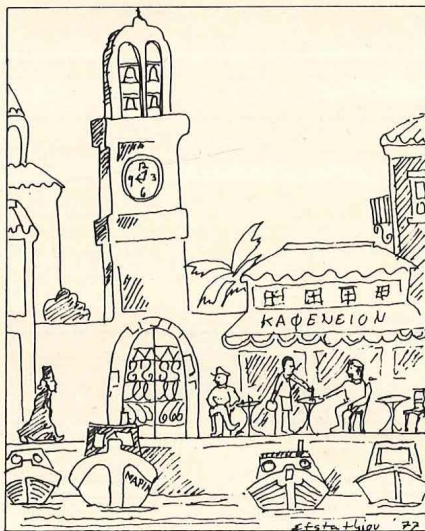
**ARTA:** An exhibition of commercial products (September 27-October 3).

**CORINTH:** Local handicrafts, wine and folk dancing (September).

**KOMOTINI:** Northeastern Greece. Annual exhibition of agricultural and industrial products and local handicrafts (September).

**NELLY DIMOGLIOU GREEK DANCES** - In the Theatre of the Old Town on the island of Rhodes. Performances every evening except Sat. at 9:15 pm. Tel. (0241) 20-157, 27-524. Admission 120 Drs. Students 60 Drs.

**CORFU BALLET GREEK DANCES** - In the Old Fortress on Corfu. Every evening except Sunday at 8:30 and 9 pm. Admission: 70 Drs. Students 50 Drs.



**SOUND AND LIGHT,** Rhodes. At the Knights' Castle in the Municipal Garden. Performances daily at 8, 9 and 10 pm. The programs alternate between English, German, French and Swedish. Tickets 50 Drs., students 25 Drs. For information: 322-3111, Ext. 350 (Athens) or 21-922 (Rhodes).

**SOUND AND LIGHT,** Corfu. The Old Fortress. Performances daily at 9 pm. Programs in English, Italian, French on alternate nights and in Greek on Sunday. Tickets 50 Drs. Students 25 Drs. For information: Tel. (0661) 30-520, 30-360.

## 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 Fri. 9 to 1 and 6 to 8:30.

**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.

### COME WITH ME TO THE CASBAH

The Joint Travel Committee has scheduled a trip to Morocco from Oct. 12-19 for \$460 all inclusive. Casablanca and the four imperial cities (Fez, Meknes, Marrakesh, and Rabat) are on the itinerary. For details call: Mary Ellen Giannuzzi, Tel. 895-1334 or Lynn Shishoff, Tel. 894-9400. Future offerings include India in November and skiing in Europe in December.

### SEE CYPRUS

A three day excursion to Cyprus, arranged by the Joint Travel Committee, from Oct. 21-24 for \$185 to the cities of Limassol, Nicosia and Troodos. For information contact Kay Cadenhead, Tel. 894-0597 or Nancy Stewart, Tel. 808-1438.

# festivals

## ATHENS

Performances take place at the foot of the Acropolis in the second century A.D. theatre of Herodes Atticus and begin at 9 pm. Children under ten are not admitted. Tickets go on sale ten to fifteen days before each performance at the Athens Festival Office (Stadiou 4, in the stoa, Tel. 322-1459 and 322-3111, ext. 240) and are sold at the box office from 6:30 to 9 pm on the evening of the performance (Tel. 323-2771). The festival continues through September 25.

**VIENNA STATE OPERA:** Wieland Wagner's production of Richard Strauss's *Electra*; Karl Bohm conducting, Friday, Sept. 2... Heinrich Holreiser conducting, Monday, Sept. 5. Tickets 500, 350, 200, 100 Drs., students 40 Drs.

**VIENNA PHILHARMONIC ORCHESTRA:** Sunday, Sept. 4: Karl Bohm conducting Mozart's Symphony No. 40 and Bruckner's Symphony No. 7... Tuesday, Sept. 6: Leonard Bernstein conducting an all-Beethoven program: Coriolanus Overture; Quartet No. 14; and Symphony No. 5. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

**NATIONAL THEATRE OF GREECE:** Sophocles's *Oedipus at Colonus*, directed by Alex Minotis, Saturday and Sunday, Sept. 10, 11. Tickets 150, 100, 70, 50 Drs., students 75, 50, 35 Drs.

**THESSALONIKI STATE ORCHESTRA:** Monday, Sept. 12: George Thymis conducting with Fou Ts'ong, piano. Chopin's Concerto No. 2; Overture to Gluck's *Iphigenia in Aulis*; Sibelius's Symphony No. 1. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

**NATIONAL THEATRE:** Euripides's *Helen*, directed by Alexis Solomos. Friday, Saturday, Sunday, Sept. 16, 17, 18. Tickets 150, 100, 70, 50 Drs., students 75, 50, 35 Drs.

**THE UTAH SYMPHONY ORCHESTRA:** Maurice Abravanel will be conducting all three concerts. Monday, Sept. 19: Vasso Devetzi, piano, Beethoven's Concerto No. 3; Barber's Adagio for Strings; Mahler's Symphony No. 1... Tuesday, Sept. 20: Bach's Suite No. 3 in D; Strauss's 'Death and Transfiguration'; Brahms's Symphony No. 2 in D... Wednesday, Sept. 21: Maureen Forrester contralto, Mahler's 'Kinder-erotliedner'; Overture to Tchaikovsky's 'Romeo and Juliet'; Schumann's Symphony No. 1. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

**NATIONAL THEATRE:** Euripides's *Medea*, directed by Alexis Solomos. Saturday and Sunday, Sept. 24, 25. Tickets 150, 100, 70, 50 Drs., students 75, 50, 35 Drs.

## THESSALONIKI

**INTERNATIONAL TRADE FAIR** - An exhibit of equipment, technology and services from all over the world on display Sept. 4-18 (excluding Sept. 12 and 13). Open daily from 10 to 2 pm and 6 to 10 pm.

**FILM FESTIVALS** - The Sixth International Film Festival will run from Sept. 21-25 and the Eighteenth Greek Film Festival from Sept. 26-Oct. 2. Tickets on sale at the box office of the State Theatre of Northern Greece. For further information: Mr. Nikolopoulos, Tel. 031-220-440 (Thessaloniki).

**SIXTEENTH GREEK SONG FESTIVAL** - Greece's answer to Eurovision's Popular Song Contest. The contestants will vie for the prize at the Palais des Sports, Sept. 15 and 16. Tickets 70 Drs. to 180 Drs. For further information: Miss Dimopoulou, Tel. 031-274-728 (Thessaloniki).

The Dimitria Festival, to take place in October in Thessaloniki, will include concerts, theatre performances and ballet. Further details will appear in the October issue.

## WINE FESTIVALS

*Contemporary Dionysian rites with unlimited imbibing of samples from vineyards all over Greece, continuous music and dancing, and feasting (the latter not included in the admission price).*

**DAPHNI** (Athens) - Through Sept. 11. Daily from 7 pm to 1 am; entrance fee 50 Drs.

**RHODES** - Through Sept. 4. Daily from 7 pm to 1 am; entrance fee 50 Drs.

**LARISSA** - One week of celebrations at Ambelonas.

**THESSALONIKI** - Sept. 4-18 at Anhiolos.

## ELEFSIS

*All performances take place at the Ancient Theatre at Elefsis, 20 km. northwest of Athens. Performances start at 9 pm. For information Tel. 554-6680.*

**NATIONAL THEATRE:** Aeschylus's *The Suppliants*, Saturday and Sunday, Sept. 3, 4.

**DESMI COMPANY OF ASPASSIA PAPATHANASSIOU:** Sophocles's *Electra*, Sunday, Sept. 11.

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

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

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

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references, 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 references 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. References, 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.

UNITED NATIONS INFORMATION SERVICE, Amalias 36, Tel. 322-9624. Extensive reference library on UN related subjects, as well as a film lending library. Mainly English, with some Greek translations. Mon. through Fri. 8 to 2:30.

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

## 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.

PENDELLI. 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.

## RECREATIONAL

### BEACHES

*A variety of styles and commensurate prices but all south of Athens along the coastal road and easily accessible by car or bus. Unless otherwise indicated buses leave from Vassilisis Olgas every fifteen minutes, or thereabout.*

ALIMOS (Tel. 9827-345). (Near the Olympic airport). Open 8 am to 8 pm. Adults 12 Drs., children 6 Drs. Changing cabins, showers, umbrellas and snack bar. Bus 84 (Ano Voula) or 89 (Vouliagmeni). Stop No. 4. Kalamakiou.

ASTIR, Glyfada (Tel. 894-6461). Open 9 am to 6 pm. Adults 50 Drs., children 20 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini-golf, snack bar, restaurant, hairdresser. Bus 84 (Ano Voula).

ASTIR, Vouliagmeni (Tel. 896-0211). At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 70 Drs., children 30 Drs. Water-ski school 250 Drs. per quarter hour with boat and instructor provided; canoes available. Snack bar (absolutely no picnics). Bus 89 (Vouliagmeni) to terminal then about a ten minute walk.



LAGONISSI (Tel. 0299-83911). At the Lagonissi hotel-bungalow resort on the way to Sounion. Open 9 am to 7 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers and umbrellas, restaurant and snack bar. The Sounion bus leaves from Leoforos Alexandras and Patission every hour on the half hour from 6:30 am.

VARKIZA (Tel. 897-2402). Open 7 am to 8 pm. Adults 25 Drs., children 15 Drs. Changing cabins, showers and umbrellas. Private cabins may be hired for 300 Drs. a day. Bus 90 (Varkiza).

VOULA A (Tel. 895-3248). Open 8 am to 8 pm. Adults 15 Drs., children 8 Drs. Changing cabins, showers and umbrellas. Canoes for rent; tennis courts 60 Drs. per hour. Bus 84 (Ano Voula) or 89 (Vouliagmeni).

VOULA B (Tel. 895-9590). Open 8 am to 8 pm. Adults 12 Drs., children 6 Drs. Changing cabins, showers, umbrellas, volleyball courts, children's playground. Bus 89 (Vouliagmeni).

VOULIAGMENI (Tel. 896-0906). Open 7 am to 8 pm. Adults 16 Drs., children 10 Drs. Changing cabins, showers and umbrellas. Canoes available; tennis courts 60 Drs. an hour. Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

### GOLF

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

### HORSE RACING

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

### 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 (one ride per week) 800 Drs. Lessons available: mornings for adults and afternoons for children.

### SAILING

HELLENIC SAILING CENTRE, Glyfada Marina (Tel. 894-2115). Under the management of the Greek Sailing Confederation. Open daily from 9 am to sundown. Registration fee (including instruction): children 7 to 14, 250 Drs.; students (high school, college etc.) 500 Drs.; others 1,500 Drs.

HELLENIC OFFSHORE RACING CLUB, Papadiamantou 4, Mikrolimano (Tel. 4123-357). Membership requires two Greek members as sponsors. Initial membership 2,000 Drs., annual fee 1,500 Drs. The Club has four Swan 36 for use of the members and students. A ten-week course in sailing for those under 25, 2,500 Drs.; for those over 25, 5,000 Drs. Open 9 am-1:30 pm and 5-9 pm. Closed Sundays.

PIRAEUS SAILING CLUB, Mikrolimano (Tel. 417-7636). Initial membership 500 Drs., monthly fee 100 Drs. The Club owns a number of Lightnings, Solinz, 420s, 470s, and Finn craft for the use of the members. Restaurant and bar. Open daily 9 am to 10 pm.

YACHT CLUB OF GREECE, Mikrolimano (Tel. 417-1823). Membership requires two regular members as sponsors. Initial membership 15,000 Drs., annual fee 3,000 Drs. Members of yacht clubs abroad may use the club's facilities for up to ten days. Bar, restaurant and mooring facilities, and a number of sailing boats for members' use. A six-week course in sailing for ages 10-18 begins the end of June and is free to members. Open daily from 9 am to midnight.

### 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 to 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, pro shop, rentals, swimming pool. Initial membership 5,000 Drs.; annual fee 5,000 Drs.; Pool fee 2,000 Drs. per year. Temporary residents of Greece may acquire special membership for 1,000 Drs. per month. Open daily from 8 am to 11 pm.

POLITIA CLUB, Vesarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, children's playground. Restaurant soon to open. Initial membership fee 10,000 Drs., 400 Drs. monthly. Open Mon.-Sat. 8 am to 2 pm.

### 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).



## CINEMA

Almost any film made since 1940 may show up at the outdoor summer cinemas in Athens, but most theatres present popular hits of the past two or three seasons. The following is a 'critic's choice' of recent releases, which have definitely been booked for engagements this summer. Most cinemas change their programs two or three times a week, usually on Mondays, Wednesdays and Fridays so keep a careful eye on daily newspaper listings. Telephone numbers of most cinemas can be found in the yellow pages of the telephone directory under 'Kinimatografi'. Films are shown twice a night, beginning just before dark — around 8:30. Most films are in their original language with Greek subtitles.

### BEST OF THE SEASON

**ALL THE PRESIDENT'S MEN** (Oli I Anthropi tou Proedrou) One of the few *must sees* of the 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.

**L'ARGENT DE POCHE** (Small Change) Francois Truffaut's affectionate celebration of some ordinary and extraordinary experiences of children. One of the happiest and gentlest films about kids ever made.

**THE CIRCUS** (To Tzirko) One of Chaplin's earliest — and best — features.

**THE FAMILY PLOT** (Ikoyeniaki Sinomusia) Alfred Hitchcock's fifty-sixth film, and his best in many years. A tight, entertaining comedy-thriller wherein morality becomes a highly relative concept. Hitchcock at age seventy-seven is still one of the liveliest directors working anywhere today.

### WORTHWHILE

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

**BUGSY MALONE** (Aniliki Rififides) Alan Parker's outrageous parody of Hollywood gangster films and musicals.

**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.

**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 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.

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

**THE ISLAND AT THE TOP OF THE WORLD** (To Nisi sti Steyi tou Kosmu) Fairly good Walt Disney film for a change. Based on a Jules Verne story. The effects are well executed, and the story well plotted.

**NETWORK** (To Dihtio) 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.

1900 — A fresco of modern Italian history as experienced by three generations of one family. With Burt Lancaster, Rober DeNiro, Donald Sutherland and Dominique Sanda. In Italian with Greek subtitles.

**THE OMEN** (To Stigma Tou Satana) In the tradition of *Rosemary's Baby* and *The Exorcist*.

Another satanic child, in a well-made film starring Gregory Peck, Lee Remick and David Warner.

**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** (Sounder) Poetic and humanistic 'children's film' about the struggles of a black family in the American south during the depression years.

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

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

**THE TENANT** (O Enikos) Roman Polanski is one of the few directors who can be Surreal and entertaining at the same time. His latest film — made in France — is a psychological thriller, with shades of Kafka, Poe, Pinter, and occasionally Freud. Cast includes Polanski, Isabelle Adjani, Shelley Winters, and Melvin Douglas.

### FAIR-TO MIDLIN'

**THE BEST OF WALT DISNEY'S TRUE-LIFE ADVENTURES** (Aftos O Thavmasios Kosmos Mas) More a demonstration of clever editing and musical scoring than a meaningful look at the World of Nature. The effects are entertaining, but Disney is too determined to prove that any animal can act or dance.

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

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

**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.

**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.

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

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

**GATOR** (To Onoma Mou Ine Geitor) Burt Reynolds' first effort as both star and director is less than successful. The picture lacks a cohesive style, although the stunt work (not directed by Reynolds) is exciting enough.

**THE LAST HARD MAN** (O Nomos Tou Misous) Not many new westerns around, but this one will do until something better comes along. With Charlton Heston and James Coburn.

**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.

**LOGAN'S RUN** (I Megali Exodos) Thrills and special effects in the twenty-third century. Good

Saturday afternoon entertainment. Stars Michael York and Roscoe Lee Browne.

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

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

**THE MISSOURI BREAKS** (I Figades Tou Missouri) Mean, cynical western, or anti-western, or something. Arthur Penn directs stylishly; Marlon Brando acts absurdly.

**MOTHER, JUGS AND SPEED** (Alos yia tin Karamoniola) Black comedy concerning a crew of crazy ambulance drivers. Not much speed. Not much fun.

**OBSESSION** (Efialtes apto Parelthon) If you loved Hitchcock's *Vertigo* you may or may not like this stylish imitation. Stars Cliff Robertson and Genevieve Bufo.

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

**ROCKY** — Academy Award winner for Best Picture of the year — which only proves what a lousy year this has been for films. A simpleminded fairytale masquerading as a meaningful social drama. A superb performance by Talia Shire as Rocky's girlfriend gives the film more than a touch of class, however.

**ROBIN AND MARIAN** (Robin ke Marian) It's Robin Hood and Maid Marian twenty years past their prime. The film, unfortunately, is pompous and plodding, as Sean Connery and Audrey Hepburn struggle to make their existence meaningful.

**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.

**THE SLIPPER AND THE ROSE** (I Stahtopouta) Better-than-might-be-expected musical version of *Cinderella*, with songs by the fellows who wrote *Mary Poppins*.

**THAT'S ENTERTAINMENT, PART II** (O Hrisos Eonas tou Hollywood) Almost a hundred *more* clips from vintage MGM musicals, with occasional guest appearances by the Marx Brothers, Tracy and Hepburn, W.C. Fields and even Tarzan.

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

**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.

### LAST RESORTS

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

**HARRY AND WALTER GO TO NEW YORK** (Dio Entimotati Aetonihiides) Relentlessly bad film, and a waste of the talents of James Caan, Michael Caine, and Diane Keaton.

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

**SURVIVE** — A low, low budget treatment of that air crash in the Andes, where the survivors dabbled in cannibalism. Not worth the price of admission.

# restaurants and night life

## LUXURY RESTAURANTS

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

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet'. Closed Monday.

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

Club House, Astir Vouliagmeni Complex, Tel. 896-0211, 896-1504. Restaurant, coffee shop, and bar set above the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Open daily from noon to 3:30 pm and 8 pm to 12:45 am. (The bar is open from 4 pm to 1:30 am.)

Grande Bretagne, Syntagma Square, Tel. 323-0251. There is no music or dancing, but quiet elegance and nice fare at the oldest and perhaps best-known hotel in Athens. Lunch is served from 1 to 3 pm and dinner from 8 to 10:30 pm.

The Grill Room, at the Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex. The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton remains one of the most pleasant restaurants in the city. Contributing to the cheerful, elegant island-taverna atmosphere in the evenings are the wandering troubadours with old and new Greek songs. A wide assortment of Greek and international dishes, and superb drinks prepared under the careful supervision of Popi. Daily 12:30 to 3 pm and 7 to 11:15 pm.

Pamela's, Voula, Tel. 895-2105. On the coastal road. A spacious, modern, attractive, restaurant by the sea, with international cuisine. In the evening music by Los Antinos (but no dancing). Daily 1 to 4 and 8:30 to 1 am.

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.

Tudor Hall, Syntagma Square. Tel. 323-0651. The roof-top restaurant of the King George Hotel may be one of the handsomest anywhere. Summer dining on the terrace with a panoramic view of the Acropolis. Tudor decor and pewter dinner service. Alex Georgiadis is at the piano in the evenings (no dancing). International cuisine. Daily 12:30 to 3:30 and 8 to 12.

### POOLSIDE BARBEQUE PARTY

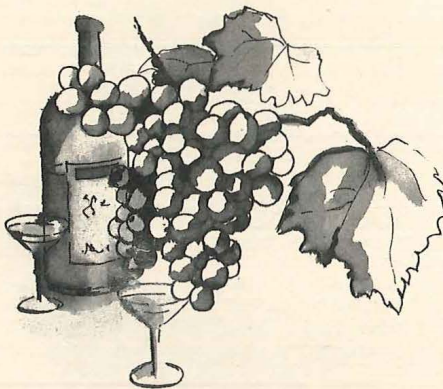
A bountiful buffet and lively music around the swimming pool of the Athens Hilton every Monday at 8:30 pm for 450 Drs.

## INTERNATIONAL CUISINE

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

L'Abreuvoir, Xenokratous 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good. In warm weather, lunch and dinner (by candlelight) are served under the mulberry trees in the exceptionally pleasant and cool little park. The menu covers the standard French fare from *pates, escargots*, and frog legs, to *coq au vin, steak au poivre*, etc. Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary in the evening. Open daily from noon to 4 and 8 to 1.

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, cozy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from noon for lunch and continuously to 1 a.m. Closed Sundays.



The Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna which presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine. The Monday night buffet features fish; grills on Thursdays; on Saturdays a special menu is prepared. Dance to the music of The Harlems. Closed Sundays.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants. The downstairs is particularly 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 12 to 3:30 pm and 7 to 1 am. Closed Sundays.

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

The Bistro, Trikorfon 10, Patissia, Tel. 822-8331. A fascinating little place where the decor and the red-checkered 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.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis. Glyfada. (No phone.) Italian cuisine, with a variety of pizzas, pastas, main courses and Italian salads. Modern surroundings with

indoor and outdoor dining. Moderate prices.

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

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots 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.

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.

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.

Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis) Tel. 9223-181. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace in the summer, international cuisine and ground floor coffee shop and snack bar. Expensive. Open daily 12-4 and 7-1.

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 offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open noon to 5 pm and 8 pm to 2 am. Closed for lunch on Sundays.

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

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

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

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

Kyoto, Garibaldi 5, on Philopappou Hill, Tel. 923-2047. Charming Japanese hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Mondays.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. Strictly Japanese fare served in a cool, Japanese-type garden in summer. Impeccable service from waiters and waitresses in traditional dress. 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.

Pagoda, Bousgou 2, (across from Pedion Areos), Tel. 360-2466, 643-1990. Cantonese specialties served in a comfortable main dining area illuminated by Chinese lanterns or on the greenery-enclosed sidewalk terrace. Moderately expensive. Open daily noon to 3:30 pm and 6 to 1:30 am.

Papakia, Iridanou 5, (behind the Hilton), Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining. Greek and French cuisine, the specialty, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Peacocks, Kifissias 228, Psychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alfa-Beta supermarket. Open - air terrace in the summer. Omelettes, steaks, salads, shish-kebab, from about 100 Drs. Cafeteria open from 9 am. Grill room open 12:30-3 and 8-12:30. Closed Sundays.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and cherry pie. Daily 8pm to 1:30am.

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

Le 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.

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* attractively presented in a quiet setting. Some dishes are sautéed and flambéed at your table by waiters 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. 743-955, 737-902. The clever and amusing decor conjures up the Wild West (complete with brass-railed bar) and provides an appropriate background for the predominately American cuisine: from ham and eggs to steaks, standing rib roast and nice salads. Good service. Open noon to 4 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 Summer Clochard, Melpomenis 12 (parallel to the main road, behind Vouliagmeni Square), Vouliagmeni, Tel. 896-0054. A lovely, picturesque restaurant set on Vouliagmeni Hill. Tables with red cloths and candles set under bright awnings and among geraniums and pine trees. Quiet background music. Much frequented by Kolonaki Square regulars. Reserve in advance. Specialities are *filet Clochard*, veal casserole in tomato sauce, and pork chops in wine sauce, about 120 Drs. per serving. Open daily from 8:30 pm to 1:30 am.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. A refreshing oasis on warm nights in a cheerful garden of vines, trees, lanterns, a tiny fountain and pool. A well-stocked bar and Greek, French, and international specialties. Cool gazpacho soup, *pita* Tabula (zucchini and cheese wrapped in a light crispy crust), home-baked bread, a *plat du jour* and other choice fare. About 700 Drs. *complet* for two. Open 8 pm to 1 am. Closed Sundays.

Al Tartufo, Posidonos 65, Paleon Falliron, 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.

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 *snicv* sauces. Daily 8 pm to midnight.

Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crepes. Rustic atmosphere with a large garden under pine trees. Expensive. Open for dinner from 8:30 pm.

Volto, Ithakis 32, Neo Halandri, Tel. 681-8681. The Kolonaki restaurant moves for the summer to a cool new location with French and international cuisine in a lovely rose garden. Daily 8 pm.

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.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Attractive murals, painted ceilings, and Greek and oriental specialties with Mr. Fatsios in attendance. Moderately priced. Daily noon to 5 pm and 7:30 to 1 am. Closed Sundays.

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.

Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271. Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service, moderate prices. Open daily 12:30 to 4 pm and 7:30 to 3 am.

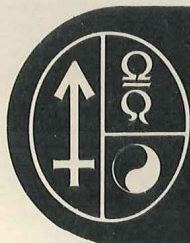
Lotophagus (The Lotus Eaters), Parodos Aharnon 30-32, Kifissia (below train station), Tel. 801-3201. A quiet, charming restaurant located in a tiny cottage set back in a garden. Tastefully furnished with ceramic tile tables. Sangria to start, an array of hors d'oeuvres, and various salads unusually spiced.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

## MR. YUNG'S Chinese Restaurant

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DINNER 7 P.M. TO 1 A.M.

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## THE MANDARIN



## CHINESE RESTAURANT

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  - BUSINESS LUNCHEON
  - TAKE-AWAY FOOD
  - CATERING
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From 12:30 - 16:00  
and  
From 19:30 - 01:00

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PIRAEUS - GREECE

are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

Maxim, 4 Milioni, Kolonaki, Tel. 361-5803. Just off Kanari Street, this relatively new establishment specializes in a variety of well-prepared Oriental and Greek food, similar to that of Gerofinikas, although the menu is not as extensive. Mediterranean, spacious decor, and generally attentive service. Airconditioned. Moderately expensive. Open daily 11 am to 1 am.

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. During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Complete meal (appetizers, main course, salad, fruit and wine) 225 Drs. Restaurant open daily from 9 pm; the nightclub from 10 pm. Closed Mondays.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. An old, converted mansion with a cool garden. Greek cuisine with Corfu specialties. Moderate prices. Open for dinner after 9 pm. Closed Tuesdays and holidays.

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 is slicker than its neighbours. There is a second restaurant upstairs. An extensive menu with European dishes as well as the standard fare. Desserts, coffee and a well stocked bar.

Kanaris, Tel. 412-2533. Originally opened in 1922, it has a regular, devoted clientele, and a good reputation among fish lovers.

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

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

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

Mavri Yida, Tel. 412-7626. 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 and limericks. The fish is from Ermione but Maitre Marco Antonio is from Italy.

Mourayio, Tel. 412-0631. Opened in the late 1960s. Their boats fish off the coast of Crete.

Ta Prasina Trehandiria, Tel. 411-7564. Since 1964. The owner (along with all of his competitors) claims to have invented *yiouvetsi*; he calls it

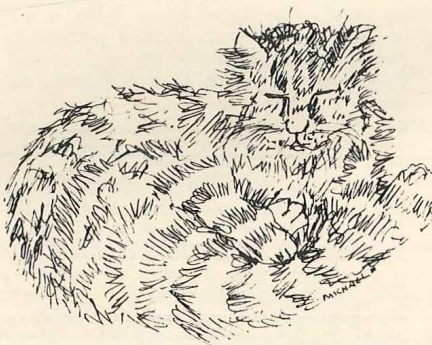
"*yiouvetsi special*". Their catches come from Parga and Mytilini.

Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the harbour.) Originally specializing in only *mezedakia* (hors d'oeuvres), 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 tomato in pastry), stuffed mussels, fried mussels with garlic sauce, and *imam*, an eggplant casserole.

#### OUZERI

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

Apotos, Venizelou 10, in the arcade, Tel. 363-7046. Probably the oldest *ouzeri* in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, *saganaki* (fried cheese — worth tasting), salami from the island of Lefkas. Daily except Sundays 11 am to 4:30 pm and 7 pm to 11:30 pm.



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

Lykavittos Hill, about halfway to the top, accessible by car or on foot. Magnificent, panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. A wide range of drinks is available, and a variety of appetizers. Rather expensive for an *ouzeri*. Open Daily 10 am to 10 pm.

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

#### 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.

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

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

#### PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. Tavernas serving *peinirli* can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable.

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

#### 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 Avriou 3, Plaka, Tel. 322-6266. Several small rooms on the lower floor of 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). For out-of-doors dining there is a small, beautiful garden smothered in jasmine and other flowers. The menu is limited, but the food is tasty. Roast lamb 60 Drs., veal chop 56 Drs., *moussaka* 34 Drs., ham omelette 30 Drs. Open daily for breakfast, lunch and dinner.

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3283. The name (which means 'ugly duckling') belies this intriguing assemblage of small rooms whimsically decorated with objects found here and there by the imaginative young owner who occasionally gets up to crank out a tune on a *laterna* (street organ). Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

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.

Kalokerinou, Kekropos 10, Plaka, Tel. 323-2054. A Plaka favourite. A beautiful roof garden and a variety of Greek specialties. Moderately expensive. Daily from 8:30 pm.

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion), Tel. 664-2385. A well-known country taverna in operation since 1910. Lovely summer garden and

spacious rooms with rustic décor and a huge fireplace. Excellent, slightly resinated *kokineli*. Starters include spicy pickles, country sausages, tiny meatballs, followed by charcoal broils: lamb chops 65 Drs. and pork shish-kebabs 60 Drs. Daily 8 pm to midnight. Sundays open for lunch as well.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna known 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.

Kavaleriatos, 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. In warm weather tables are set out under the trees in a spacious garden, while a rustically decorated room with a fireplace offers a warm welcome when it is chilly. Good service. A great variety of Greek appetizers: *gardoumba* (42 Drs.); *melitzanosalata* — eggplant salad (45 Drs.); fried squash (27 Drs.); *soutzoukakia* (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles, and boiled tongue when available. Daily from 8:30 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 5. (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. Daily 12 to 4 and 8 pm to 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). Excellent hors d'oeuvres served in the tiny garden in summer: aubergine stuffed with walnuts and wrapped in ham, stuffed vine leaves and a specialty is kid with oil, oregano. Open from 9 pm daily 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, Paliyenasias 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. A tiny, pleasant garden in summer. Quick service. Veal 100 Drs. Open daily except Sundays 8:30 pm - 1:30 am.

Rouga, Kapsali 7, Kolonaki, Tel. 729-934. A few steps from Kolonaki Square, in an alleyway (*rouga* means lane). Small, rustic, pleasantly spartan atmosphere, and cheerful service. A

good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

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 typical rural taverna where the tables are set out in the garden and the *retsina* wine is stored in barrels. A large selection of appetizers and broils: eggplant parmigiana 22 Drs., *moussaka* 27 Drs., shrimp in piquante sauce 45 Drs., country sausages 20 Drs. 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 Patisision Avenue. The mood is genuine and spontaneous, the food tasty and inexpensive. Daily from 8 pm to 2 am.

#### 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.)*

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.

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

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

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious wood-panelled with huge fireplace in cool weather, and nice garden where two guitar players entertain in summer. Large assortment of appetizers. 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. Pleasant garden. Spicy appetizers, very good cooked dishes, excellent *retsina*. Two guitarists entertain guests with popular Greek songs. Trees from 120 Drs. Open from 8 pm - 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.*

Dilina, near the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Dilina launches the summer season with bouzouki singers Yannis Parios, Stratos Dionysiou, Doukissa, Vicki Pappa and pop singers Bessy Argyraki, George Polychroniades, Paulina and others, with Niko Ienatiades's orchestra.

Fantasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503. Featuring bouzouki singers Philipos Nikolaou, Dimitris Mitropanos, Mary Marandi, Dakis and Yannis Karabessinis.

Harama, Endos Skopectiriou, 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.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. A popular Plaka nightspot featuring one of Greece's best known comedians, Sotiris

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Neraida, Vasileos Georgiou 2, Kalamaki, Tel. 981-2004. The current show stars Viki Mosholiou, Dimitri Galani, Bithokotsis and others.

Nine Muses, Vouliagmeni, Tel. 896-1905. This fashionable Kolonaki discotheque has moved to the Astir hotel complex for the summer, with a fine selection of music. Entrees from 220 Drs. Daily 9 pm to dawn.

Stork, Aghios Kosmas Beach (across from the West airport), Tel. 981-7575, 982-0030. An open-air restaurant and nightclub. Entertainers include Kokotas, Kostis Christou, Kaladjis, Christianna and the Go-Go show. Daily from 10 pm.

## CASINO MONT PARNES

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

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory (about 500 Drs. per person including drinks). Casino is open from 7 pm to 4 am (closed Tuesdays): the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.

## OUT OF TOWN RESTAURANTS

### CORFU

Akteon. In town, at the edge of the platia. Tel. 22894. Limited menu, moderately priced and fair cuisine but commanding a splendid view of the sea, Garitsa Bay and the old fortress. Daily for lunch and dinner.

Aigli. In town. Tel. 28841. The tables are set beneath arcades and trees on Kapodistria Street. Simple but good Greek food. Open daily 11 am to 4 pm and 7 to 11 pm.

BP. At Dassia about 12 km. from town on the main Ypsos road. Tel. 93278. Unexpectedly attractive, contemporary continental decor. Excellent charcoal broils, and occasionally fish or lobster. Cheese tray, salads. Very attentive service by the owner. Daily from 8:30 pm.

Bistro. At the new port in the Manduki area. Nice bar, rustic decor with wooden booths for dining by candlelight. Fairly expensive. Daily from 8:30 pm.

Casino Achileion. Roulette and blackjack in the grandiose palace once the summer residence of Empress Elizabeth of Austria and, later, Kaiser Wilhelm II. In the village of Gastouri about ten km. out of town. Tel. 30531.

Corfu Palace. In town, at Garitsa Bay. Tel. 29485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialties. An exquisite buffet is set up pool-side every Saturday evening. Justifiably expensive. Dinner served from 8 to 10 pm.

Coucouvaya. On the outskirts of town, one km. from the new port. Tel. 34477. A great selection of the latest dance music at this discotheque located in an old stable transformed into one of the coziest places in town. Moderate prices. Daily from 9 pm until the wee hours.

Dihtia. 12 km. from town at Dassia. Tel. 93220. Seaside dancing and good dining but reservations necessary. Expensive.

Eptanissa. At the Corfu Hilton, Kannoni. Tel. 36540-49. The accent is on international cuisine in the beautifully appointed restaurant, while in the grill room, broils are prepared at your table. Marcella entertains at the piano in the luxurious bar. Good, friendly service. Expensive. Reserve ahead. Daily for lunch and dinner.

Dionysos. A taverna located at Dassia. Tel. 93449. Typical Greek fare and Corfu specialties: *bourdetto*, *sofrito*, and *pastitsada*. Local wine straight from the barrel, live music. Prices low to moderate.

Nafsika. 3 km. from town at Kannoni. Tel. 23023. Small and cozy with excellent food. Stefanos, the owner, brings a variety of appetizers to the table. Moderate prices.

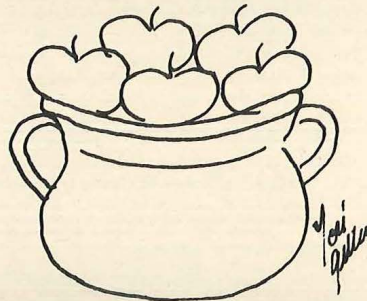
Number One. At the Kerkyra Golf Hotel, 3 km. from town. Strictly a discotheque where only drinks are served. After dark.

Pipilas. At Kondokali, 4 km. from town. Tel. 91201. Wide selection of Greek dishes and fresh fish pleasantly served indoors or in the garden. Prices moderate. Daily from noon until late at night.

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

Tripa. At Kinopiastes, 15 km. from town. Tel. 30791. A variety of excellent hors d'oeuvres are brought to your table at one of Corfu's best known eating places which was originally the village grocery. Moderately high prices. Reserve ahead. Open evenings from 9 to midnight.

Yannis. At Perama, 6 km from town. Excellent fresh fish. The decor is unappealing, but tables have been set out on a veranda and there is a nice view of the sea. Prices moderate. Daily from noon until late at night.



### PATRAS

Achaia Beach Hotel, 4 km. from town near Rion, Tel. 429-801. A modern, cool dining room; a terrace facing the sea; swimming nearby. Lunch and dinner menus varied and well-prepared. Service slow. Medium to expensive.

Athos, Porthos, Aramis, Psila Alonia Square 24, Tel. 522-810. Warm rustic setting, and a variety of Italian dishes. Service is good, prices average.

Diakou, in Gerokamio, Tel. 277-929. Worth a visit for anyone who wants to enjoy a good meal and a spectacular view of the city from a terrace restaurant. A varied menu and reasonable prices. Open for lunch and dinner.

Dionysos, on the New Promenade, Tel. 425-888. An old residence converted into a multi-roomed restaurant. Summer dining in a cool, picturesque garden. Main courses are reasonably priced. The adjacent discotheque is appealing to all ages.

Kavouri, New Promenade, Patras (just beyond the Moreas Hotel), Tel. 422-145. A taverna specializing in fish. Reasonable prices. Open for dinner only.

Koukos, in Koukouli, about 2 km. outside Patras, Tel. 325-077. Lunch and dinner served in a beautiful garden. A varied, tastefully prepared menu (the specialty is chicken). Good service. The prices are moderate.

Maraletos, about 5 km. from town at Rion, Tel. 429-226. Lunch and dinner served in a shady area near the sea. The chef, Mr. Maraletos, is considered one of the best in Patras. Menu varied and good (the specialty is a rich homemade ice cream). Medium to expensive.

### RHODES

Alexis, Old City. Excellent seafood in this simple but well established restaurant.

Anixis, Trianda Road, outside the city towards the airport, Tel. 92312. Lunch and dinner are served out of doors. Greek specialties. A good three-course meal with wine for about 300 Drs.

Arapaki, in the centre of town. Solid Greek taverna fare specializing in meat dishes. Paper-covered tables, but the portions are invariably generous and well-prepared.

Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its décor (a medieval restoration) and good food. Dinner for about 350-450 Drs.

Kalyva, Trianda, Tel. 92214. Simple décor but situated on the seashore (bring your bathing suit). Specialties are seafood but the menu includes a full range of Greek dishes.

Kon-Tiki, Mandraki, Tel. 22477. An excellent restaurant on a houseboat in the main harbour of Rhodes. Dine with a view of Rhodes' colourful waterfront, surrounded by visiting yachts. First-class service, European menu.

Manolis, Old City. Unpretentious atmosphere but excellent seafood at this old, established restaurant.

Maison Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a good standard. Phone for reservations.

Norden Restaurant, Kos St., Tel. 25627. Popular with Scandinavian and German tourists. Very good Greek and European cuisine. *Chateaubriand béarnaise* 300 Drs., fondue for two, 340 Drs., and a special, moderately priced luncheon menu.

Oscar's II, Vas. Marias, Tel. 23247. Popular with tourists, this restaurant serves an excellent meal. The speciality is prime-ribs of beef and chicken.

Seven Springs, on a side road between Afantou and Archangelos, about twenty minutes from Rhodes. A perfect place for lunch: set in green hills, amid running brooks, streams — and tame ducks! The tables are set under trees and around the river bank. Plain Greek cuisine (*tis oras*), prepared and served by members of the family.

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

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

### Lindos

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

### THESSALONIKI

Bootis, (in Mihaniona, 30 km. from town). Freshly caught seafood served with fried squash and *skordalia*, by the sea. Dinner for four, including wine, about 750 Drs.

Bosporos (Mihaniona). Traditional fare, some with an oriental flavour. Excellent cheese soufflé, croquettes, stuffed mussels, spicy meatballs, and an exceptional chocolate soufflé for dessert. Moderately high prices.

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

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

Chez Andre, Aretsou, Tel. 413-715. Good food, service and pleasant atmosphere at this new establishment. Moderately high prices.

Embati, 80 Farm School St., Tel. 412-980. Very pleasant surroundings enhanced on cool days by a fireplace. Music by Maestro Karanikas, and good food.

Kivotos, Neon Rission, Tel. 426-280, 426-476. A colourful taverna where the specialties include pork chops in wine, lamb, kid or pork shish kebab and charcoal broils. Reasonable prices.

Ouzeri-Kapilio, Proxenou Koromila St. Charming atmosphere with a full array of spicy appetizers, including baked giant beans (*gigantes*).

Paradisos, Aretsou, N. Plastira, Tel. 411-682. Very fresh fish and good service are guaranteed at this sea-side restaurant.

Remvi, Nea Krini, Tel. 411-233. Indoor-outdoor dining with good service, music, dancing a lovely garden excellent food, and particularly fresh seafood. Highly recommended. Moderately high prices.



## our town

### *Tales of the Long Hot Summer*

FOR A good many years now we could always depend on Avgoustinos, the Bishop of Florina, to take up the banner of Virtue and Family Solidarity and to relentlessly crusade against Divorce, Pornography and Sinful Ways. When the occasion has called for it, he has swooped into Athens and taken over the air waves to pronounce his disapproval of plays, films and anything likely to arouse even the most feeble flicker of lust among the members of his flock, and to steer them back on to the road to Righteousness.

So it was that as newspaper accounts of nude bathing, adultery and rape grew bawdier by the day during the summer, we waited expectantly for a thunderous blast from the North — which never came. Meanwhile, swimming and sunbathing in the nude captured the headlines, providing many of the dailies with ample opportunity to illustrate the bare facts. Nudity, which is against the law even though it has long been tolerated on the beaches of the more sophisticated islands such as Mykonos, continued to spread despite determined law enforcers who arrest the offenders, and outraged villagers who have been known to drive the invaders off their local beaches. A three column (plus photographs) article in *Ta Nea* reported on July 22 that on Rhodes entire families can be seen in areas such as Pefki and Faliraki, partaking of 'sun therapy' — hardly the sort of Family Solidarity the Bishop has in mind. What was more, nudity received official sanction from the Secretary General of the National Tourist Organization who was quoted in *Ta Nea* as saying that it is acceptable in 'far out places where there are no clothed swimmers', discreetness being the guideline, it would seem. (Nudity has remained absolutely forbidden on busy streets, however, and so has lovemaking, a point made clear to a young native and a German tourist who got carried away on a busy street in Rhodes. They were sentenced to three months in jail.)

Adultery — if we are to judge from the columns of the major dailies — was

reaching epidemic proportions. In Evritania, a wife was caught by her husband in the act of making love to a shepherd under a bridge. She justified the transgression on the grounds that the shepherd had threatened to reveal to her husband her relations with three other men. Reports of rape proliferated, but even here we could not help but raise an eyebrow over the peculiar turn some of the latest, less-sinister cases have taken, many of which seem to have been lifted from the pages of *The Decameron* or *Canterbury Tales*. In one case, both mother and daughter were attacked while asleep in bed. In another, an inebriated husband came home and raped his mother-in-law. In yet another, a nineteen-year-old girl who spent the night in the apartment of two young men said she was 'indecently assaulted'. In each of these cases, curiously enough, the victims did not realize 'what had happened' until the next day. This was not the case, however, of a twenty-five-year-old nun who withdrew charges against her assailant and was quoted in *The Athens News* as saying that although using force, he had acquainted her 'with earthly paradise and offered me love which I have never known in my life'.

As these Boccaccian and Chaucerian tales multiplied, we waited expectantly to hear from Bishop Avgoustinos. But while the Philistines sinned, even penetrating the holy orders, where was the Saint of Florina, as he is affectionately known? He eventually did surface in a short news item from the north — in the new role of environmentalist. He had joined forces with the Mayor of Ptolemais and other public officials, it transpired, and was busy launching appeals to the Government to save the country from the 'slow death' of atmospheric pollution! Although we share our ecclesiastical leader's concern about pollution, we cannot help but feel that he has abandoned his ever-meandering flock which, in the absence of his vigilant attendance, has wandered from the straight and narrow path and is blissfully making its predatory way along the road to Iniquity and Damnation.

### *The Case of the Innocent Minister*

THERE is little that will arouse the ire of the press more readily than a public official who pulls rank—and gets caught. It was therefore with a touch of indignation that *To Vima* on Aug. 13 reported an incident involving the Deputy Minister of Foreign Affairs, Constantine Trikoupis. According to their initial account, Mr. Trikoupis, having arrived at Ellinikon airport forty minutes late for his flight to Frankfurt, ordered the plane, which had already started down the runway, stopped. When airport personnel refused to comply, the undaunted Minister leapt into his limousine and set off in pursuit of the plane, coming to a halt forty metres in front of the Boeing. The pilot, who barely managed to avoid ramming into the car, refused to allow the Minister to board. Back at the transit lounge the Minister was told that the pilot's actions were in accordance with airport regulations. The airline had stuck to its guns, the article noted approvingly.

A few days later, the newspaper printed a revised account of the incident. Not only was the Minister innocent, but he emerged as the unfortunate victim of the airport inefficiency usually inflicted on more plebian travellers: he had been ignominiously bumped from his seat after he had checked in. Mr. Trikoupis, it was revealed, had not arrived late at the airport. On the contrary, he had arrived early, checked in himself and his luggage, and gone off to the VIP lounge to await the boarding announcement for his flight. After forty-five minutes and no notification, the Minister made inquiries and discovered that his seat had been given to another traveller and that the plane was about to take off without him — presumably with his luggage on board. It was at that point that the Minister leapt into his limousine and set off down the runway in frantic pursuit of his baggage. What precisely became of it is not clear. According to the airline officials, they had thoughtfully removed Mr. Trikoupis's luggage after giving his seat to someone else, a

statement bound to raise scepticism. A greater likelihood is that Mr. Trikoupis's belongings are at the moment in the Lost and Found section of the Tokyo airport. The Deputy Minister has remained silent, and the explanations reported in *To Vima* were drawn from a letter from the Director of Ellinikon Airport. This is probably just as well. Mr. Trikoupis's comments, we feel certain, are unprintable.

### A Very Simple Process

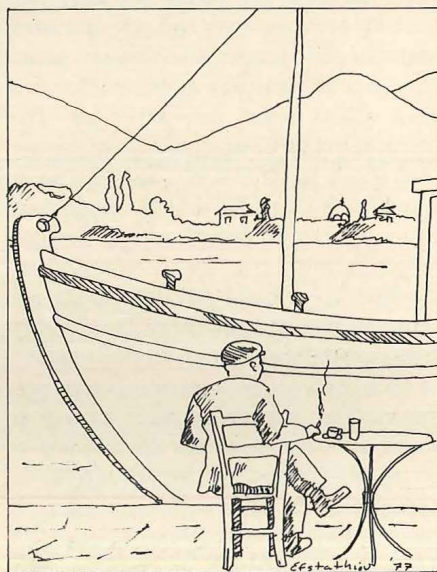
OUR FRIEND Arianne lightly heartedly announced one day that she was going to get a drivers licence. She had already located an instructor who assured her that securing a learner's permit would be a simple procedure involving two photographs, a medical examination, and a brief visit to the Holargos branch of the Ministry of Transportation. Bureaucratic processes are a source of frustration in most countries; here in Greece, however, civil servants have developed the technique of tormenting citizens into a fine art. We murmured our doubts but our young friend was confident that she would encounter no problems. A week later she appeared in our office a pitiful shadow of her former vigorous self. The simple process, as we feared, had not been simple after all.

Merely collecting details about the precise requirements was a piecemeal affair that took several days even though some Good Samaritans tried to forestall difficulties by providing information based on their own experiences. The photographer she went to told her she would require ten photographs, not two. A friend warned her that before visiting a doctor authorized by the Ministry to perform the necessary medical examination, she should arm herself with a four drachma tax stamp (*hartosimo*), which she could purchase from any pharmacy, a ten drachma stamp which she could get from any kiosk, and a deposit slip for three-hundred and fifty drachmas from the National Bank of Greece since the doctor would accept neither cash nor personal checks. By amassing these things ahead of time she would save herself several unnecessary trips to the doctor.

With photographs, stamp taxes, and the receipt from the bank in hand, she made her way to the doctor's office. He gave her a cursory examination, poked her here and there, and then waved his hands in her face asking how many fingers he was displaying. She successfully counted his fingers and he presented her with a green pencil and a

red pencil and asked her to identify their colours. She was not colour blind and he declared her 'safe' for the roads. He then pulled out some forms, adorned them with two photographs and the two stamp taxes, requested two more photographs for his own records, and handed her the documents.

Arriving at Holargos the next day, she wandered down one corridor after another past unmarked doors until she came to a room with clusters of lost, weary-looking people, and took her place at the end of a long line. She noticed that the young man in front of her was clutching a folder labelled 'Declaration or Certificate', which aroused her curiosity, but before she could ask him about it he reached the



head of the line and presented his papers to the female clerk who, after briefly glancing at them, burst into voluble, high-pitched screams of abuse. Whatever that form was, he had not filled it in correctly and the clerk was telling him in no uncertain terms that he was a fool. As the victim retreated red-faced our friend stepped forward prepared for the worst; but the clerk, without acknowledging her presence or offering a word of explanation, simply turned her back and walked away. It was one o'clock and business, it seems, was at an end. Determined that her trip would not be entirely fruitless, she bravely persisted until she gained the clerk's contemptuous attention and wrested information as to where she could get the application forms and the 'Declaration or Certificate'.

A half hour of wandering up and down the dimly lit staircases brought her to the tiny *kafenion* where the necessary forms were sold. Making her way through an assortment of elderly men drinking coffee, she approached a

waiter and requested the documents. He reached under the counter and pulled out a folder that appeared to have been refrigerated along with the soft drinks and cheese pies and gave her the forms in exchange for forty-five drachmas.

She made her way home to tackle the forms only to discover that although in her second year of university, she is apparently illiterate because she could not decipher the confusingly footnoted forms written in an incomprehensible bureaucratic jargon. She promptly contacted a family friend, a government official familiar with the lingo, who obligingly translated them. The 'Declaration or Certificate' reduced to simple Greek asked for straightforward information such as her name and age and included the warning that she would be prosecuted if she gave false information. At this point she panicked. It was one thing to make a mistake and hazard the wrath of the clerk, but quite another to run the risk of going to jail by inadvertently giving false information. To be on the safe side she consulted a lawyer to make sure that the official had not made any crucial errors.

Bright and early the following day she made her way back to Holargos armed to the teeth with papers and documents only to be turned away by the clerk with the colourful vocabulary who told her that there was yet another fee of three-hundred and seventy drachmas, payable through a bank 'just around the corner'. Presumably the clerk was just being disagreeable because when we called the Ministry to ask about this fee they told us it can be paid to the cashier on the premises. Unaware of this, however, our friend went in search of the bank 'just around the corner' and, some corners later, found herself back at the Ministry where she asked a man lounging at the entrance to direct her to the bank. He swung into life and treated her to a tongue lashing about the stupidity of people who expected *him* to spend his entire day directing them to something so obvious as the bank. She quickly fled and approached another man who told her impatiently to go down the street a few blocks, and that 'she couldn't possibly miss it'. An hour later she was still on the road looking for the bank. She flagged a cab and went home. She had devoted five days and almost eight hundred drachmas and still did not have her learner's permit, and was firmly convinced that subsequent visits would only bring to light yet other required documents or fees and invite further abuse.



## THE HOUSEHOLD BUDGET IN ATHENS

**A** THENIAN households have bigger family budgets than households in any other part of the country, showing evidence of higher incomes and higher living standards in general. Tax authorities estimate that the Greater Athens area, which contains a little more than thirty percent of the country's population, generates about sixty percent of the nation's declared family income.

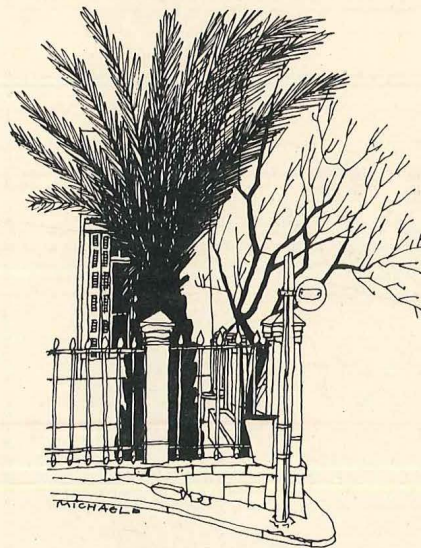
The *Household Expenditure Survey: 1974*, recently published by the National Statistical Service, provides a detailed insight into the spending patterns of households in Athens and data useful to suppliers of all sorts of goods and services to the nation's principal market. Although the drachma figures quoted below were actually compiled in 1974, one can arrive at a fairly close estimate of 1977 levels by adding approximately fifty percent to allow for cost of living and income rises in the past three years.

The sample of Athenian households surveyed were found to contain 3.23 members on average— 1.50 males and 1.73 females. Of the total, 0.68 members were children under thirteen years old and 0.27 were retired. On the whole, only 1.13 members or almost one third of the total were listed as 'economically active'; that is, earning an income. About 56.5 percent of the households were said to be living in accommodations which they own, a percentage considerably lower than the national average, which was estimated in the survey to be 73.1 percent.

Average monthly purchases of goods and services by Athenian households amount (at 1974 prices) to Drs. 12,260. One third of the total budget (Drs. 4,099 to be precise) is spent on food. The biggest sub-category on the food bill is meat, on which Drs. 1,125 are spent. Almost one half of this sum (Drs. 552) goes to buy veal, while smaller sums are spent on lamb (Drs. 126), mutton and goat (Drs. 37), pork (Drs. 38), poultry (Drs. 161), frozen meat (Drs. 135), and various other meat products (Drs. 45). (You can forget about trying to sell beef as households will not spend more than Drs. 4 a month on it.)

Fish (mostly fresh) is another food sub-category, absorbing only Drs. 161. Oils and fats are still another, taking up

Drs. 308, with olive oil by far the principal item (Drs. 229) while butter claims only Drs. 17. Flour, bread and cereals account for Drs. 338, bread being the principal item (Drs. 201) followed by macaroni (Drs. 43) and rice (Drs. 40). Dairy products absorb Drs. 506, soft cheese being the main item (Drs. 136), followed by eggs (Drs. 86) and hard cheese (Drs. 77). The milk budget presents a complex picture: Drs. 71 are spent on evaporated tinned milk, Drs. 32 on sweetened tinned milk, Drs. 9 on powdered milk and Drs. 69 on fresh milk.



The budget for vegetables and legumes (peas, beans, lentils) is Drs. 418, of which Drs. 286 represent fresh vegetables, Drs. 81 potatoes and Drs. 31 legumes. Drs. 360 are spent on fruit, of which Drs. 93 are spent on citrus fruit, Drs. 241 on other fresh fruits and Drs. 26 on dried fruit and nuts. Sugar and confectionery take up Drs. 268, of which Drs. 64 are spent on sugar and Drs. 166 on sweets and ice cream.

'Other foodstuffs', accounting for Drs. 443 every month, represents an interesting sub-category. It includes Drs. 255 on meals eaten out and Drs. 75 on such typical Greek snacks as souvlaki, cheese pies or other sandwiches. Coffee (and occasionally tea and cocoa, although consumption of these is insignificant) costs Drs. 109 and soft drinks Drs. 64.

Athenian households budget fairly little for alcoholic beverages: a mere Drs. 112, the lowest in the country. It includes Drs. 31 spent on wine, another Drs. 31 spent on beer, Drs. 40 on other

alcoholic beverages and only Drs. 10 on drinks with *mezedes* or snacks taken at *tavernas*. (In small towns of less than two thousand inhabitants the budget on this last item rises to Drs. 100.)

The budget on tobacco is almost three times as high as on alcoholic drinks: Drs. 330. It is practically all spent on cigarettes. Expenditure on cigars or pipe tobacco probably does not exceed one drachma on average.

Housing expenses make up the second most important expenditure category after food. They run to Drs. 1,816, including Drs. 1,250 spent on rent, repairs and maintenance as well as water charges. Also, Drs. 208 are spent on liquid fuel, including central heating, Drs. 321 on electricity and Drs. 34 on liquid gas or city gas. The electricity in Athens is the highest in the country whereas liquid or city gas is correspondingly the lowest.

Expenditures on transportation and communication come next (amounting to Drs. 1,606) and exceeds even that allocated to clothing. It includes Drs. 290 for the purchase of private motor cars, only Drs. 3 for the purchase of motorbikes or bicycles, Drs. 636 for running and maintaining motor cars (broken down as follows: Drs. 351 on petrol, Drs. 69 on taxes and dues, Drs. 41 on insurance and the rest on upkeep and repairs), Drs. 481 on transportation by public means and Drs. 196 on communication. The expenditure quoted on motor car maintenance is, of course, an average and includes all Athenian households, those with and without private motor cars. If car-owning households are taken separately, the average expenditure on maintenance is given as Drs. 3,057, which includes Drs. 1,659 on petrol, Drs. 345 on dues, Drs. 210 on insurance and the rest on maintenance and repairs. (Remember that these are 1974 figures.) The figure given above on transportation by public means includes Drs. 233 spent on urban public transport, Drs. 62 on inter-urban buses, Drs. 155 on taxis and an incredibly low Drs. 17 on travel by train, ship or aircraft. Also, Athenians are great telephone talkers but infrequent letter writers. They spend Drs. 190 on telephone charges and telegrams but only Drs. 6 on postage.

The monthly household bill on

clothing and footwear amounts to Drs. 1,346. The emphasis, of course, is on ready-made rather than on tailor-made clothing. Men spend Drs. 333 on outerwear, Drs. 106 on underwear and accessories and only Drs. 27 on clothing materials and tailor charges. With women, the corresponding expenditures are Drs. 399, 44 and 43. (Surprisingly, in small provincial centres, men spend more on clothing than women.) Children's and infants' clothing amount to Drs. 147. On footwear, men spend Drs. 72, women Drs. 114 and children Drs. 45. Athenian households do not spend more than Drs. 7 on repairing clothing and Drs. 8 on repairing shoes. In the rest of the country they spend even less.

Durable household goods, supplies and services are another major category

taking up Drs. 1,037 of household budgets. Of these, Drs. 268 are spent on furniture, Drs. 34 on floor coverings, Drs. 24 on lighting fixtures and decorative articles, Drs. 46 on curtains and upholstery, Drs. 67 on mattresses, cushions and other bed clothes, Drs. 121 on various electric appliances, Drs. 79 on china, glass and cutlery, Drs. 103 on soap and detergents, Drs. 48 on laundry and cleaning and Drs. 117 on miscellaneous household services, including the maid.

Education and recreation make up the next category, accounting for Drs. 995, with the emphasis on recreation. In view of the fact that the vast majority of children go to free public schools, average household expenditures on school fees and transportation amount only to Drs. 210. What the entire

household spends on books does not exceed Drs. 59. Newspapers and magazines account for Drs. 80 and stationery articles Drs. 23.

Expenditures on so-called recreation goods total Drs. 173 and on recreation services a generous Drs. 450. The former includes Drs. 107 spent on such items as television and radio sets, tape recorders, musical instruments and cameras (oddly enough this figure is higher in the provinces), Drs. 7 on records, tape recorders and films and Drs. 58 on toys and other miscellaneous recreation items. It does not appear advisable to invest in an athletic goods store as expenditure on sports goods excluding clothing and footwear amounts to a modest one drachma.

The budget on recreation services includes Drs. 274 which Athenian households spend on vacations and holidays, Drs. 45 on the movies, a modest Drs. 17 on the theatre, Drs. 12 on 'other shows' but Drs. 64 on what are defined in Greek as 'amusement centres' (which includes discotheques and *bouzoukia*) and Drs. 23 on lotteries and gambling.

Medical and personal care are the final major category, accounting for a modest Drs. 624, including Drs. 463 for medical care and Drs. 161 for personal care. Despite the fact that the vast majority of the population enjoys some form of health insurance, expenditures on doctors amount to Drs. 249, hospitals Drs. 104 and medicines Drs. 100. Expenditure on personal care includes Drs. 88 on toiletries and cosmetics and Drs. 73 on personal care services, including beauty parlours. Miscellaneous expenditures include Drs. 38 on brief cases and travel goods, Drs. 25 on watches and jewelry, Drs. 23 on contributions to churches, charities or professional organizations, Drs. 17 on pocket money to members of the household and Drs. 130 on religious services.

Technically, to the Drs. 12,260 which Athenian households spend monthly on the purchase of various goods and services, one should add Drs. 1,639 in total receipts in kind generated in their own homes or businesses. These are principally housing expenses on accommodations which they own. Therefore, the total household expenditure per month in the Greater Athens area in 1974 was Drs. 13,899.

—ANTONY M. ECONOMIDES

The *Household Expenditure Survey: 1974*, has been published in Greek and English by the National Statistical Service of Greece, (Licourgou 14-16, Telephone: 324-8511), Athens, 1977. Price Drs. 100 or \$5 abroad.

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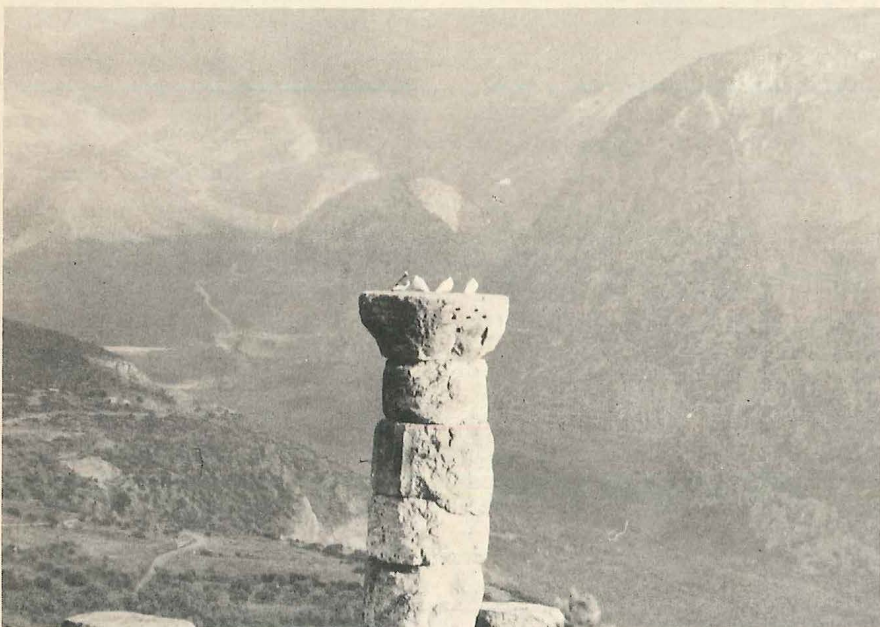
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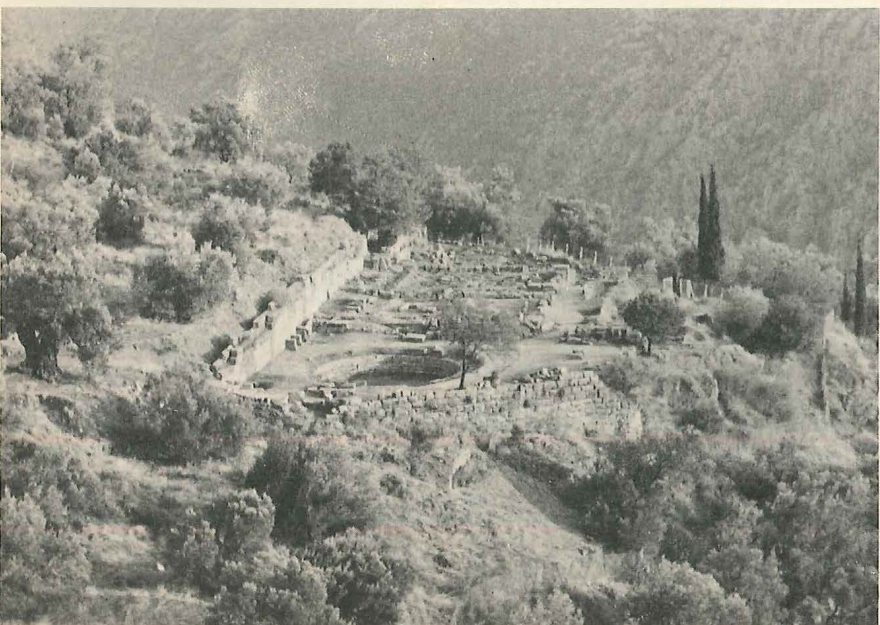




The second century A.D. stadium.



A column of the Apollo Temple from the fourth century B.C.



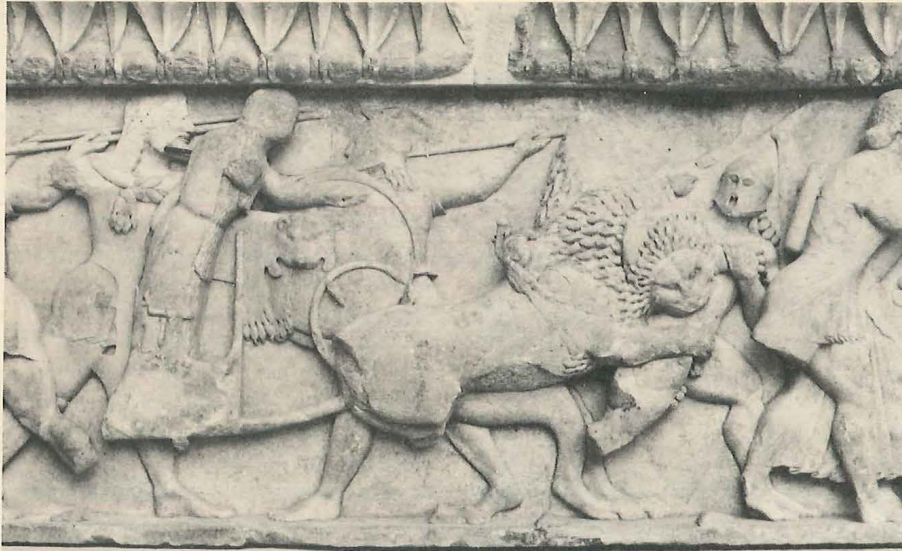
The gymnasium area.

to over a thousand years earlier. In addition to the Mycenaean material there are large numbers of Geometric, Black-Figure and Red-Figure Greek pots. (There is one pornographic pot. Enjoy yourself trying to find it.) There are also terracottas of varying quality and some major pieces of sculpture. The most interesting is a group of grave stones with incised figures of the deceased.

There are several minor sites to visit after leaving Thebes: Gla, Orchomenos and Chaeronia. The most mysterious is the vast Mycenaean fortress of Gla, which was probably a place of refuge for troubled times used by a diverse group of minor states in Boeotia. A warning is in order since the site is a wild one and somewhat difficult to find. The 'palace' seems to have had several suites separated from each other for the use of a group of rulers of equal status. Orchomenos boasts a very important Byzantine church built in the Bulgarian style (you can see re-used classical column drums in the walls); a classical theatre and a large, Mycenaean tholos tomb now used as a store for a diverse and interesting group of ancient marbles. It is usually locked but a custodian can be found nearby, or, if you can manage to look *very innocent and naive*, you can climb over the gate. At the site of Chaeronia, the battlefield which clinched the power of Philip II of Macedon over the rest of Greece in 338 B.C., there is a rather funny-looking lion monument to the battle and a minor museum.

Continuing on the main road to Delphi, you pass through the city of Levadhia, popular souvlaki stop, which has a minor waterfall and a Frankish castle. Levadhia was the capital of the Duchy of Athens under the Catalans after 1311. The castle's towers provide a fine view of the plain of Boeotia. After leaving Levadhia, there is a turn-off to the monastery of Osios Lucas. The great church contains some of the most important Byzantine mosaics in Greece. Returning to the main road which climbs among the mountains of the Parnassos range, you come to the village of Arakhova famed for its woolcrafts. Today the many tourist shops carry woven or knit goods from all over Greece. It is a good place to buy provisions for picnics since there are few groceries in Delphi. A short drive from Arakhova brings you to the modern village of Delphi.

Ancient Delphi was the site of an oracular sanctuary of the god Apollo, famous and influential throughout the ancient world. In its heyday, during the



A detail from the north frieze of the Syphnian Treasury showing part of a battle between gods and giants.

seventh through fourth centuries B.C., vast riches poured into it and cities and rulers throughout the Greek world vied with each other in the votive monuments they built within the sanctuary precincts. There is no exact modern analogy since oracles or 'fortune-telling' is frowned upon by most modern religions. Under no circumstances should you think of Delphi as purveying mere mumbo-jumbo or fake oracles on the line of a gypsy at a fair. The entire process was one of deep religious significance and the most important events took place in the 'holy-of-holies' within the Temple of Apollo.

The ancient pilgrim would arrive in Delphi and, like you, look for a hotel or a campsite and a place to eat. The sanctuary was, of course, in the heart of the ancient city and the ancient inhabitants made their living from visitors in the same way as do their modern counterparts. There were local guides, 'tourist shops', inns and the like. The major oracle took place once a month on Apollo's birthday (except for three months when he was on holiday) and the queue began early in morning. The enquirer had to offer up special, expensive, locally-made cakes on the outside altar and then sacrifice goats or sheep within the temple. These were of great profit to the townspeople. (Apollo, just got the fat, skin, bones and odd bits, the townspeople got the remainder.) Early that same morning the priestess who acted as Apollo's voice, the Pythia, prepared herself by washing at the Castalian Spring, and, possibly, drinking water from Kassotis, chewing bay leaves, and inhaling stimulating incense. What is certain is that the middle-aged and very devout Pythia went into a self-induced trance after all the awesome ritual which preceded her

entrance to the holy-of-holies and her sitting on the tripod of Apollo and speaking his words. These words, spoken while the enquirer sat very quietly with a guide behind a nearby screen, initially made no sense at all but were immediately translated into polished hexametres (an ancient Greek poetic metre) by a Priest who stood nearby. The pilgrim then returned home bearing what was often a very cryptic oracle, which would have been interpreted by a professional. On other days of the month the Pythia would use a form of lot oracle which was much less expensive than an individual sitting. (Questions would receive a yes or no answer depending on the colour of a bean randomly chosen by the Pythia.)

The oracular pronouncements were not only about personal problems: many concerned major affairs of state



A detail from the fifth century A.D. basilica mosaic which is located in front of the museum.

such as colonization, constitutional change, governmental successions, foreign affairs and religious questions. The dictates of these oracles were usually scrupulously obeyed. They were particularly significant to colonization since mariners would visit the sanctuary, dedicate monuments which they would have promised in return for a successful trip, and discuss the new things which they had seen. This information helped to determine the final wording of the hexameter oracle. If a colonizer asked which of two sites might be the best, for example, the priests would be in a good position to give a sound answer since they could draw on prior information. Most of the preserved oracles seem to be successful ones: the priests and guides in Delphi were the ones who preserved them and they had a vested interest in guarding the oracle's reputation for infallibility.

States and individuals donated great numbers of votives to the sanctuary: trophies, statues of their successful generals, of mythical founders or ancestors, of their kings, and of powerful beasts — or of Apollo himself. Particularly precious objects were kept in buildings which we call treasuries; many cities had their own and those which did not arranged to have their citizen's votive offerings stored in the treasuries of friendly cities. Rome's earliest gift to Delphi was placed in the treasury of Marseilles. These buildings and the bases for the many statues are what you will see in the sanctuary today.

The site itself has the advantage of being the most beautifully situated in Greece. It sits on a shoulder of the Parnassos range with towering cliffs above and the Crisaeian plain stretching to the sea below. The immense forest which covers the plain is composed of olive trees and is of great beauty when seen from far above in Delphi. There are five main things to see in Delphi: the Athena Sanctuary, the Gymnasium, the Apollo Sanctuary, the Stadium and the Museum. As you head from the modern town to the ancient sites, you first come to the museum. This should be visited last since the many pieces of architecture and sculpture which it houses will make more sense once you have seen the monuments from which they were removed.

A short way beyond the museum is the Apollo Sanctuary. After paying your entrance fee, you mount a flight of stairs and arrive at a paved square. This was a Roman Agora, a market place for votives and a marshalling point for processions to the Temple.

Almost all the walls you see outside

the *temenos* or precinct wall of the sanctuary are Roman in date and belong to houses and bath buildings of the ancient town. Most of the decorative brickwork of these Roman buildings would not have been visible but would have been covered either by stucco or a marble veneer. The paved road you walk on as you go into the sanctuary *temenos* is called the Sacred Way and winds into the Great Temple. The road is lined with monuments and treasures, many of which are readily identifiable either because they bear inscriptions which act as captions, or because they are described in the guide book written by the traveller Pausanias in the second century A.D. Carefully look at the building details: the way the building blocks are treated and the shape of the clamps (or their surviving cuttings) which bound them together. These technical details change over time and are of greatest importance for reliable dating of the building. Since the buildings in Delphi span the entire history of Classical Greek stoneworking, if you remember the details from well-dated and identified Delphic monuments, it will help you with the other ruins you see throughout Greece. Even poorly preserved buildings have things to say: the odd curved and hollowed out blocks in the foundation of the fifth century B.C. Sicyonian Treasury came from the earliest round building (Tholos) in Greece: it was erected by the Sicyonians in the sixth century and when it had to be torn down, only they had the right to reuse the expensive building blocks. The ably restored treasury of the Athenians tells us another thing: you were meant to look in on the gifts but not to enter since there were no steps in ancient times. Other buildings had their functions drastically changed: the Stoa (colonnade) built by Attalos I, a king of Pergamum in Asia Minor, on a terrace above and to the right of the Apollo Temple, was bricked up and enclosed to form a reservoir for the many Roman bath buildings.

The Apollo Temple, despite the ravages of man and time, remains most impressive. You will note that many of the clamps show signs of having been dug out. The poverty-stricken inhabitants of post-Classical Greece used their ancient buildings as convenient quarries and as mines for metal (the clamps were made of iron and covered with a protective layer of lead).

Above the temple is the very well-preserved theatre and above the theatre (after a ten minute walk) is the stadium. One of the most attractive

stadiums in Greece, it was constructed using the Delphic foot which was rather short (weights and measurements were not standardized in ancient times). One other major stadium using the same foot is now being excavated by archaeologists from California at the site of Nemea, near Corinth and Argos. The starting lines in Delphi are also preserved and show a different form of start than that used now. (The runners stood rather than crouched to start and their feet would be very close together).

When you return to the main road below the Apollo Sanctuary, you can easily make your way to the remaining sites. Walking along, you pass the cleft in the mountain which contains the famed Castalian Spring (the water is still very good) and across the road, alongside a snack bar, you will find the path to the Gymnasium and the Athena Sanctuary. The gymnasium is not really a highpoint of the trip: it is badly overgrown and was ravaged by a monastery which stood on its site. It does, however, contain a Classical Greek swimming pool and Lord Byron's name chiseled into a column as a memento of his visit. (He also cut his name into a block at Sounion: early travellers liked to leave records of their passing.) The rather intimate Athena Sanctuary follows after another short walk. It is most famous for the presence of the Tholos, a round building of uncertain function whose restored columns are so well-known as to be almost an emblem of Greece. (Its architect thought it important too: he wrote a book on it, now, alas, lost.) The sanctuary also contains two visible temples of Athena and the remains of a third, in the form of very flat Doric column capitals.

After a day spent among the ruins, it is best to put off the museum until the next day when you have rested. The hotels in Delphi are generally quite good and there is a camping ground on the far side of the town. The food is not exceptional. It is wise to restrict your eating to freshly grilled meat or fish, and salads.

You may prefer to stay at one of the nearby towns. Amphissa, about twenty minutes by car to the west, is an attractive market town famed for its olives. It also has a well-preserved ancient and Medieval castle on its acropolis (the large blocks are Classical or Hellenistic, the small ones are the result of repairs carried out in Medieval times). There is even a modern pill-box on its crown, a reminder of grim events of the recent past though it now seems to be used by local couples who go there to



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... enjoy the view. There are a few nice restaurants and it might be a nice place to stay. If you speak Greek, there is also a pharmacist, Mr. Drosos Kravartoyianos, who is a very knowledgeable local antiquaire. If you get sun-stroke looking at ruins, he can cure you while telling you everything you could possibly want to know about what you have seen! You can also stay at the port city of Itea. A somewhat better idea is a visit to the small town of Galaxidi. This was one of the great maritime towns of early modern Greece and has an architecture similar to that of the wealthier islands. It is a very restful and attractive place to visit. It is also a good place to swim.

After a break, the Museum of Delphi beckons. Outside the door is a lively mosaic from an early Christian basilica. It contains pictures of birds, fish and animals (copied from a mosaicist's pattern book since many of them are clearly not native) and has the seasons represented in the centre. Throughout your stay in the museum, tour-groups will hurtle by at amazing speed; they all look at the same things so if you pick something obscure to look at the museum may seem to be empty. The museum is really very carefully arranged. The only problem is that almost everything is worth seeing. The sculpture from Delphi can teach you a great deal about the development of Greek art. As you walk past all the sculpture you may find it interesting to compare the treatment of clothed bodies from Archaic through Classical times. At first the drapery is formal and no real sense of the body appears: only gradually do you become aware of a body beneath the clothing. By the fourth century B.C. (the Tholos sculpture especially) sculptors were virtuoso enough to produce clinging and virtually transparent drapery. You will also see many examples to prove that Ancient Greeks were also capable of bad taste. The Acanthus Column would have been rather bizarre and that little girl in the small bronzes room is just too sickeningly sweet. The small bronzes room comes after the room of the Bronze Charioteer (perhaps the most famous statue in Greece) and contains examples of many of the minor votives one would have seen in ancient days. It is dominated, however, by the marble statue of the handsome boy Antinous. Young female guides like to raise laughter by saying they think of him as their boyfriend. Alas, he had a boyfriend himself.

—ALAN WALKER

*Alan Walker is the author of a new guide book to Delphi just published by the Lycabettus Press.*

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The entrance and the foyer of the building on Amalias Street which houses the offices of the UN Information Centre and the UNDP.

## THE U.N. PRESENCE IN GREECE

*Since its founding on June 26, 1945 with forty-six participating nations, the United Nations has grown to include a total of one hundred and forty-eight countries. For more than thirty years it has initiated and directed countless efforts to reduce poverty, provide health services, improve education, increase world prosperity and mediate political crises. Although hardly a day passes without a reference in the local news to the organization's activities, many remain vague about the UN's presence in Greece . . .*

**B**YOND the imposing door of the quietly gracious building overlooking the National Gardens on Amalias Street is an elaborate marble stairway leading to the offices of the United Nations Information Centre. 'This office, along with so many things in Greece, suffered from the dictatorship,' explains the Greek-born head, Spyridon N. Granitsas sitting in his stately wood-panelled office. 'It was difficult for journalists or public officials to call on us, and difficult for previous UN administrators to travel to the provinces,' he notes, partially explaining the reason for the lack of awareness here of the services available at the local UN offices. 'As a result,' he continued

'very little information was disseminated about the UN's work in Greece. Now there are no such restrictions.'

This year, for the first time, there will be a UN pavilion at the annual International Trade Fair to be held this month in Thessaloniki. 'We wish to emphasize non-emotional issues and stress the diversity of the organization as an instrument of peace and development, dealing with projects ranging from narcotics to the protection of the environment.' The purpose of the pavilion, which will be inaugurated by the UN's High Commissioner for Refugees, Sadruddin Aga Khan, is to inform the public about the activities of the UN around the world and specifical-

ly the services available here in Greece.

That Greeks are often vague about the UN was demonstrated to Mr. Granitsas shortly after his arrival earlier this year when he went in search of a flat. After Mr. Granitsas told the concierge at one building that he was with the UN, the man telephoned the landlord and announced that there was a gentleman present 'from NATO'. On another occasion, following a press conference held at the Centre to inform the public about a UN conference on pollution of the Mediterranean, a television news announcer declared that the conference was organized by the United States Information Centre in Greece. In an attempt to rectify this



*Spyridon Granitsas, the head of the Information Centre and (right) the UN Library which is open to the public.*

situation, Mr. Granitsas has appeared on local television and made official trips to the provinces. On a trip to Volos, for example, he discovered that a campaign was underway against drug abuse, a subject which several UN agencies — The Commission on Narcotic Drugs, The International Narcotics Control Board and The UN Fund for Drug Abuse Control — have been involved with for many years. 'We sent them hundreds of booklets which we had just received from Geneva that were very informative and helpful.' While on a visit to Crete, he discovered that industrial zoning was the subject of a public controversy in Hania. None of the participants had thought to consult the UN Industrial Development Program in Vienna which has done many studies on the subject and could have offered expert advice.

The function of the Information Centre, which also covers Cyprus and Israel, is to channel the information emanating from the twenty-one organizations and fifteen agencies fanning out from the General Assembly. UN publications are available at the Centre's library, as well as documentaries and films. All the material is of

potential interest to students, scholars, researchers, and industrialists.

There are two other UN offices in Athens: the United Nations Development Program (UNDP), and the United Nations High Commissioner for Refugees (UNHCR). The three offices work independently and each has its own budget.

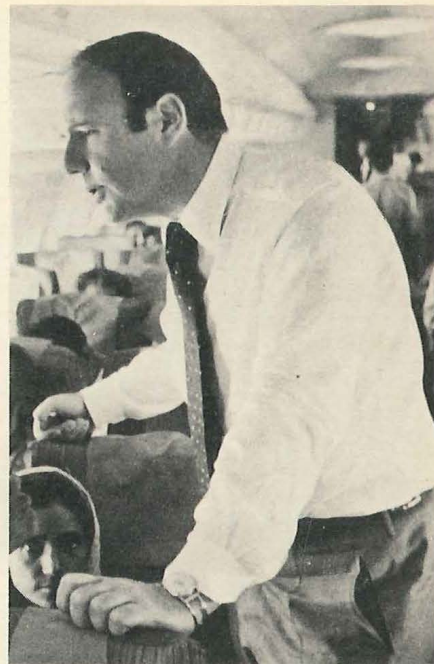
The UNDP, with its headquarters in New York, is under the direction of Mr. Haus Kamberg in Athens, the resident representative. In Greece since 1959, their offices are housed in the same building as the Information Centre. The UNDP is the major channel for technical advice and assistance which prepares the ground for investments and covers a large field ranging from agriculture and industry to education and public health. The UNDP also coordinates projects between neighbouring governments. A local example is the Vardar-Axios River Basin development project, a cooperative effort involving the construction of a complex system of waterways through Greece and Yugoslavia. For the 1972-76 period Greece received a total of \$7,500,000. For each project one of the UN agencies — such as UNESCO, the

World Bank, or the FAO — is selected as an Executing Agency. The recipient government meets, in most cases, over fifty percent of the costs, and provides local staffs, services and facilities.

At Skoufa 59 is the third UN office in Athens, that of the High Commissioner for Refugees, founded in 1951 and having its headquarters at the Palais des Nations in Geneva. (Greece has been associated since 1960.) The High Commissioner, elected by the UN General Assembly, is Sadrudin Aga Khan. His representative in Athens is Oldrich Haselman. The UNHCR helps governments to finance and coordinate refugee assistance and related projects. Refugees are provided with international protection, travel documents, counselling, permanent or temporary shelter, and assistance in settling here or abroad. Those arriving in Greece are accommodated at the Lavrion Reception Centre financed and administered by the Greek Government and for those wanting to settle here permanently, there are several housing projects in various parts of Greece. Over the years, approximately fifteen thousand refugees have settled locally, many of them in recent years from Cyprus. Some



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Sadruddin Aga Khan, the High Commissioner for Refugees who will inaugurate the UN pavilion at this month's Thessaloniki International Trade Fair.

two thousand eight hundred refugees from Lebanon passed through Greece in the last year on their way to resettlement in the USA, Australia and Canada.

All of the UN offices in Greece maintain contact not only with government ministries but also with non-governmental organizations whose aims and purposes parallel those of the UN. 'Criticism is very important,' explains Mr. Granitsas. 'Media should be provided with any information they need and use it as a starting point for criticism.'

A graduate in law from the University of Athens, Granitsas continued his studies at Columbia University School of Journalism. He was on the faculty of New York University and has taught at the New School, Columbia, Harvard and the American University. After serving as foreign correspondent for such international networks as the BBC, CBC and Cyprus Broadcasting Corporation, Granitsas joined the UN as a press analyst for the Secretary General in 1973.

'We like to be discussed, criticized, to hear complaints, praises and suggestions about the UN,' Mr. Granitsas says. Today the United Nations maintains offices only in Athens, but UN officials would like to see many more in the provinces as well. 'The international character of this office should be emphasized in any possible way,' he adds. 'The offices in Athens are here to serve all nationalities.'

— KATERINA AGRAFIOTI



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Director Arthur Beer consulting with his chorus on Spetses.

# theatre

## THEATRE ON THE ROAD

THEIR waterfront dinner in Nafplion was over. It was after midnight when the bus headed back to the hotel in Argos. Someone was strumming a guitar, another person began playing a hot harmonica while a few others broke into song. Everyone clapped to a heavy blues rhythm. Soon the improvised riff was shaped into an original number:

I got 'dem Dionysios-Demestica  
 Bacchus-Retsina Blues  
 I been drinkin' cheap wine  
 From bottles and from my shoes

The group might have been a rock band on tour, or a disenchanted chapter of Alcoholics Anonymous, or a rowdy team of archaeologists relaxing after a long day in the trenches. It happened, however, to be the cast of the *Bacchae*—a touring production of the Euripides drama mounted by the Athens Centre for the Creative Arts. The summer theatre study group of about thirty members was winding down after a hard day's work on the road. At 7:30 that evening in late July, they had performed the *Bacchae* to a receptive audience in the ancient amphitheatre of Argos. The night before, they had performed in the ancient theatre at Eretria on the island of Evia and prior to that they had played for two nights in Athens at the St. Nicholas Park Amphitheatre. Ahead of them were two more performances on the island of Spetses, in the amphitheatre of the Anargios School. Six performances in four locations. A

demanding schedule that helped explain the good-natured Dionysian blues as the bus pulled up to the hotel.

But how did a group of mostly foreigners—and mostly amateurs—wind up on-the-road with Euripides? Certainly ancient drama, as performed by Greek companies in Athens, Epidavros and a few other locations, has been a highlight of the summer tourist scene in Greece for many years. An English language version of the *Bacchae* in the provinces, however, was another matter.

On the bus to Argos that morning, Arthur Beer, the director of his own adaptation of the *Bacchae*, explained the tour. An Associate Professor of the Performing Arts at the University of Detroit, Professor Beer has spent the past five summers producing Greek plays in English for the Athens Centre, an international summer study program in Athens. This year he decided with John Zervos, the director of the Centre, to put the show on-the-road, performing at ancient sites whenever possible. 'We knew that some of the smaller Greek companies have been using the ancient theatres in Eretria, Argos and other spots for several years. So we thought we would give it a try as well,' commented director Beer with a mixture of enthusiasm and exhaustion.

On the road near Corinth we passed the 'prop' car—small British convertible towing what seemed to be a chariot loaded with provisions. 'That contains our altar and a small hill to put it on,' explained one of the cast.

Wearing his customary blue jeans and yellow T-shirt, Beer discussed the joys and tribulations of mounting a production in less than four weeks. Rehearsals were held three times a day in order to convert a group of young women into the Bacchae, the frenzied followers of the cult of Dionysios. 'I was told that the National Theatre never rehearses less than two months for a chorus,' Beer explained, 'and yet I think we have done a pretty good job of working out the choreography and the spirit of the chorus.'

The *Bacchae*, Euripides's last and most complex work, is a provocative blend of comedy, pathos, ritual dance,



A scene from a performance of the *Bacchae* at the ancient theatre of Argos.

poetry and mystery that has often been misunderstood. The trance-like fury of the young Dionysian maidens and the clash between Dionysios and Pentheus, the King of Thebes, are difficult elements to portray convincingly on stage. Why had Beer chosen such a difficult play? The play 'knocked him out,' he explained. In adapting it for a contemporary audience, it was shortened to one hour, and Euripides's long prologue was eliminated.

We arrived at the ancient theatre in Argos about noon. As the cast filed into the huge theatre, some crossed their fingers for good luck. 'We had an accident last night,' a member of the cast explained. During a rehearsal in Eretria an ancient column had toppled over onto the drummer. As the rehearsal got underway without mishap, it was clear that the cast included a fair share of seasoned actors. Pentheus and Cadmus were played by two American university drama teachers, and Agave, the King's mother, by Jessica Dublin, a veteran film actress who has appeared in Fellini films and will appear in *The Greek Tycoon* now being filmed in Greece. Tiresias was played by Alan Ansen, a poet and friend of W.H. Auden, and Dionysios by a student from the Royal Academy of Dramatic Arts in London.

Unsuspecting tourists visiting the ruins of Argos that day, looked both confused and delighted to see a rehearsal underway. A few cameras began to click as the chorus danced across the theatre floor accompanied by a Greek folk tune played on a fiddle by Irishman Peter O'Leary.

Most of Argos missed the performance that night, but many of the men of the town sitting in several cafes on the main street were treated to a preview of the *Bacchae* when eleven young women clad only in skimpy 'Dionysian' costumes that looked like a compromise between a bikini and a green Peter Pan outfit strolled the hundred yards or so from the hotel to the bus. Four of them seated themselves in the small convertible and were driven through the streets as an advertisement for the play. Some of the townsmen seemed to choke on their coffee or ouzo while others strained their necks to catch one last glimpse of the departing spectacle. 'Crazy tourists?' asked one old man with a lusty gleam in his eye. 'No,' responded a young man, 'it's a theatrical group.'

The sun had descended in the sky as the performance that evening came to an end and a spotlight lit up Dionysios's golden but terrifying mask. The perfor-

mance had gone smoothly. The spirit of the production, commented some of the viewers, more than made up for slight deficiencies in 'professionalism'.

The next morning the bus was on the road to Spetses. 'I'm ready to retire to a monastery,' sighed Director Beer, 'yet I know that this winter I'll start planning a new production and will love doing it!'

**I**N JULY, a small but talented group of actors and playwrights began what promises to be an annual theatre festival on Spetses. Calling themselves 'The Spetses Players', they wrote and performed five plays which they mounted in various locations—a cafe, a home and a discotheque—on the island. The night I attended, *The Vigil*, written by a young American woman, Timberlake Wertenbaker, was being performed in a white-washed hall next to a discotheque in the Old Harbour. A serious poetic-psychological glimpse of the death of a young couple's love, the play was well acted by Julia Plant and Peter Thomas. Although it was a sweltering hot evening, the hall was packed with Spetsioties and tourists—Greek and foreign—who obviously enjoyed the rare opportunity of seeing live drama on the island.

Four of the plays were written by foreign residents of Spetses. *Chance Meeting in a Nowhere Place* was by novelist Clement Wood, *Hearts and Trumps* by actor-writer Simon Carr, and *The Vigil* and *The Third* by Timberlake Wertenbaker. The fifth play, performed in Greek, was written by Leda Papaconstantinou-Hughes, the festival's organizer. Ms. Papaconstantinou-Hughes, who runs a leather-goods shop in Spetses with her husband, produced an earlier version of her play *Bouboulitsa* and the *Terrible Dragon* during the winter for the children on the island. She has studied drama in London and felt very strongly that the time was right to draw upon the talents of local residents and to provide theatre entertainment to the community and visitors.

The festival was very successful and the troupe hopes to expand the program next summer. 'We would like to have at least half of the plays in Greek,' says Ms. Papaconstantinou-Hughes 'because it is very important that we reach the Greek community on Spetses, not just the tourists.'

And if next summer goes well? The group is already hoping to be able to place a small Greek production on tour in the sorely neglected provinces. We eagerly await such a development.

— ANDY HORTON



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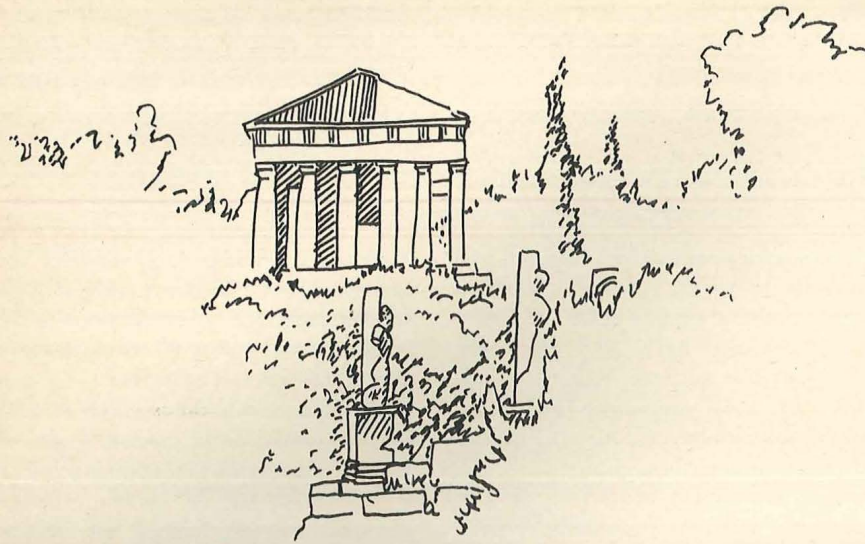
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# music

## FESTIVAL FIASCO

**W**HAT promised to be one of the finest musical seasons of the past two decades of the Athens Festival had scarcely begun before it was abruptly halted by a strike of the Athens State Orchestra. By mid-August, all State Orchestra performances, including Beethoven's *Missa Solemnis* which was to have been performed with the Oslo Philharmonic Society Choir on July 25, were cancelled, and guest performances in August and September by internationally-known groups and soloists were in jeopardy. Of particular regret was the cancellation of the Beethoven performance at the very last moment, after the Oslo group — all volunteers whose only reward would have been to sing under the shadow of the Acropolis — had made the journey for naught. The eminent Greek-born conductor, Miltiadis Karydis, founder of the Symphonia Ungarica and associated with the Vienna Philharmonic and the Oslo Symphony, tried to reason with the Orchestra on behalf of the Norwegian singers, many of them at this point reduced to tears of disappointment and frustration, but to no avail.

There is no doubt that by Western European standards the State Orchestra employees are underpaid. The General Director, Manos Hatzidakis, receives less than twenty thousand drachmas per month, and the players less than that. On the other hand, they are free to play

extra concerts on their own time (which is considerable) with the National Radio and Television Orchestra, the National Opera Company (Lyriki Skini) — and even in night clubs where they receive very high fees. Excluding private lessons, another very lucrative source of income, some State Orchestra employees are known to be making upwards of one hundred thousand drachmas per month — a handsome salary indeed for musicians in any country.

The original demand was that all orchestra members be given civil service status, or, in practical terms, a guaran-

teed position with medical insurance and a retirement pension. To this Mr. Hatzidakis agreed, stipulating that as full-time civil servants receiving such benefits they were not to moonlight at the opera, on the radio, or at the *bouzoukia*. The Orchestra refused, wanting to have their cake and eat it, and continued their strike with an open-air protest concert on July 31st at Green Park. Mr Hatzidakis's response was to order the Orchestra to take its annual one month leave immediately, effectively cancelling all of the Orchestra's remaining symphony concerts at the Festival and temporarily, at least, ending the strike.

From all points of view the strike was damaging. It is, above all, a shame that a festival of international standing should not include performances by the symphony of the host country. The State Orchestra, although capable of good playing when willing to devote the necessary effort, is not by any standard a first-rank musical ensemble, and its image in and out of Greece, never all that good, is now clouded by a public display of internal dissention and dispute. The life of a professional musician has always involved some financial sacrifice in return for the joys of pursuing a career that offers so many other rewards. The present impasse should not be permitted to continue, both for the sake of the Orchestra's reputation in international musical circles, and for that of local music lovers and selfless performers such as the members of the Oslo Choir who have been unfortunately denied the altogether too rare privilege of listening to and performing good music.

— ROBERT BRENTON BETTS

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JUST FOR VARIETY

SUBSCRIBERS to international news magazines know what it is like to be haunted by renewal notices. Barely has the first issue arrived when a message appears in the mail: 'Just a reminder that time is running out; only twenty-two issues to go, so renew now at these special rates. . .'

There is one weekly journal, however, which is not quite so nervous about losing subscribers. Not long ago, Variety's agent in Athens, Rena Velissariou, phoned The Athenian office to notify us that our Variety subscription was due for renewal. It was our first notice, and it did not seem to matter that we had been receiving issues for nearly two months past the actual expiration date: the chances of anyone cancelling a Variety subscription are very slim.

Published in New York weekly (uninterrupted for the past seventy-one years), Variety is guide to what is happening, or going to happen, in the film, theatre, television, and music industry. Almost without exception, every feature-film made and shown publicly anywhere in the world is noted and reviewed by Variety (seven hundred and thirty-six films were reviewed in 1976). The same applies to theatre productions, although these reviews are limited to English-language productions by professional companies.

Most American television programs and films are reviewed, making Variety an indispensable shopping guide for television networks here and elsewhere (although one suspects that the shoppers for local networks are more concerned with the cost than the quality of the programs they import).

The news in Variety is a curious amalgam of events, statistics, gossip, and press releases. Announcements are made of forthcoming productions.

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Chicago, Ill. — The biggest decline in television advertising in the Midwest is expected to be in the spot ad market, according to a survey by the National Association of Broadcasters.

ADVERTISERS WON'T PAY EXTRA FOR NEW SHOWS

Los Angeles, Calif. — Advertisers are expected to pay less for advertising spots on new television shows than for spots on established programs, according to a survey by the National Association of Broadcasters.

SAG Passes Over Pizer Nolan Bid For Second Term

Hollywood, Aug. 8. — The Screen Actors Guild has rejected a bid for a second term by Pizer Nolan as president of the union.

Few SAG Squawks On New Piz TV Pact

Hollywood, Aug. 8. — Members of the Screen Actors Guild are expected to be quiet about a new television pact with Pizer Nolan.

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THE BOYS IN COMPANY C DIRECTED BY BENEY J. PAINE

RAYMOND CHOW'S GOLDEN HARVEST GROUP

Mik. Frustans Hit New B.O. High

London, Aug. 8. — Mikael Frustans has set a new box office high in London with his latest film.

TV AND HAITI BAR ASSN. FOR EXCLUDING TV IN LAWYERS' ADS

Washington, D.C. — The National Association of Broadcasters has filed a lawsuit against the American Bar Association.

Details are given of current productions (cast, production personnel, locations). Box-office 'grosses' are recorded for current film releases and theatrical productions in several key cities. Trends are noted and news is analysed by Variety's columnists and correspondents (Rena Velissariou has been Variety's bi-liner in Athens for thirty-eight years). International film and television festivals are covered, with lists of prize-winners. New pop record albums are reviewed, as are concerts by major and minor singing stars. New books pertaining to 'the industry' are reviewed, and forthcoming books announced. Comings-and-goings and hirings-and-firings of performers, directors, producers and executives are recorded. Births and marriages are announced, and, finally, on the last page of every issue, come the obituaries.

Variety is justly renowned for the less-than-poetic licence it takes with the English language. Over the years, it has created a vocabulary all its own, which may be Greek — or worse — to any novice reader. Headlines tend to read like disjointed telex messages, and in Variety's lexicon a nightclub is a nitery, a restaurant is an eatery, motion pictures are pix, actors are thespys, television networks are webs. A film's weekly box-office performance is rated in terms ranging from dull, wilting, mild, so-so, and okay, to super, solid, spicy, boffo, whamo, lusty, and busty.

In the final analysis, Variety may not have much relevance to anything in the real world, but the news it bears does affect patrons of the arts — and especially of films — in a lusty number of ways. So, as The Athenian's cinema section pulls itself out of the summer doldrums, we offer you a sampling of information gleaned from the pages of recent issues of Variety:

Ingmar Bergman's much publicized flight from Sweden has been reported in every detail by Variety. Bergman's troubles stem from a company he set up in Switzerland to produce films abroad, into which were channelled about \$470,000 in rentals on older Bergman releases. The Swedish tax authorities contended that these sums were part of Bergman's Swedish income, and Bergman was accused of tax fraud. These charges were later dropped, but not before Bergman had been arrested, subjected to humiliation, and went into voluntary exile. About a year ago, Bergman was quoted as saying 'No, I will not go back to Sweden. . . it has to do with my feelings of humiliation and dishonour. Perhaps it's crazy, but it's just that way.' On May 11 this year, Variety carried a brief story saying that 'Curt Dreifat, the official who gave film director Ingmar Bergman such a hard time on income tax accusations, has been publicly rebuked by the government for his crude methods.' On July 10, another item, headlined, 'Sweden Considering Apology to Bergman,' elaborated further: ' "The government and the country would very much like to apologize to Bergman if this would make him return to Sweden and enable him to continue his work here," says

Minister of Education Jan-Erik Wikstrom. Mr. Bergman, vacationing at Faro, an island off Sweden's east coast, said in an interview that he was happy and moved by the government's appeal. "But it is impossible for me to return to Sweden before 1980," he said.

While Ingmar Bergman was taking up residence in Munich, West Germany, French mime artist Marcel Marceau was begging the French government for funds to help set up a national mime school in Paris. After numerous rejections, Marceau threatened to leave France for good unless the government changed its mind. The government changed its mind.

For many years, one of the most sought-after film properties has been *Man's Fate*, Andre Malraux's celebrated novel about the 1927 revolution in China. In 1969, M.G.M. spent nearly one million dollars on sets, costumes, screenplay, *et alia* only to cancel the production three days before shooting was to begin. (An 'economy measure.') When relations between the U.S. and China began warming up in 1972, director Richard Brooks tried and failed to reach an agreement with the Chinese government to shoot *Man's Fate* on location. It now looks as though *Man's Fate* may finally find itself on the screen. Two American producers report that negotiations are underway with the People's Republic of China to shoot the film in Shanghai early next year. Neither cast nor director has been set, but it is noted that Florence Malraux, daughter of the late novelist, has director approval in her capacity as executrix of the Malraux estate. Her husband is film-director Alain Resnais.

Other classic novels now being adapted (or re-adapted) for the Big Screen include Henry Fielding's *Joseph Andrews*, Knut Hamsun's *Victoria*, Alexandre Dumas's *The Man In the Iron Mask*, Henry James's *The Altar of the Dead* (directed by and starring Francois Truffaut), Mark Twain's *The Prince and the Pauper* (a new version with George C. Scott and Raquel Welch), Anthony Hope's *The Prisoner of Zenda*, and Arthur Conan Doyle's *The Hound of the Baskervilles* (no less than the twelfth re-make — this one will feature Peter Cook and Dudley Moore).

Among the re-makes of classic films soon to appear are new versions of *King Kong*, *Here Comes Mr. Jordan*, *National Velvet*, *Beau Geste* ('The Last Remake Of,' with Marty Feldman as Michael York's identical twin), Henri-Georges Clouzot's French thriller, *The*


*Wages of Fear* (now called *The Sorcerer*), *Mr. Smith Goes to Washington* (now called *Billy Jack Goes to Washington*), and *Gone With The Wind*.

Then there are the sequels. Hollywood is going crazy over sequels — mainly because of the success of *The Godfather, Part II*. The assumption is that the public will always want to see some sort of continuation of a film that was a hit at the box-office. Because these sequels usually have a different writer, director, and even different stars from the original, the identification with the title is the hook on which all hopes hang. Here is *Variety's* annual list of the ten most successful motion pictures in history: *Jaws*, *The Godfather*, *The Exorcist*, *The Sound of Music*, *Gone With the Wind*, *The Sting*, *One Flew Over The Cuckoo's Nest*, *Towering Inferno*, *Love Story*, and *The Graduate*. In addition to *Gone With The Wind*, in

the offing, as sequels are *Jaws II*, *The Exorcist II*, *The Sting II*, and *Love Story, Part II*. The studios are also promising *Rocky II*, *Sounder Part II*, *The Omen II*, *Star Wars II*, *The Other Side of Midnight Part II*, *The Godfather Part III*, *The Bad News Bears Sequel*, and *For the Love of Benji*.

At the end of every year, *Variety* compiles a necrology of artists and entertainers who died during the year. It is always a poignant reminder of the diminishing ranks of gifted artists. Among the names on the list for 1976 were: Geza Anda, Busby Berkeley, Benjamin Britten, Godfrey Cambridge, Agatha Christie, Lee J. Cobb, Dame Edith Evans, Jean Gabin, Paul Gallico, James Wong Howe, Margaret Leighton, André Malraux, Johnny Mercer, Phil Ochs, Sir Carol Reed, Paul Robeson, Rosalind Russell, Alastair Sim, Sybil Thorndike, and Luchino Visconti.

—GERALD HERMAN



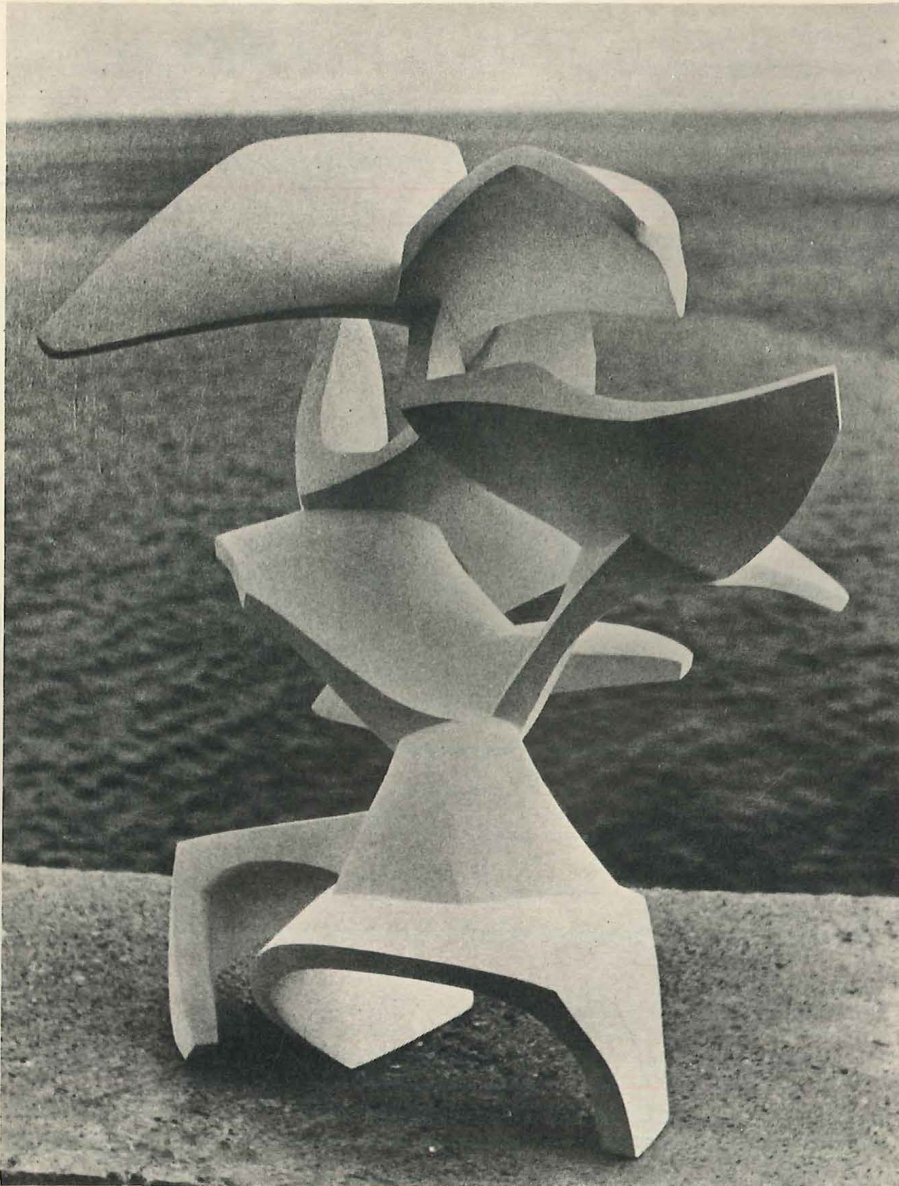
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A scale model, fifty centimetres in height, of 'Seagulls'. The final work, now being cast in bronze, will stand at the entrance to the new naval base in Jeddah. It will be over three metres in height.

## art

### SEAGULLS FOR JEDDAH

**S**CULPTOR Aristotle Solounias, when in residence on the island of Samos, works in a spacious studio which coincidentally stands on the ancient city walls constructed by Polycrates, tyrant of Samos during the sixth century B.C. A patron of the arts, it was during Polycrates's rule that Rhoecus is believed to have invented hollow casting of bronze which opened the way to monumental sculpturing. It was as a result of this technological advance that bronze statuary developed into an important art form.

It was here that the Greek-born Solounias did the initial work on *Seagulls*, a monumental work commis-

sioned by Commander Al Saja, representing the Saudi Arabian Navy, which will stand at the entrance to the new naval base in Jeddah. Solounias was given complete freedom by the Saudi Arabian authorities as to choice of material and theme barring, of course, the representation of the human figure which is strictly forbidden by the Koran. Directly influenced by Jeddah's situation as a seaport, he selected bronze as the medium and seagulls as the theme. Although the work is not a figurative one, the flat outstretched volumes suggest birds or, more specifically, wings and are thus a partial abstraction of a flock of seagulls in flight.

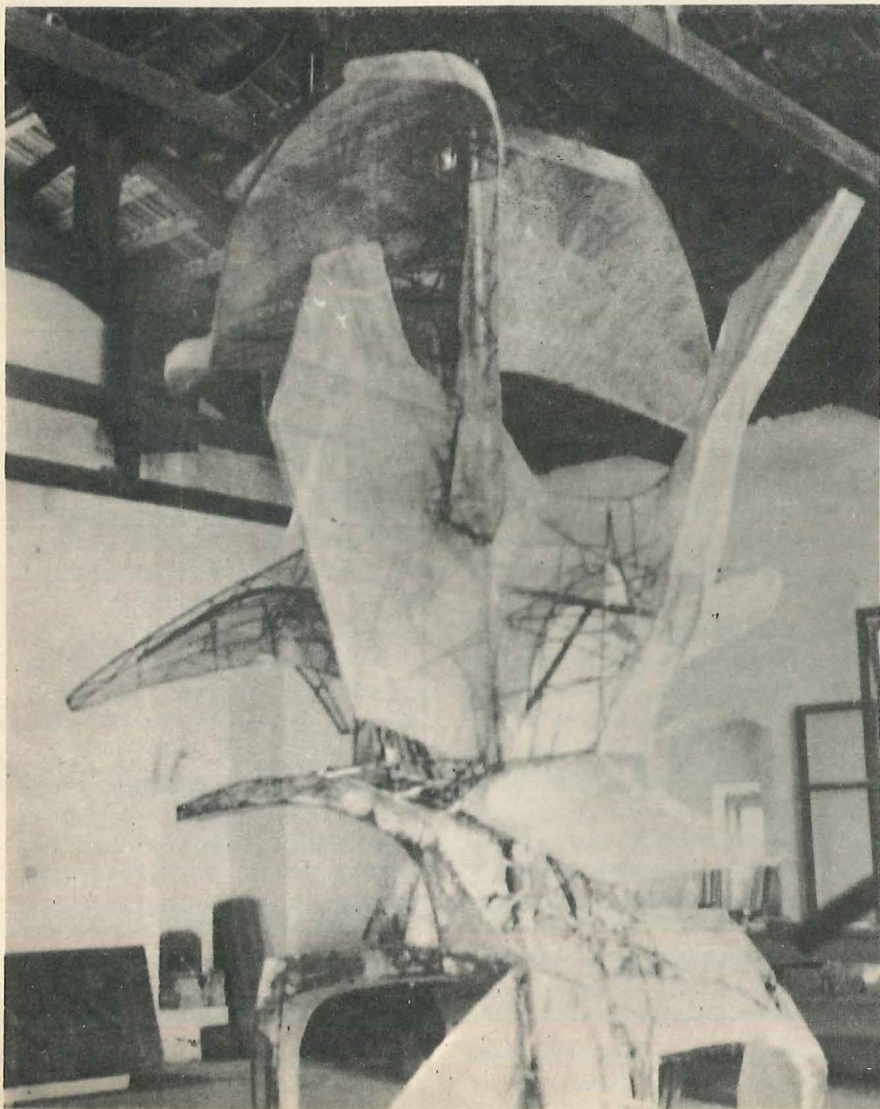
The intended site of *Seagulls*, which will be completed in April, is the centre of a vast pond having a diameter of twenty-nine metres encircled by fountains. The completed work will be over three metres high and stand approximately five metres above the surface of the water when installed on its pedestal in the centre of the pond. Its maximum span will be three metres and its weight four and one-half tons. The pedestal and bed of the pond will be covered by small, glass, turquoise-mosaic tiles. Solounias's decision to use turquoise and gold-coloured bronze for the sculpture stems from the wide use of these colours in traditional Arabic architecture, and paintings.

The model for the mould was made with the help of an assistant in Solounias's studio in Samos. The initial step was the construction of a skeleton frame made of iron rods which were arc-welded together. This was probably the most complicated stage of construction — taking about two months to complete — because of the technical difficulties encountered in the process of welding together the intricately meshed iron rods. At the end of this stage, *Seagulls* resembled an amorphous tangle of intersecting bars. The work was next covered by fine steel wire-meshing, revealing the eventual shape of *Seagulls*. Layer upon layer of plaster was then applied to the wire mesh until a smooth and flush surface was achieved.

The model now complete, Solounias was able to see the exact volume and proportions and to assess, in perspective, any imbalance in the size and span of the upper part of the sculpture. This was corrected by sawing off the disproportionate parts and lengthening or widening other areas according to the the sculptor's aesthetic demands. The completed model was then shipped to a bronze foundry in Athens where it is being cast by the 'cire-perdue' or lost wax method. The process is an arduous one, demanding the skill and experience of the best craftsmen. The work has been cut into thirteen sections to be cast in bronze separately. These will then be assembled by the helion welding method (a technique making possible the welding of bronze to bronze). The work will then be filed where necessary, polished to obtain a smooth and gleaming surface (resembling the finishes on sculptures by Jean Arp or Brancusi). *Seagulls* will then be packed and shipped to Jeddah to be mounted on its pedestal. The bronze sculpture should react extremely well to the dry, desert climate and be subjected



*Sculptor Aristotle Solounias working on the skeleton frame in his studio on Samos.*



*The skeleton frame of 'Seagulls' covered with fine steel wire meshing which was later covered with plaster.*

to a much slower rate of corrosion than in a rainier and damper one.

Today it is unusual for sculptors to cast their works. Most contemporary and avant-garde sculptors have adopted other techniques, such as the constructivist method of shaping the metal into the desired volumes, and other materials, as for example in the works of Anthony Caro or Philip King. Others have discarded the aesthetic object, concentrating instead on making philosophical, psychological or political statements in a language or medium totally divorced from the humanist aesthetic tradition of the visual arts. *Seagulls* is a purely aesthetic work. Despite its bulk, it conveys a sense of calm and balance. It is based on the axioms of the humanist formal sculpture which, among other things, demand an equilibrium of volume and space to create a balanced and well-structured whole.

Born and raised in Athens, Solounias received his masters degree in Fine Arts and Architecture from Cornell University in 1964, after which he taught art for some time in the United States. In 1972 he returned to Greece where he has been living since. Solounias, both a painter and sculptor, believes that an artist should be a master craftsman and consequently places equal importance on technique and creativity. He is particularly interested in the techniques developed during the Renaissance, continuously emulating and studying them. His painting and sculpture fall within the graeco-roman artistic and aesthetic traditions. Aesthetics is of primary importance and he aspires towards an art of perfection, towards the ideal form which relates him both to the classical Greek approach and the humanist tradition of the Renaissance. All these elements are reflected in his work.

The ultimate criterion for Solounias is in achieving an aesthetic ideal through well-organized, balanced compositions executed with the utmost technical skill. Idealistically, Solounias believes that eventually art will return to the basics in the visual arts, harmonious structure and composition, the study of the human figure, and high technical quality. He feels that most contemporary movements, although they have enlightened us about the age we live in, are merely transitional phases which lack substance and universality and will not be able to endure the test of time. Whether or not Solounias will be proven right remains to be seen.

— CATHERINE CAFOPOULOS

# books

An Annual Review of Modern Greek Culture  
THE CHARIOTEER

Numbers 16 and 17, Double Issue 1974-5

Published by Parnassos, Greek Cultural Society of New York, Box 2928, Grand Central Station, New York, N.Y. 10017. 156 pages. \$5.00.

Several literary journals in North America devote from one to several pages and, occasionally, whole issues (see 'What the Wooden Horse Said', *The Athenian*, August 1975) to modern Greek literature, especially poetry. The only American journal, however, which has so far devoted its pages entirely to modern Greek writers and, to a lesser degree, artists, is *The Charioteer*, originally edited by Kimon Friar and presently by Bebe Spanos Ikaris and Andonis Decavalles. In older numbers of the journal one can find anthologies of the works of Cypriot writers, of Kosmas Politis and Antonis Samarakis, and presentations of Greek artists such as Michael Tombros, Gounaropoulos, Christos Kapralos and Natalia Melas. The most recent issue is a long-awaited 'special' on writer Pantelis Prevelakis and artist Yannis Kefallinos.

Prevelakis is represented by three poems from his *Ta Piimata* (Athens, 1969), the novella, *The Angel in the Well*, and the play, *The Hand of the Slain*. These are translated sensitively by Kimon Friar (poems) and Peter MacKridge (novella and drama). The Kefallinos section features six pages of photo-reproductions of the artist's works, among them 'Pantermi Kriti' (woodcut of a mother holding her slain son, in the style of Michelangelo's *pieta*, originally made for Prevelakis's book of the same title) and a portrait of Prevelakis himself.

In her editorial, Mrs. Ikaris points out the reasons for which the works of Prevelakis — concerned with morality and human values — answer, by opposing them, the evils of vulgarity and hypocrisy which corrode our civilization.

The article 'P. Prevelakis: An Introduction' by Andonis Decavalles treats in thirty pages Prevelakis's remarkable output and seeks to clarify his main artistic and moral preoccupations. Decavalles notes that Prevelakis has not cared for 'modernity' but chose to survey the twentieth-century experience from the standpoint of his native Crete and, more broadly, of Modern Greece, following in the path of other Greek writers, but showing greater

consistency and resolution than most of them. But he is not the typical romantic; the nostalgia for his native island and for its past is ordered and tempered by his learning and personal instinct for clarity and proportion.

Decavalles notes also the formative influence which two other Cretans had on Prevelakis. One is Domenikos Theotokopoulos who, already an ac-



Pantelis Prevelakis

complished painter (newly discovered evidence supports this), set out from sixteenth-century Crete to become El Greco, fusing in his art the Renaissance spirit of the West with his Eastern heritage. El Greco has been the subject of three scholarly treatises written by Prevelakis; he is also an archetype often invoked by the author in his creative writings. Although much younger than that other great Cretan, Prevelakis had a long and fruitful relationship with Nikos Kazantzakis. His *Nikos Kazantzakis and his Odyssey* (also available in English) is still for most critics, together with Kimon Friar's articles on Kazantzakis, the best introduction to the writer of *Zorba the Greek*, *Spiritual Exercises* and the *Odyssey: A Modern Sequel*. That book also enhances, by way of antithesis, Prevelakis's own philosophy of life and artistic concepts as they are embodied in a distinguished array of publications which cover a period of almost forty years and include poetry,

drama and fiction. With ample reference to most of these works (of which one, the novel *The Sun of Death*, is also available in English), Decavalles traces the steady concerns of Prevelakis with language, native Crete, and moral conflicts, especially the conflict between individual conscience and established ethos.

Both *The Angel in the Well* and *The Hand of the Slain*, featured in this issue of *The Charioteer*, follow Solomos's exhortation to the artist to root himself in popular tradition but also rise above it. Accordingly, *The Angel in the Well* reads like a popular narrative about monastic life and *The Hand of the Slain* may be viewed as another variation on the theme of vendetta, or family feud, yet both works are existentialist in essence, as the main characters seek, consciously or unconsciously, a higher ideal which goes beyond habit. The monk of the novella becomes attached to a colt, a novice in life just as he is a novice in his monastery. He helps the animal grow up and chooses to die rather than part from it. Innocence prevails over regimented wisdom. The man is defeated but has won our moral approval. The man and the woman of the play who are pitted against each other by the harsh custom of vendetta (he has accidentally killed her husband and she must avenge the dead herself, as there are no other males in her family) cannot escape the vicious eye-for-an-eye circle; they both die, he struck down by her and she lynched by the crowd as a consequence. Yet they manage to forgive and love each other before dying. The seriousness and simplicity of the message of each work are enhanced by a lucid and straightforward style.

The grave nobility of the Kefallinos woodcuts matches the character of the Prevelakis works. In a brief eulogy to the artist who died in 1957, Prevelakis stresses the role he played in the cultivation in Greece of the arts of woodcutting, etching, lithography and engraving as well as in renovating the School of Fine Arts, which Kefallinos directed for four years.

The review section of this issue includes critical articles by Margaret Alexiou (*The Ritual Lament in Greek Tradition* by Edward Phinney), M. Byron Raizis (*Dionysios Solomos* by George Thaniel), and a short survey of recent publications in the field of Modern Greek literature (by Andonis Decavalles).

—GEORGE THANIEL

*The Charioteer* and *The Tale of a Town* are available at the major English language bookstores in Athens.



'Forsaken Crete' by Yannis Kefallinos

Pandelis Prevelakis  
**THE TALE OF A TOWN**

Translated by Kenneth Johnstone

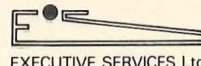
Doric Publications Ltd. 120 pages. 100 Drs.

Gardens of Eden, Utopias, El Dorados, and Platonic Republics have stood testimony to the fact that man has never stopped dreaming of and aspiring to harmony, order and prosperity. At times reality has approximated the ideal, as in the ancient Greek city - state that reached its pinnacle, but also the beginning of its decline, in Periclean Athens, and has since been envied by all subsequent civilizations. Did not Plato himself creatively yet sadly long for its reconstruction, realizing, however, that man's desire for fame, power and wealth reduces harmony and order into anarchy, disorder, or worse? Change is the essence of life, and the desire for movement and progress is no less powerful in man than the desire for stability. The causes — or historical accidents — leading to change, are matters for the historian, the statesman, the specialist, but not for the poet, who is always drawn to harmony, order and form in human relations or in art — more so when his mind has been touched by Apollo rather than by Dionysus. When an approximation of what he perceives to have been perfection vanishes, great is the poet's lament, and great his longing to recapture it — even in dream.

Such is the case of Prevelakis in *The Tale of a Town*, a work of powerful nostalgia, an intellectual and emotional *nostos* which, in the forty years since its publication, has not lost any of its initial appeal, its popularity, or its freshness. This is due not only to its superior literary merit but also to the fact that it captures splendidly the universal substance of man's ties with his soil and his cultural origins, and man's need to know himself. Prevelakis's tale is an anguished return of the imagination to the author's native Rethimnon on Crete where he was born in 1909. He goes back to Rethimnon when it was a prosperous town, a harmonious microcosm of society, to a time before the advent of two world wars and the appearance of corrupting influences from without that disrupted the balanced order. Prevelakis recalls the shops of merchants, artisans, and craftsmen, the mosques, churches and cemeteries, the harbour and the shipyards, the gardens and the hills, all of which become springboards for an imaginative journey that imbues them once more with life. We meet people — Greeks and Turks — living harmoniously together, within their community, as professionals, craftsmen, or artisans

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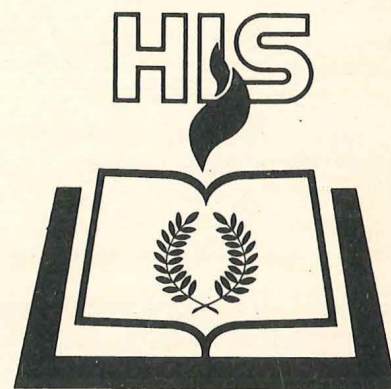
*The Tale of a Town* has attained widespread and prolonged popularity and gone through several printings since its publication in 1938. It was long ago translated into several European languages. This English translation, therefore, is overdue. *The Tale of a Town* is the work of an author who is one of the finest living masters and stylists of the Greek language, in all its wealth and variety, and one who has earned acclaim for his work as a poet, chronicler, novelist and dramatist, as well as for his critical studies of El Greco, Kazantzakis, and in the area of art history, a subject which he taught for many years.

*The Tale of a Town*, which the author calls a 'chronicle', was followed by two other chronicles: in 1945 with *Pandermi Kriti* (Forsaken Crete), recently translated into French by Pierre Coavoux and published by Les Belles Lettres under the title *Crete Infortunée*, and *O Kritikos* (The Cretan) published in three parts under the titles *The Tree* (1948), *The First Freedom* (1949), and *The Republic* (1950), of which the French translation in 1957 won the acclaim of two members of the French Academy. Both chronicles are in contrast to the peaceful world of the *Tale* in their account of the long battle fought on Crete for liberation from three centuries of Turkish oppression. All three works exemplify different aspects of the term 'chronicle' — ranging from the imaginative recollection of the *Tale* to the historicity of *Forsaken Crete*, to the mixture of history and fiction of *The Cretan*. The last two novels pay high tribute to the cultural wealth, the heroic spirit, and the unabating love of freedom that have characterized Crete and its people. Prevelakis's need to present a faithful picture of his native Crete, its culture and heroism, led him to an awareness of how precious were his roots, and to the rediscovery of values that provided him with the feeling of a deeper belonging.

Prevelakis's preoccupation with language, particularly the musical Cretan idiom with its characteristic imagery, and his precise and inimitable choice of words, presents translators with a demanding task. Nevertheless, Mr. Johnstone has achieved the best possible result, producing a text that retains many of the virtues of the original.

— ANDONIS DECAVALLES

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# food

## HONEY

'Eat honey and lick your fingers'

— A Greek proverb

**H**ONEY (*meli*) has been a prized food since mythological times. Proverbs, songs, and poems praise the glories of this ancient sweetener. We can easily visualize the gods sipping honey-spiked wines and Circe concocting cheese potions flavoured seductively with honey. On Mount Hymettos on the outskirts of Athens, bees have fed on wild thyme for centuries, producing an aromatic honey that enjoys an international reputation.

An ingredient for beverages, compotes, desserts, cakes, cookies, spoon sweets and candy such as *pasteli*, honey may be also relished as a spread with butter called *voutiro-meli*—honey butter—a traditional breakfast fare. Fresh, softened butter, usually spread out in a thick layer over the surface of a plate, is covered or swirled together with honey. The combination, spread on freshly baked bread, is delicious.

For honey lovers, there are two small shops in Athens which specialize exclusively in honey products. Situated quite near each other, they are certainly worth investigating. Ioannis Argyros's *Pratirion Melissokomias* is located at Mavrokordato 13, a street running between Em. Benaki and Akadimias. The *Athanasia* shop, run by Demetrius Papadopoulos and his son Konstantinos, is at Nikitara 10, diagonally between Em. Benaki and Themistokleios. The spigoted honey pots, jars, charts and books, draw the visitor into the world of bees and their luscious products. The *melissokomi* (honey producers) describe the bee's fascinating existence and extol the health-giving benefits of honey. Reading from charts, they note the high mineral and vitamin content of the many varieties of honey from various regions—pure and unboiled. (Boiling is avoided because it destroys some nutrients.) They quote doctors who prescribe honey for a variety of ailments.

Greek honeys are classified by the flower, tree or shrub from which they are produced, as well as by appearance and flavour. *Antheon* (from flowers) is an important group because there are as many floral honeys as there are flowers. Among these, *thymari* (thyme), outstanding in flavour and appearance,

enjoys the highest reputation. It is, of course, the most expensive. Thyme honey will not crystallize. Other favoured honeys from flowers include those from clover, heather, orange, eucalyptus, cotton, and many types of thorned shrubs. There are also numerous honeys blended from several blossoms. Those produced from coniferous trees form another important group. Honey from spruce or fir (*elato*) and pine (*pefko*) have a different and unusual flavour.



A decorative detail from a large honey container. The hand lettering indicates the contents: thyme honey from the mainland, one hundred and thirty drachmas a kilo.

When classified by appearance, honeys golden-orange in colour are considered light (*lefka*). They are from clover, orange, cotton and other flowers. The dark (*mavra*) honeys, deep chestnut in colour, are richer in minerals. They are usually produced from heather. Fragrant honeys are called *evosma* and thyme honey is the most significant in this classification; other honeys are considered *aosma* (non-fragrant).

Of course, honey production is seasonal. In April the bees feed on the early white heather. May and June provide clover. In June conifers stimulate new honey production, and in July thorn flowers, cotton, and clover supply the necessary nectar. From September

to November honey is produced from red heather and conifers.

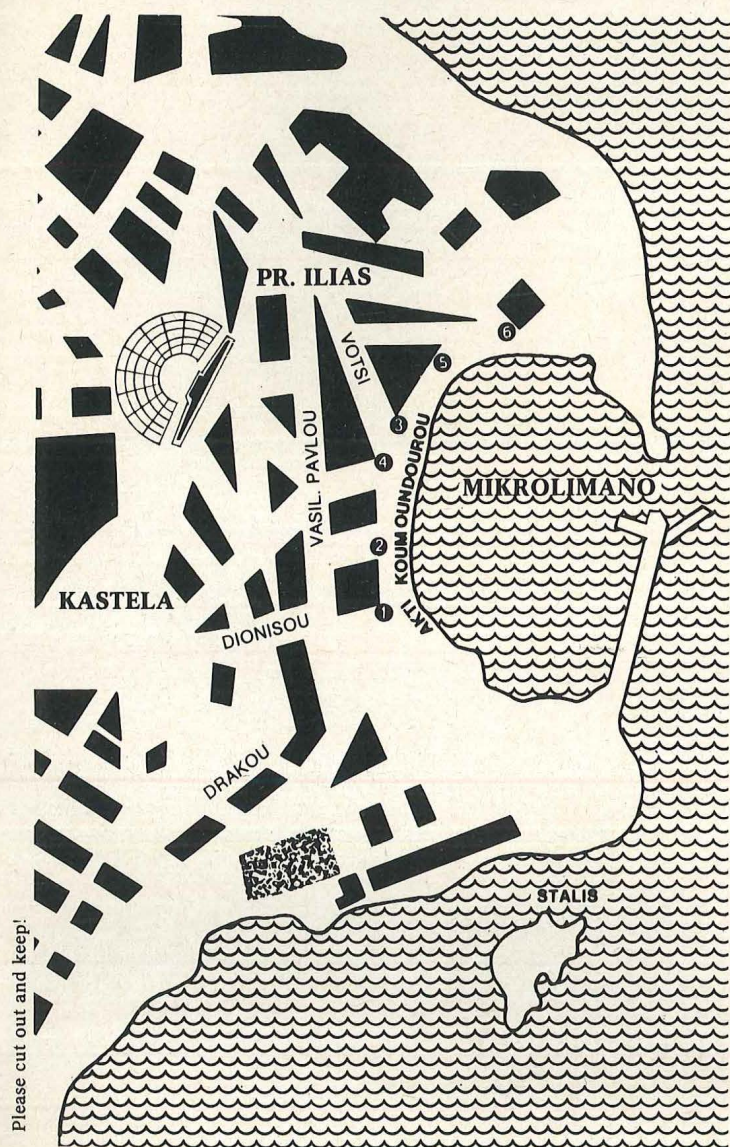
All Greek regions, including the mountains near Athens, provide pastures on which bees may feed: Hymettos for thyme; Parnitha for spruce and fir. In the Peloponissos, honey-producing areas include Corinth, Argos, and Megalopolis. Volos and Mt. Pelion are famous for heather honeys and Evia, Halkidiki (Eastern Macedonia) and Thassos for their pine honeys (frequently overrated, according to Athenian bee experts). However, Macedonia leads in commercial honey production with 3,481 tons in 1974. Central Greece produces less than half that amount. In addition to regions noted above, honeys are made in the Aegean Islands, Crete, and considerably less in Epirus, the Ionian Islands and Thrace.

The price of honey this year has ranged from sixty-five to two hundred drachmas per kilo (thyme honey is about one hundred eighty per kilo), compared to thirty to eighty drachmas last year. One honey producer attributed the increase to excess dampness and the use of sprays which adversely affect honey manufacture.

As for the busy bee's life, vivid descriptions cannot explain the mystery of honey—a gift from the bees—but we can appreciate the work involved on the part of both bees and honey producers. The countless boxes (*kip-selia* or bee hives) dotting the hills and plains around Greece, are moved seasonally to different areas in order to attract the bees. For example, local hives are moved from Hymettos to Parnitha according to the time of year. Ready-made combs are placed by the honey producers into each hive to expedite honey production. When bees are required to make their own hives, the honey output is decreased since eleven kilos of honey are required to produce one kilo of wax. After the honey is made, it is extracted mechanically by centrifugal force.

The queen dominates each hive. Maturing in fifteen days, she is double the size of her workers, lives up to four years, and lays some 2,500 eggs daily. Worker bees mature in twenty days and live from six weeks to six months. If a disease spreads in the hive, the queen ceases laying eggs until the entire swarm perishes.

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