

March 1978

THE

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ATHENIAN

Greece's English Language Monthly



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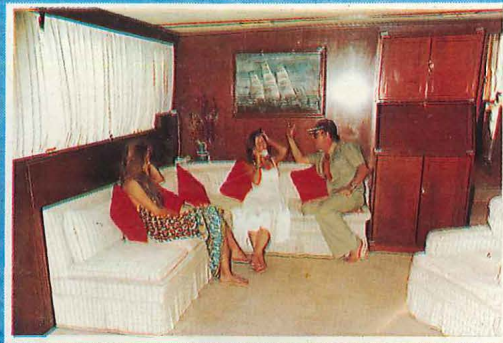
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community calendar

MARCH 3
Multi-National Women's Liberation Group—General meeting with the theme 'The American Working Woman: History and Song', 8:15 pm, Ellanikou 3, Pangrati.

MARCH 6
Multi-National Women's Liberation—Community Centre, clothes and book swap, and coffee (bring the children) 9 am-1 pm, Women's Centre, Ellanikou 3, Pangrati.

Goethe Institut—Lecture by Carl Christoph Schweitzer on The Constitution and Extremism and discussion with Vaso Vasiliou, 8 pm. (in German and Greek)

Institut Francais—Conference on Max Ernst 'The Place of Max Ernst in the French Super-realism', and a film, 8 pm.

MARCH 7
Campion School—Junior School PTA meeting, 6 pm.
Bingo—American Club, 8 pm.

MARCH 8
German Community Centre, Coffee for young German women, 4:30 pm; Lecture 'Luther and His Time' by Mr. Hasper, 8:30 pm. Canadian Women's Club—General Meeting, Astor Hotel.

American Community Schools—PTA meeting, the Academy 7:30 pm.

American Youth Centre—Chili Dinner, 6 pm, \$1.50, children under 12, \$2, adults.

Goethe Institut—Lecture by Wolf Dieter-Narr on Political Power and Force and discussion with Vaso Vasiliou and Carl-Christoph Schweitzer, 8 pm.

Helianthos Yoga Union—Vegetarian Dinner, 9 pm.

MARCH 9
Duplicate Bridge—American Club, 7:30 pm.

MARCH 10
Deree College—March Carnival Dance, 8:30 pm.

MARCH 11
Campion School—SAT examination, 8:30 am; Women's Guild Dance, Chandris Hotel, 9 pm.
American Youth Centre—Danceathon, 12 noon to 12 midnight, \$5 per couple.
American Club—Choose Your Steak, Americana Room.

MARCH 13
Multi-National Women's Liberation—Community Centre, 9 am-1 pm (see Mar. 6).

MARCH 14
Bingo—American Club, 8 pm.

MARCH 15
American Community Schools—PTA meeting, Elementary School, 7:30 pm.
Helianthos Yoga Union—Lecture by Bob Najemy, 'Death is not the End', 8:30 pm, Pratinou 80.
Goethe Institut—Lecture and film on Max Ernst by Werner Spies (in German with Greek translation), 8 pm.
German Community Centre—Organ recital by Prof. Werner from Krakow, at Christos Kirche, 8 pm.

RUSSIAN TRIP

The SAC wives of Hellinikon Air Base are sponsoring a trip to Russia and Austria May 18-26 for \$540 all inclusive (half fare for children). The tour will include visits to Moscow and Leningrad and Vienna. Reservation deadline, April 15. For information Tel. 894-0411, Cathy Kelly.

AL-ANON

Al-Anon group sessions for family members and friends of problem drinkers are held on Tuesdays at 7 pm at the United States Air Force Social Action Building, Ellinikon Airbase. The international organization invites all individuals seriously affected by someone else's drinking problem to attend.

MARCH 16
Campion School—Senior School PTA, 6 pm.
American Women's Organization of Greece—General meeting, 9:45, check bulletin board for location.
Duplicate Bridge—American Club, 7:30 pm.

Multi-National Women's Liberation Group—General meeting with the Health Collective on Gynecology, 8:15 pm (see March 3)

MARCH 17
Deree College—Field trip to Volos and Pelion, through March 19.

American Club—St. Patrick's Dinner, Americana Room and Family Inn.

Lions Cosmopolitan Club—Charter Night Anniversary Dinner-Dance, 9 pm, Ekali Club, Ekali. For information Tel. 360-1311, Mr. Baganis.

Goethe Institut—Lecture by Peter Atteslander on Social Research and Political Action: Contribution or Threat to Democracy (in German and Greek), 8 pm.

MARCH 18
American Youth Centre—Barbecue at Skinia Beach, 2 pm.

American Club—Oriental Dinner with Lebanese cuisine and a belly dancer, 8 pm, reservations necessary.

MARCH 20
Campion School—Rugby competition in England.
Multi-National Women's Liberation—Community Centre, 9 am-1 pm (see March 6).

MARCH 21
American Women's Organization of Greece—Spring Bargain Boutique, 9 am-6:30 pm at American Youth Centre, Kefalari, Kifissia.

Bingo—American Club, 8 pm.

MARCH 22
Campion School—Soccer match at Ithaca.

American Women's Organization of Greece—Spring Bargain Boutique, 9 am-12 noon (see March 21).

American Club—Spaghetti Night, Family Inn, 5-9 pm.

British Council—Lecture by Dr. Francis Walton on the Earl of Guilford, and an exhibit of books and prints on Guilford and Corfu, 8 pm.

Hellenic American Union—In cooperation with Greek Alumni of American Universities a lecture by Evangelos Moschos on Costis Palamos 'The Internal Unity of His Poetic Works' and poetry readings by Popi Papadaki, 8 pm.

Goethe Institut—Lecture by Dimitrios Zahos on Dyslexia, The Latest Views, organized by the German Medical Union, (in Greek) 9 pm.

MARCH 23
Campion School—Easter term ends; recess until March 28.

Duplicate Bridge—American Club, 7:30 pm.

MARCH 25
American Youth Centre—Birthday Dance, 7:30 pm, admission \$.75 (those with birthdays in March admitted free).

MARCH 27
Multi-National Women's Liberation—Community Centre, 9 am-1 pm (see March 6).

Lions Cosmopolitan Club—General meeting, Athens Club, 9:15 pm.

MARCH 28
Bingo—American Club, 8 pm.

MARCH 29
Goethe Institut—Lecture by Hans Lossnitzer on the International and National Rights of the Environment followed by discussion to be led by Yiorgo Koumantou (in Greek and German), 8 pm.

MARCH 30
Deree College—Ping Pong Finals.

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NAME DAYS IN MARCH

During Lent, the celebration of name days is postponed until after Easter, with the following exception, since it marks Greek Independence:

March 25 Evangelos (Vangelis, Vangos), Evangelia (Vangelia, Litsa)

PUBLIC HOLIDAYS

March 13 Clean Monday (Kathara Deftera)

March 25 Greek Independence Day

DATES TO REMEMBER

March 1 Wales — St. David's Day
March 3 World Day of Prayer
March 5 Poland — Marzanna Day
March 8 China, U.S.S.R. — Women's Day
March 17 St. Patrick's Day
March 19 Palm Sunday (Catholic, Protestant)
March 20 First Day of Spring
March 23 Purim
March 24 Good Friday (Catholic, Protestant)
Holi — Hindu
March 26 Easter Sunday (Catholic, Protestant)
March 29 Spain — Festival of the Sardine

Orthodox Easter falls in April. Good Friday is on April 28 and Easter Sunday April 30.

Hellenic American Union—Sponsored by the Greek Cultural Exchange Association a lecture by Vasos Koundouridis on the artist Nicholas Chronopoulos and an exhibit of his works, 7 pm.

MARCH 31
American Youth Centre—Fund raising event, Reno Night, with door prizes and entertainment, 8 pm, admission \$1.50.

APRIL 3
American Youth Centre—Play 'That's Our Boy', 7 pm, \$1.50 at Jusmagg Theatre (through April 4).

MISCELLANEOUS STUDIES

ATHENS CENTRE FOR THE CREATIVE ARTS, Archimideous 48, Pangrati, Tel. 701-2268. Courses in dance, Greek Studies, Fine Arts, Yoga, and Saturday workshops for children, March 14 - May 13. Registration begins on March 1.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Classes in Drawing and Painting (Tuesdays and Thursdays, 9-11:30 am, from March 27 - May 26, 2,800 Drs); Modern Dance (March 27 - May 26); Teacher Training Program (Mondays, Wednesdays and Fridays, 10-1 pm, March 29 - May 31, 6,000 Drs).

GREEK LESSONS

ATHENS CENTRE FOR THE CREATIVE ARTS, Archimideous 48, Pangrati, Tel. 701-2268. Eight - week courses in Greek, from the elementary through intermediate levels, from March 14 - May 13. Registration begins on March 1.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. All levels of Greek - language courses. Classes meet from 4 to 6 or 6 to 9 on Tuesdays and Thursdays; and from 9 to 11 or 11 to 1 on Mondays, Wednesdays, and Fridays. Classes begin on March 1 or 2. (Drs. 2,300 for 36 - hour courses.)

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publisher's note

With the advent of spring, Athenians take to the roads joined by tourists from abroad. The countryside, somewhat isolated in winter, begins to come alive with activity. Throughout the year Athenians are given to travelling, whether for short jaunts out of the city on a Sunday, or for more distant destinations sparked by the prospect of even a one-day holiday. The Greek Easter, which will fall this year on April 30, is marked by the greatest mass exodus from the city. On a smaller scale, Lenten holidays this month and Independence Day on March 25 (which coincides with Protestant and Catholic Easter) will signal nationwide movements not only of Greeks but of the many tourists who will arrive from abroad. Western Europeans in particular take advantage of the Catholic and Protestant Easter holidays to travel down the Continent to warmer climes.

In this issue, several of our contributors take to the roads, too. In 'A Journey Into History', Katerina Agrafioti outlines an itinerary to an area (a few hours out of Athens) which spans thousands of years of Greek history, and culminates with a visit to Aghia Lavra, the monastery which is associated with this month's celebration of Greek Independence. In 'The Athens-London Express', archaeologist John Camp describes his experiences on an economy bus trip through Europe which developed into an unexpected adventure. In 'Florina', Mark Markuly reports on one of Greece's northernmost towns which, although relatively prosperous, sits in the midst of one of the most impoverished sections of the country.

Our cover is by William Pownall. The English-born artist studied in Australia, has exhibited in London, and now lives on the island of Hydra.

goings on in athens

RELIGIOUS SERVICES

BETH SHALOM SYNAGOGUE, Melidoni 6, Tel. 325-2823. March 22: Purim Eve Service (7:15 pm)...March 23: Purim Service (7:45 am).
 CHRISTOS KIRCHE (German Evangelical), Sina 66, Tel. 361-7613. Lenten services every Sunday at 9:30 am. March 23: Communion Service, in French and German (8 pm)... March 24: Communion Service in German (10 am, 8 pm)...March 26: Ecumenical Easter Sunrise Service on Philopapou Hill, in several languages (6:30 am); Easter Breakfast (8 am), phone for reservations; Communion Service (9:30 am).
 ELLINIKON AIR BASE CHAPEL, Tel. 981-2101, Ext. 5394. March 18: Roman Catholic Mass (5 pm)... March 19: Roman Catholic Mass (9:45 am, 12:30 pm); Protestant Service (9, 11 am, and 7 pm)...March 22: Roman Catholic Communal Penance (7 pm)...March 23: Protestant Communion (7 pm); Roman Catholic Mass (8:30 pm-midnight)...March 24: Roman Catholic Mass (noon); Protestant

Service (1:30 pm)...March 25: Roman Catholic Mass (8 pm)...March 26: Roman Catholic Mass (9:45 am, 12:30 pm); Protestant Service (9, 11 am, 7 pm).
 ST. ANDREW'S PROTESTANT CHURCH, Sina 66, Tel. 770-7448. March 18: Palm Sunday Service (9 am, in Kifissia; 11:15 am, at the Church) ...March 23: Pascal Meal, call for time and place...March 26: Sunrise Service Philopapou Hill (6:30 am); Breakfast at Christos Kirche (9 am); Easter Service (11:15 am).
 ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou 24, Tel. 362-3603. Regular liturgy every Sunday at 7, 8, 9, 10, 11 am and 6 pm. St. Denis celebrates Easter on the same date as the Greek Orthodox Church, April 30.
 ST. PAUL'S ANGLICAN CHURCH, Filellinon 29, Tel. 714-906. March 24: Good Friday, Devotion (12 noon to 3 pm)...March 25: Easter Eve Vigil and Midnight Mass (11:15 pm)...March 26: Family Communion (8:30 am); Matins (10 am); Holy Communion (11:15 am).

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DIOGENES INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-9652. Yugoslav artist Bruno Zupan, silkscreens and paintings (through March 18); Stathis Livanis, recent oils from Ithaca (March 20 - April 5).
 JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Max Ernst (through March 18); Robert Mangold, new works—paintings and drawings (March 21 - April 8). This gallery is open Tuesday through Friday from 11 to 2 and 6 to 9, on Monday from 6 to 9 and on Saturdays from 11 to 2.
 KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Oils by Yannis Sandandonio (through March 15); Sophie Kefala, oils (March 16 - April 3).
 NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Retrospective drawings by Yiorgo Sikeliotis (through March 15); Celeste Polychroniadi, paintings (March 16 - 31).
 GALLERIE O, Haritos 8, Kolonaki, Tel. 717-669. Belgian artist Gaston Bojart, oils on wood (through March 7); Apostolis Gagannos, oils on wood (March 9 - April 10).
 ORA, Xenofontos 7, Tel. 322-6632. Paintings by Pappas and Theologou (through March 4); Tomas Fanourakis, paintings (March 6 - 23); Paintings by Gounarides and Marianna Psimara-Speranzis (March 28 - April 10).
 ROTUNDA, Skoufa 20, Tel. 362-2945. Miki Matzakis, oils (March 6 - 25); Apostolos Mitchachos, oils (March 28 - April 17).
 TO TRITO MATI, Loukianou 21b, Tel. 714-074. Max Ernst (through March 18).
 ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Yannis Moralis, paintings, jewelry, graphics, multiples (through March).
 ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Group exhibit of graphics.

MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou 48, Tel. 362-8670, 361-4344 (box office). Because of the prolonged strike by orchestra members, the concert season has been cancelled.
 LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on Tues. Wed. and Fri. and at 7 pm Sat. and Sun. but call ahead to be certain. Sakellaridi's *O Vattistikos* (Mar. 2, 4)... Mozart's *Cosi Fan Tutte* (Mar. 3, 5, 11, 19)... Monteverdi's *Coronation of Poppea* (Mar. 12, 14)... Verdi's *Otello* (Mar. 24, 26, 28, 30). Program subject to change.
 PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. March 1: Classical guitar recital (11 am)... March 9: Trakathas Eleftherios, in a song recital (9 pm)... March 17: Associazione Concertistica, in conjunction with Istituto Italiano (8 pm)... March 20: Athenaeum, International Music Competition (12-7 pm). There are also regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. Phone for dates and times, or drop in and take your chances. The hall is near Syntagma Square; just below Kolokotronis's statue off Stadiou Street.

LYCEUM OF GREEK WOMEN, Aliki Theatre, Amerikis 4, Tel. 324-4146. The Lyceum's folk dancers wearing colourful regional costumes perform dances from all over Greece (every Tues. 8:30 pm, every Fri. 6:30 pm). Tickets 80 Drs., students 40 Drs. available at the theatre box office or at Athens Festival Office, Stadiou 4 (in the arcade).

CONCERTS AND RECITALS

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

PETER O'LEARY AND FRANCIS JAMES BROWN — tenor and piano performing classic Irish and American songs, in cooperation with the Irish Embassy, March 2, 8 pm, Hellenic American Union.
 SOIREE RIVE GAUCHE — Songs and poetry of Paris, March 2, 8 pm, Institut Francais.
 KATY KOPANTSA — voice, in a concert 'The Lady of the Moonlight' by Yiorgo Sisilianos, Yannis Ioannidis conducting the orchestra, March 8, 8:30 pm, Institut Francais.
 NINA PATRIKIDI AND YOLANDA SEVERI — violin and piano recital, March 14, 8 pm, Istituto Italiano.
 TOMAS YIORYIOU AND LUCY PHILIPPONI — flute and piano in an evening of chamber music with works by Handel, Beethoven, Hadjidakis,

March 16, 9 pm, British Council.
 HELLENIC COMPOSERS' LEAGUE — concert of Greek and American music composed by Maria Kalobridou, Earl George and Nick Flagello, March 17, 8 pm, Hellenic American Union.
 MARIO AND LYDIA KONDER — recital for two pianos with works by Clementi, Diabelli and Schubert, March 20, 8 pm, Istituto Italiano.
 INTERNATIONAL PIANO CONCERT — organized by the International Art Centre, Athenaeum under the auspices of the Greek Ministry of Culture and Sciences, March 23 and 24, 5 pm, Institut Francais.
 RICHARD TETLEY — piano, in a recital of works by Kardos, Mozart, Chopin, Liszt, March 28, 8 pm, Hellenic American Union.
 GREEK MUSIC SOCIETY OF SCIENTISTS — Stelios Daris conducting, in a recital of works by Mozart, Vivaldi, Haydn, Sthikas, March 29, 8 pm, Hellenic American Union.
 CLERKS OF OXFENFORD — Mixed choir performing medieval, renaissance and ecclesiastical music, March 30 and 31, British Council.

GALLERIES

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

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish, and Dutch masters, a few El Grecos and a fine collection of engravings—from Dürer and Bruegel to Braque, Picasso and Dali. A recent acquisition is a small Rodin sculpture. Tuesday through Saturday, open 9am to 4 pm, and on Sundays and holidays from 10 to 2. Closed Mondays. Admission is 20 Drs., except on Wednesday and Sunday when it is free to all. There is no admission charge for students.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Paintings by Yannis Migathi (through March 13).
 ARMOS, Veikou 6, Makryanni, Tel. 921-7856. Stephanos Koukas, oils and acrylics (March 4-24).
 ASTOR, Kar. Servias 16, Tel. 322-4971. Lily Stephanaki Adoniathi, paintings, (March 6-22); William Pownall, paintings (March 24-April 8).
 ATHENS, Glykonos 4, Tel. 922-0052. Max Ernst (through March 18); retrospective of paintings by Erete (March 20 - April 10).
 CONTEMPORARY GRAPHICS, Haritos 8, Kolonaki, Tel. 732-690. Woodcuts by Basil Kazakos.
 DESMOS, Akadimias 28, Tel. 360-9449. Max Ernst (through March 18).

EXHIBITS

The addresses and phone numbers of the institutes are to be found in the Organizer. The exhibitions may be visited during the institutes' hours.

BRITISH COUNCIL — Photographs by Nicholas Panayotopoulos (March 6-22); Batiks by Glyn Hughes (March 29-April 7).
 HELLENIC AMERICAN UNION — Roula Valtinou, sculpture and paintings (through March 6).
 INSTITUT FRANCAIS — Lithographs by seven Greek artists working in Paris marking the 180th anniversary of lithography (March 15-24).

MUSEUMS

It is wise to call before setting out since hours at the museums frequently change at short notice and with the approach of pre-Lenten and Lenten holidays they are bound to fluctuate.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta, and bronze excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9-5:30 daily and 10-4:30 on Sundays. Closed Mondays. Admission 50 Drs. but free on Thursdays and Sundays.
 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

AT THE BENAKI

'Traditional Methods of Cultivation', a special exhibit of implements and methods of pre-mechanized farming in Greece, will continue through the end of March at the Benaki Museum.

reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9-5:30 daily and 10-4:30 on Sundays. *Closed Mondays.*

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. The 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 Greek costumes, jewelry, folk art and a room constructed from an 18th-century Macedonian mansion. The coffeshop on the top floor serves beverages and snacks. Guidebooks in English, French, German. Open 9-3:30 daily and 10-4:30 on Sundays. *Closed Tuesdays.* Admission 40 Drs. and 20 Drs. for students but free on Sundays. A special exhibition of 'Traditional Methods of Cultivation' continues through March.

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 9-3:30 (*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 am to 5 pm. *Closed Fri.* Admission 20 Drs., Students 10 Drs.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. A new museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Sun. 9-12 noon, Wed., Thurs. 1:30-7:30 pm and by appointment.

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, housed in a renovated mansion on the Plaka side of the Acropolis. Open 9-3:30 (*closed Mon.*). Admission 25 Drs.

MARATHON MUSEUM, at Marathon about 42 kms. from Athens. (029) 455-462. A few kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, the museum is the gift of American-Greek shipping magnate Eugene Panagopoulos. Finds from the Marathon plain, from Neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects, in process of excavation, may be seen in a building next door. Open 10-4:30 and Sun. 10-2 (*closed Tues.*). Admission free.

MUSEUM OF POPULAR ART, Kydathineon 17, Plaka (near Nikis St.) Tel. 321-3018. Small superb collection of Greek 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 10-2 (*closed Mon.*). Admission free.

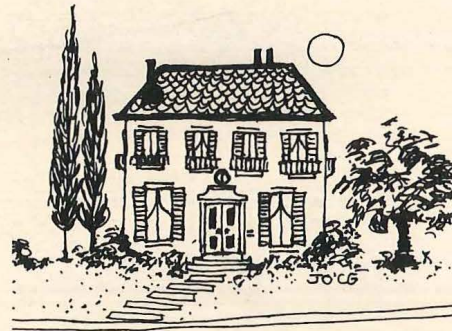
MUSEUM OF GREEK POPULAR ART CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open 10-2 (*closed Tues.*). Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patissson 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 (*kouri*),

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 eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 9-4 (*closed Mon.*). Admission 50 Drs., students 5 Drs. Free on Thurs. and Sun.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotronis Square, Tel. 323-7617. Permanent collections 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 9-1 pm (*closed Mon.*). Admission 20 Drs., students 5 Drs.

NAVAL MUSEUM, Freattis, Akti Themistokleus, Piraeus, Tel. 451-6264. Relics, models, and pictures related to Greek naval history. Open 9-1 pm and Sun. 5-8 pm (*closed Mon.*).



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 Mon. and Fri. 3-8 pm; Tues., Wed., Thurs., Sat. 9-1:30 pm (*closed Sun.*).

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 742-440. 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 9-2 pm (*closed Mon.*). Admission free.

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 9 am to 5:30 pm. Admission 50 Drs. Free on Thurs. and Sun. 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 available upon request.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St. Monastiraki. Open 9-5 daily. Admission 25 Drs. 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.

KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of Ancient Athens is 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 still in their original places but others are in the little museum, which is open from 9-3:30 every day except Tuesday. Admission 25 Drs., but free on Sundays.

LYKAVITOS. Over 900 feet above sea level, Mount Lycabettus is a favourite promenade for Athenians. The lower slopes are covered with pine trees, the summit is crowned by the nineteenth-century tiny Chapel of St. George contemplating the Acropolis in the distance. An ouzeri is about halfway up, and a restaurant is at the top. On a clear day, one can see all of Athens, the surrounding mountains, and the Saronic Gulf. Approach by foot, car or a funicular (*teleferik*), the latter operating 8:30 am to 12:15 am daily and Sundays, and 8:30 am to 1:30 am on Saturdays.

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

PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, German and French upon request. At regular shows the announcements are in Greek. First Sunday of the month: *The Sky of Greece*. Last Sunday of the month: *Starlight Concert* (12:30-1:30 pm). Through March 26: *Voyage Around the Sun* (Wed., Fri. and Sun. 7-8 pm). Through March: Children's Show, *Parade in the Sky* (every Sunday, from 10-12 noon). The Experimental Physics Exhibit is open to the public daily from 5:30 to 8:30 pm and on Wed., Fri. and Sun. from 9:30 am to 1 pm as well.

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.

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 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily from 8:30 am to 5 pm. Bus 39/52 to the terminal and then a short walk. By car, take Leoforos Vas. Alexandrou and follow the signs to the monastery.

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

LIBRARIES

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

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

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

BOOK BARGAINS

The Hellenic Animal Welfare Society has opened a bargain book shop selling new and used hardback and paperback books in English, German, French, and Greek. Open Mon.—Sat. from 8:30 am to 3 pm at Pasteur 12, Tel. 643-5391.

- 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. 293. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs., Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.
- FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.
- THE GENNADIUS, American School of Classical Studies, Souidias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.
- GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon., Tues., Thurs., Fri. 10 to 1 and 5 to 8. Wed. and Sat., 10 to 1.
- 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, Masalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon. through Fri. 9 to 1 and 6 to 9.
- 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. 8:30 to 1:30 and 4 to 8:45. Sat. 8:30 to 1:30.
- 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.
- POLYTECHNIC SCHOOL, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 8.
- 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.

RECREATIONAL

GOLF

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

RIDING

- GREEK ZOOPHILIC SOCIETY, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Rates: 200 Drs. per hour, daily rates available. Lessons and trekking offered. Boarding for dogs also available.
- THE HELLENIC RIDING CLUB (Ipiikos 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.

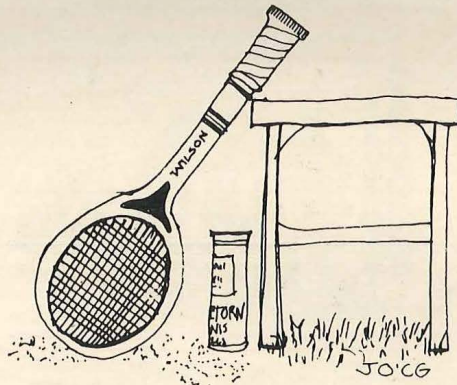
VARIBOPI RIDING SCHOOL, Varibopi, Tel. 801-9912. Annual membership fee 4,000 Drs.; monthly fee 600 Drs. (one ride per week). For the occasional rider 300 Drs. per hour. Lessons available for adults and children. Open 9-12 noon and 3-6 pm. Closed Mondays.

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.

SPORTING CLUBS

EKALI CLUB, Ekali, Tel. 803-2685. Five tennis courts, two swimming pools, sauna, and gym room. Restaurant open from 1:30 to 3:30 pm and 9 pm to 1 am. Initiation fee 30,000 Drs.; annual fee 10,000 Drs. (Tel. 803-4284 Tues.-Sat. 10-2 for information).



- POLITIA CLUB, Visarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground. Restaurant to open soon. Initial membership fee 20,000 Drs., 500 Drs. per month. Open Mon.-Sat. 8am-11pm.
- 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).

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). Three courts (four additional ones to open soon). 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. Open daily 7am to 11 pm.
- AOK, Tatoioi, 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.
- PARADISSOS TENNIS CLUB, Paradissos, Maroussi (Tel. 681-1458, 682-1918). Off Leof. Kifissias, between Halandri and Maroussi (Amarousion). Six tennis courts, bar, snacks, swimming pool, pro shop, rentals. Initial membership fee 5,000 Drs.; annual fee 3,000 Drs. Temporary residents of Greece may acquire special membership for 500 Drs. per month. Open daily sunrise to sunset.

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).

THEATRE

A growing number of theatres are alternating performances of two and even three different productions. Check with theatre box offices for dates and hours or dial 181 for full information in Greek. Evening curtains rise at 9 pm or thereabouts and matinees usually begin at six. Weekday matinees vary from theatre to theatre but they always play on Sundays. Almost all theatres are closed on Mondays.

THE NATIONAL THEATRE OF GREECE — A new production at the main theatre to begin March 5, and a double bill on the 'New Stage': George Maniotis's *The Match* (To Match) and Costoula Mitropoulou's *The Game and the Remorse* (To Pehnidi ke mia Tipsis). (*Ethniko Theatre*, Agiou Konstantinou 20, Tel. 522-3242)

- AGAIN AND AGAIN (Ta Idia ke ta Idia) — Minos Volonakis directs an adaptation from the works of George Souris, the satirical journalist who flourished at the turn of the century. Smaroula Youli, George Mihalakopoulos, and Despo Diamantidou are among the leading actors. (*Vebo*, Karolou 18, Tel. 522-3453.)
- BAREFOOT IN THE PARK (Xypoliti sto Parko) — Neil Simon's sure-fire comedy, translated by Marios Ploritis, revived with Zoe Laskari and Vassilis Tzivilikas. The director is Michael Bouhlis and the original score is by Manos Hadzidakis. (*Akadimos*, 5 Ippokratous, Tel. 362-5119.)
- BERTOLT BRECHT — A series of playlets and scenes from plays by Bertolt Brecht under the direction of Jules Dassin, starring Melina Mercouri and Manos Katrakis. (*Broadway*, Agiou Meletiou-Patission, Tel. 862-0231.)
- BLITHE SPIRIT (Gineka Fantasma) — Noel Coward translated by Alexis Solomos and directed by George Messalas with Jenny Rousseau, Stavros Xenides and Nikos Galanos. (*Moussouri*, Platia Karitsi, Tel. 322-7748.)
- CAFE CHANTANT — After a year's absence, Marietta Rialdi has relocated her Experimental Theatre and presents a new revue which contrasts the Roaring Twenties with the period of decadence which saw the rise of Fascism. (*Amiral*, Amerikis 10, Te. 363-9385.)
- THE COLD WIND AND THE WARM (Miss Freud) — S.N. Behrman's sparkling comedy based on his own autobiography adapted by Elsa Verghi and Christos Franos who star. (*Vergi*, Voukourestiou 1, Tel. 323-5235.)
- THE DIARY OF A MADMAN — Kostas Karras gives a solo performance in the adaptation of Gogol's famous short story first presented here by Takis Horn a dozen years ago. (*Athina*, Derigny 10, Tel. 823-7330.)
- DON'T PLUCK... YOUR SISTER (Mi Madas... tin Adelphi sou) — A comedy written, directed and starring George Constantinou. (*Diana*, Ippokratous 7, Tel. 362-6956.)
- FOUR SOLITUDES (Tesseres Eremies) — This play by Kostoula Mitropoulou was awarded first prize at the Ithaca festival. Directed by Nikos Hatziskou. (*Kava*, Stadiou 50, Tel. 321-0237.)
- THE FROGS — Performances on Mondays only. Spyros Evangelatos's rendition of the Aristophanes comedy at 8 pm. Tickets 120 Drs., 40 Drs. for children. (*Aliki*, Amerikis 4, Tel. 324-4146.)
- GOODNIGHT MARGARITA (Kalinihta Margarita) — Elli Fotiou and Stefanos Lineos present last year's success, while preparing their next play, a tragi-political farce by Dario Fo, *Ena Tiheo Atihima* (An Unexpected Accident). (*Alfa*, Patission 37, Tel. 523-8742.)
- GREEK PANORMA (Komeiko Panorama) Last summer's popular revue continues during the winter at the same theatre (now equipped with a roof). (*Poreia*, 3 Trikofon and Triti Septemvriou, Tel. 821-9982.)
- HE WHO WINS A FOOT IS LUCKY IN LOVE (Opios Kerdizi Ena Podi Kerdizistin Agapi) — Kostas Voutsas presents a comedy by Dario Fo, translated by Tassos Ramsis with Maro Kontou, Andreas Fillipidis, Theodoros Exarhos and others. (*Gloria*, Ippokratous 7, Tel. 362-6702.)
- HELLAS YOUSOUROUM — An Elia Limberopoulos revue with Stavros Paravas. Directed by Pantelis Voulgaris. Music by George Theodosiadis and choreography by Yannis Flery. (*Akropol*, Ippokratous 6, Tel. 361-4481)

THE HOMECOMING (O Gyrismos)— Nikos Kourkoulis, Nonika Galinea and Alekos Alexandrakis co-star in the Harold Pinter drama. (*Kappa*, Kypselis 2, Tel. 883-1068.)

LENZ—The story of German poet Jakob Lenz written by Mike Stott and based on a story by George Buchner. Directed by and starring George Potamides. (*Erevna*, Illission and Kerassounnos, Tel. 778-0826)

LITTLE HUT (To Mikro Kalivi)— André Roussin's comedy *La Petite Hutte* (1947) which was adapted into English by Nancy Mitford as the *Little Hut* (1950). With Anna Fonsou, Dimitri Malavets and George Siskos. (*Orvo*, Voukourestiou, Tel. 323-1259.)

LITTLE PHARISEES—A comedy by Dimitri Psathas with Takis Miliadis and Haratini Karolou (*Louzitania*, Evelpidon 47, Tel. 882-7201)

MY FAIR LADY (Orea mou Kyria)— Aliko Vouyouklaki continues as Liza Doolittle in last summer's hit. (*Aliki*, Amerikis 4, Tel. 324-4146.)

MY LITTLE FRIEND (O Filarakos Mou)— Yannis Yionakiss stars in a comedy by Alekos Sakellariou with Stefanos Stratigos. (*Vrettania*, Panepistimiou 7, Tel. 322-1579.)

NAKED LOVE (Gymnos Erotas)—Written by Marcel Ashar translated from the French by Platon Mousseos, starring Costas Prekas (*Dimotikon Theatro*, Agiou Konstantinou, Piraeus, Tel. 417-8351).

THE PETTY BOURGEOIS—Katerina Vassilakou and Thanassis Mylonas continue with their last year's success by Maxim Gorky. (*Alambra*, Stournara 53, Tel. 522-7497.)

POPE JOAN (Papissa Ioanna) Jenny Karezi and Kostas Kazallos in George Roussos's stage adaptation of the famous nineteenth-century satirical novel of Emmanuel Roidis. Sets and costumes by Vassilis Fotopoulos. (*Super-Star*, Agiou Meletiou in the Broadway arcade, Tel. 840-774.)

THE PROTECTORS—As a result of the director's recent illness, Karolos Koun's Art Theatre is continuing last year's excellent production of Mitsos Efthimiadis's historical drama set during the War of Independence. (*Technis*, Stadiou 52, Tel. 322-8706.)

PUPPETS AND PETS (Kouklitses Kalopeda)— Yannis Dalianides's revue with music by George Theodossiadis. Starring Mimis Fotopoulos and Katerina Giolaki. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248.)

A SLY INNOCENT (Siganopapadias)— A comedy by Vassilis Michaelidis starring Sotiris Moustakas. (*Dionyssia*, Amerikis 10, Tel. 362-4021.)

THE SOCRATIC DIALOGUES—Dimitri Myrat presents, directs, and stars in his own adaptation of Plato with a cast that includes Voula Zoumboulaki, Errikos Briolais and George Grammatikos. (*Athinon*, Voukourestiou 10, Tel. 323-5524.)

SPEAK TO ME OF LOVE (Mila mou y' Agapi)— A comedy co-authored by Pappas and Politis with George Georgis and Tonia Kaziani. (*Avlaia*, Kountouriotou and Merarchias, Passalimani, Tel. 412-9215.)

THE SPECTATORS (I Theates)—Pontikas's play alternates with *Fontas*, three one-act plays by Mitsos Efthimiadis. Both productions are directed by Thanassis Papayorgiou with sets and costumes by Antonios Evdemon. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830.)

STELLA VIOLANTI—The Free Theatre with a revival of the 1909 melodrama by Gregorios Xenopoulos, the prolific Zantian novelist and dramatist whose theatrical works were greatly influenced by Ibsen. (*Kalouta*, Patission 240, Tel. 875-588.)

SUICIDE (Aftohir)—Soviet writer Nicolai Rober-tovich Erdman's satirical drama which has never been produced in Russia. Translated by Costas Scaliaras, directed by George Lazanis, sets and costumes, by Dionyssis Fotopoulos (*Veaki*, Stournara 32, Tel. 522-3522.)

SUKIYAKI—Platon Mousseos's translation of *Why Don't You Stay for Breakfast*, the English hit by Gene Stone and Ray Cooney. Kostis Tsomos directs Kakkia Analiti and Kostas Rigopoulos. (*Analyti*, Antoniadou-Patission, Tel. 823-9739.)

SUMMER AND SMOKE (Kalokeri kai Katahnia)— Tennessee William's 1947 drama, translated by Marios Floritis and directed by George Messalas, alternates with Noel Coward's *Blithe Spirit*. With Jenny Rousseau, Stavros Xenides, Nikos Galanos. (*Moussouri*, Platia Karitsi, Tel. 322-7748.)

TITUS ANDRONICUS—Shakespeare's drama produced for the first time in Greece by Spyros Evangelatos. (*Amphi-Theatro*, Kefallinias 18, Tel. 823-5070).

VICTORY (I Niki)—Contemporary tragedy by Loula Anagnostaki under the direction of Karolos Koun (*Technis*, Stadiou 52, Tel. 322-8706).

ZOZO, THE CAPTAIN AND THE SHIP BOY (Zozo, o Kapetanios ke o Moutsos)—A revue by Costas Karayannis and Stephanos Kellaris starring Zozo Sapoundjaki, Nikos Vastardis, Nikos Tsoukas. (*Theatre Piraeus*, Syndagma 34, Piraeus, Tel. 412-1965.)

CINEMA

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

AIRPORT 77 (Tsambo Tset sto Trigono tou Diavoulou)— An all-star cast goes down with the ship—a Boeing 747, which becomes a worthy submarine. With Jack Lemmon, Lee Grant, Joseph Cotten, and James Stewart.

ANNIE HALL (O Nevrikos Erastis)—Woody Allen's autobiographical romantic comedy—full of wit and invention—probably the best film of the season, and one of the most personal as well. With Diane Keaton.

ANOTHER MAN, ANOTHER CHANCE (Kenouria Sinora)—French director Claude Lelouch makes an American Western, with James Caan and Catherine Deneuve.

CASANOVA (Kazanovas)— Federico Fellini's surreal treatment of the legendary Casanova — based on the Great Lover's memoirs, but embellished by Fellini's bizarre imagination.

CASH (To Tzini)—If you can believe it, a comedy about germ warfare. A miserable experience, with Elliot Gould. (Not to be confused with M*A*S*H.)

CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epafes Tritou Tipou)—Huge, expensive science fiction fantasy directed by Steven (*Jaws*) Spielberg. The U.F.O.s arrive in spectacular fashion, and the welcoming party includes Richard Dreyfuss and Francois Truffaut.

FROM RUSSIA WITH LOVE (Tzems Bond—Praktor 007 Se Pagida)—The re-issue of one of the early vintage James Bond films, starring Sean Connery.

HARLAN COUNTY, U.S.A. (Eparhia Harlan, H.P.A.) — The award-winning, feature-length documentary about striking mine workers in Kentucky, made between 1972 and 1976 by Barbara Kopple, and highly praised by most American critics.

JULIA (Tzoulia) — Based on a section of Lillian Hellman's biography, this film is one of the best bets of the season. Starring Jane Fonda, Vanessa Redgrave and Jason Robards Jr.; directed by Fred Zinnemann.

MARCH OR DIE (Epithesis I Thanatos)—A disappointing foreign-legend epic, with Gene Hackman, Max Von Sydow and Catherine Deneuve, all making the worst out of a silly story, under Dick Richards's direction.

RYAN'S DAUGHTER (I Kori tou Raian)—A re-issue of David Lean's over-long, over-beautiful Irish romance. With Sarah Miles and Robert Mitchum.

THE SORCERER (To Monopati tou Tromou)— An elaborate but unnecessary re-make of Henri-Georges Clouzot's classic *Wages of Fear*. Plenty of harrowing moments, however, as the heroes drive two truckloads of nitroglycerine through 200 miles of swamp, mountain and jungle terrain.

STAR WARS (O Polemos ton Astron) — This is the Big One for '77. A science fiction epic which is rapidly becoming the most successful film in history.

TELEFON (I Diathora tis Exousias)—Spy versus spy in this suspense drama directed by Don Siegel. With Charles Bronson, Lee Remick, and Donald Pleasence.

FILMS OF ELIA KAZAN

A retrospective of Elia Kazan's best-known films has been planned by the Hellenic American Union to coincide with a visit to Athens by the Director. The schedule is tentative, and dates, times and titles should be confirmed after March 20 by contacting the Union. *A Streetcar Named Desire* (April 3, 8 pm)... *Viva Zapata, On the Waterfront* (April 4, 6 and 9 pm)... *East of Eden, A Face in the Crowd* (April 5, 6 and 9 pm)... *Wild River, Splendour in the Grass* (April 6, 6 and 9 pm)... *The Arrangement, America, America* (April 7, 6 and 10 pm). Screenings will take place at the Opera Cinema, Akadimias 57. There will be no charge for admission but tickets, available in advance at the HAU, are necessary.

I WILL, I WILL...FOR NOW (Yia Tora... Yati Viazome)—Elliot Gould and Diane Keaton star in this old-fashioned-type Hollywood-type comedy about a 'contract marriage'. Slick but only moderately amusing.

ART CINEMAS

The film program is usually made on a weekly basis so it is advisable to call for exact schedules and showing times.

ALKIONIS, Ioulianiou 42-46, Tel. 881-5402.
ATHENS CINEMATHEQUE (TENIOTHIKI), Kanaris 1, Tel. 361-2046.
STUDIO CINEMA, Stavropoulou 33, Tel. 861-9017.
Call for program.

CHILDREN'S FILMS

PIRELLI FILM CLUB, Tel. 524-1911. Screenings of outstanding international children's classics. Every Sunday at 10:30 am showing at Studio Cinema of athletic films. Call for complete program.

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. The last film in the series 'Spirit of the Age', Part 8: *Dreams and Awakenings* (March 6, at 6 and 8 pm)... *Othello* with Laurence Olivier and Maggie Smith (March 9, and 14, 7:30 pm).

FRENCH INSTITUTE, Sina 31, Tel. 362-4301. *L'horloger de Saint Paul* (March 1)... *Vincent, Francois, Paul and the Others* directed by Yves Montand (March 8)... *What Morgan Knew* by Luke Beraud (March 16)... *Bonaparte and the Revolution Part I* by Abel and Gance (March 22)... *Bonaparte and the Revolution Part II* (March 24). All screenings at 6:30 and 9 pm.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. *Der Tod Ehrt Erster Klasse* (March 3, 6 and 8 pm)... *Max Ernst (1891-1976)*, German with Greek translation (March 15, 6 and 7 pm)... *Der Tennisrate* (March 20 and 22, 6 and 7 pm)... Documentaries on the Environment in German and English with Greek subtitles (March 29, 6 pm)... *Grauroter Morgen* (March 31, 6 and 8 pm).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Film series entitled 'Black and White/Black and Black': *Sounder* with Paul Winfield and Cicely Tyson, directed by Martin Ritt (March 1)... *Lady Sings the Blues* (1973) with Diana Ross and Richard Pryor (March 15, 5:30 and 8 pm)... Film series entitled 'Four Women' — important stories about women, starring women with introductions by Dorothy Backer. *Adam's Rib* with Katharine Hepburn and Spencer Tracy (March 21)... *Klute* with Jane Fonda and Donald Sutherland (March 27)... *A Woman Under the Influence* with Gena Rowlands and Peter Falk, directed by John Cassavetes (April 6). Screenings at 8 pm.

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Pier Paolo Pasolini festival. *Accatone* (March 6)... *Mamma Roma* (March 7)... *Il Vangelo Secondo Matteo* (March 8)... *Edipo Re* (March 9)... *Teorema* (March 10)... *Il Decamerone* (March 20) ... *I Racconti di Canterbury* (March 21) ... *Il Fiore delle Mille e Una Notte* (March 22). Showings at KEO (Kentro Epistimonikon Omilon), Mikail Voda 28. Screenings at 9 pm. Admission free upon presentation of a program available at the Institute.

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.)

Dionissos, Dionissiou 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.

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.

Nine Plus Nine (Enea Sin Enea), Agras 5, Stadium area, Tel. 722-317. A luxurious, spacious garden-like setting with couches and cozy corners, dim lights and soft music. The food is good but not outstanding (the sauces in particular are not up to gourmet standards), the service lacks finesse. Open daily for lunch and dinner.

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.

Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere. Papastefanakis at the piano. Open 7:30 pm to 1 am. Closed Sundays.

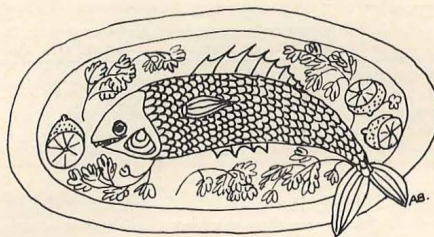
Skorpios, 1 Evrou at the corner of Lampsakou St. (across Vass. Sofias, from the American Embassy), Tel. 779-6805. Sophisticated, understated elegance from the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please

gourmets, with meticulously prepared and presented dishes (the emphasis is on French cuisine). Open for lunch and dinner. Reservations necessary. Closed Sundays.

Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialties. Expensive. Daily 12:30 to 3:30 and 8 to 12.

Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.

Da Walter, Evznon 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.



INTERNATIONAL CUISINE

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

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens where the quality of the food and service are usually consistently good. The menu covers the standard French fare including frogs legs, *coq au vin*, *steak au poivre*. Excellent salads and omelettes (especially nice for lunch). Reservations necessary for dinner. Moderately expensive. Daily noon to 4 and 8 to 1 am.

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.

Argo, Akti Moutsopoulou 7, Pasalimani, Piraeus, Tel. 411-3729. The surroundings are comfortable and provide a view of Pasalimani Harbour. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12 noon to 4 and 7 pm to 1 am.

Atrium, G. Papandrou 7, Zografou (opposite Mihalakopoulou) Tel. 779-7526. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills, entrecote café de Paris among other choices. Mrs. Hadjis is the gracious hostess. Open from 8 to 1. 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, Tsona and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy, where the atmosphere is pleasant and quiet. The menu offers a change of

pace with unusual soups, entrées, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Open 8 pm to 1:30 am. Closed Sundays.

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

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.

Cave Mirabelle, Levendi 7, Kolonaki, Tel. 743-333. Hosts Loukas and Platon preside at this cosy restaurant on three levels. Live entertainment at the bar on the street level; below, a display of fresh fish and meat specialties and an open charcoal grill lead down to the dining area where the menu includes lobster crêpes, *avocado cardinal*, filet langostine with lobster sauce, mushrooms and sherry, filet stuffed with mushrooms. Moderately expensive. Open from 8 pm. Closed Sundays.

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

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.

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.

Le Foyer, Iofondos 25, Tel. 746-287. A lovely restaurant with superbly prepared food and music by Niko and George, who sing old and new favourites. Excellent hors d'oeuvres, the eggplant pie and asparagus soup a must. The main courses are accompanied by unusually well-prepared vegetables. Crêpes and Le Foyer ice cream special are delicious choices for dessert. Moderately expensive. Open from 9 pm (no music on Sundays). Reservations necessary.

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-706. A pleasant, small, authentically

French restaurant where the *plat du jour* (usually good) is scrawled on a small blackboard. The *rilette maison* and the *gigot d'agneau* are tasty. Daily from 7:30 pm to 1 am.

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

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

Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. The cuisine is French, the decor is comfortable and subdued. Open for lunch and dinner and for coffee and sweets from 9 am to 1 am. Reservations necessary for dinner.

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

Lihnari, Athens Tower (behind building A), Tel. 770-3506. An extensive menu from snacks and desserts to full-course meals. Greek and International cuisine in a comfortable atmosphere. Friendly service and tasteful decor with hand-painted murals covering the walls. Open for breakfast, lunch and dinner, from 8 am to 1 am.

Maralina's, Vrassida 11 (behind the Hilton), Tel. 735-425. A new restaurant, on the premises of the former Le Saint Tropez but under new management, it combines elegance and good food. Live piano music. Mainly French and American with an unusually wide selection of appetizers, entrees and desserts. Mr. Hiadelis presides. Very well prepared dishes and an outstanding chocolate soufflé. Moderately expensive. Open daily from 8 pm.

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.

Mike's Saloon, Vas. Alexandrou 5-7 (between the Hilton and Caravel hotels), Tel. 791-689. The attractive art nouveau setting is the backdrop for rather cosmopolitan activity. The drinks are well prepared, as are the main courses and snacks. Noon until 2 am. Closed Sundays for lunch.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialities in a comfortable dining area illuminated by red-hued lanterns. Daily noon to 3:30 pm and 7 to 1:00 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 speciality, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Prunier, Ipsilantou 63, Kolonaki, Tel. 727-379. A small, very cosy French-style bistro with fireplace and boiserie. Excellent service and French cuisine which includes escargots, frog legs, sole meunière, duck and crêpes suzettes. Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.

Remezzo, Haritos 6, Kolonaki, Tel. 728-95. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge, and tasty international specialties, some served on attractive wooden platters, in the adjoining dining area. The gracious owner welcomes early diners. Daily from 8 pm. Moderately expensive.

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

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Vrassida 11 (behind the Hilton — next to Delice)

Open from 7 pm. Closed Sundays. Reservations: 735-425

sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and cherry pie. Daily 8 pm to 1:30 am.

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

Sebastian's, Lamahou 5, Plaka (near Syntagma Square), Tel. 322-9121. A gracious charmingly-converted house decorated with contemporary prints and abundant greenery. An extensive international menu. The specialties include *crêpes au fromage* and *medallions de boeuf trois gourmandises*. Open for lunch. Dinner served from 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.

The Steak Room, Egnitou 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

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. The varied menu retains the same Greek, French and international specialties and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas, and other Italian fare in a rustic, casual atmosphere.

An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Neapolitana*, *saltimbocca alla romana* and Italian salad are all tasty. Open daily from 7:30 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, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but not noisy. The service is excellent. Mainly French and international cuisine very well prepared. A bar on the lower level. Daily 8 pm to 2 am.

Mr. Yung's Chinese Restaurant, Lamahou 3, (Plaka), Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. Daily noon to 3 pm and 7 pm to 1 am.

MAINLY GREEK CUISINE

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

Bouillabaisse, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Ave.). A very ordinary looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of the Greek cuisine as well as a few variations from Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Daily from noon to midnight.

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

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.

Kapoulos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large main dining room is on the top floor. (A smaller one faces a tiny garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors and photographs. The menu (a newspaper with cartoons) includes a tasty spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to schnitzels, broils and desserts. Daily from 8 pm. Closed Sundays.

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

Maxim, Milioni 4, Kolonaki, Tel. 361-5803. Just off Kanari street, this relatively new establishment specializes in Greek, French and Oriental food. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Open daily 11 am to 1 am,

The Old Stables Barbeque, Karela-Koropi, Tel. 664-3220, 724-024. (About 25 km. out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ km. after the Koropi junction.) Actually a fancy taverna, bar and nightclub complex suitable for dinner or a night out. Seemingly in the middle of nowhere, old stables have been transformed with imagination giving it a charming village atmosphere: fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm, the nightclub from 10 pm. Closed Mondays.

Ponderosa, 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.

MIKROLIMANO (TOURKOLIMANO)

Bright with yachts, impromptu musicians and flower vendors, the tiny port, a major harbour in antiquity, is filled with restaurants specializing in premium seafood: lobster (*astako*), shrimp (*garides*), red mullet (*barbouni*), crayfish (*karavides*) and, the specialty of the area, *yiouvetsi*, a baked casserole of shrimp, tomatoes, cheese and wine. (Prices, however, are no longer moderate.) Most restaurants are open from noon until after midnight. Some have complete menus; others only fish, salads and fruit. Should you wish to check on the day's catch or reserve a table, the better-known establishments and their phone numbers are: Aglamair (411-5511); Kanaris (412-2533); Kapanis (411-1623); Kokkini Varka (475-853); Kuyu (411-1623); Mavri Yida (412-7626); Mourayio (412-0631); Ta Prasina Trehandirira (411-7564); Zorba (412-5004). Reservations are not necessary, however, and customers are invariably greeted with enthusiasm.

TAVERNAS

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

Anna's, Perikleous-Stavros 3, Pal. Psychico, Tel. 671-9240 (across from Flocas on Kifissias Ave., just behind the playground). The hors d'oeuvres include fried zucchini, mushroom salad, baked peppers with bacon, and snails; the main courses: game and rabbit stew. Very nice wine. Moderate prices. Daily 7:30 pm to 1 am.

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, Paleon 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, with a huge fireplace in winter. Excellent slightly-resinated *kokinelli*, hors d'oeuvres and charcoal broils. Daily 8 pm to midnight and Sundays for lunch.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel.


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Tel. 808-0408, 821-1612

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.

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

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace offers a warm welcome when it is chilly. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Daily from 8 to 1 am. Open for lunch on Sundays and holidays. Closed Wednesdays.

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 Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The speciality is kid with oil and oregano. The excellent hors d'oeuvres include *aubergine* stuffed with walnuts and wrapped in ham, and stuffed vine leaves; the entrées are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

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, Aritippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house decorated with some family memorabilia, offering a variety of appetizers and two or three main dishes, and enjoying a good reputation. Open 8:30 pm to 1:30 am. Closed Sundays.

Rouga, Kapsali 7, Kolonaki, Tel. 729-934. A few steps from Kolonaki Square, set off on a small cul de sac (*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 (Lykavitos), 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.

Isolias, Metohi St. between Glyfada and Vouliagmeni, Tel. 804-2446. A traditional rural taverna with a large selection of appetizers and broils. 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.

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, frequented by connoisseurs of the authentically Greek. Small, with creaky floors and a miniature mezzanine, the speciality is game (which you choose from colourful cards presented by Mr. Nikos, the

owner), served in spicy sauces or broiled. Wild duck prepared with green olives in wine, wild boar, quail on the spit, chicken stuffed with grapes and nuts are some of the specialties (in season). Daily from 9 pm to 1:30 am. Closed Sundays. *Reservations are a must.*

TAVERNAS WITH MUSIC

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

Asterias, Folegandrou 41, (Patissia area), Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft unamplified music and singing, and old-fashioned tasselled lamps and wrought-iron fixtures suspended from the thatched ceiling. Acceptable food. Music starts around 10:30 pm and continues until the wee hours. Open daily from 8:30 pm.

Belle Maison, Fokeas 6, Platia Victoria, (Patissia area), Tel. 881-9830. The Troubadors of Athens settle themselves at a table midst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars. For nostalgia and quiet and good singing it's a must. The food is only so-so, the prices moderate. Daily after 10 pm.

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

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

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

Laleousa, on the National Road (Platanou at the 15th kilometre, near Kifissias), Tel. 801-3627. The ever-popular singer, Toni Maroudas, specializes in nostalgia and honest-to-goodness performing at this country-style taverna with a cosy atmosphere that includes flokati-covered sofas. Fairly good food. Expensive. Entertainers include Maro Dimitriou, Phyllis Laskar and the Odysseus Komi Orchestra. From 9 pm to the wee hours.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Lakis Tsilianos and Katerina Papadimitriou.

Myrtia, Markou Mousouri 35, Tel. 701-2276. Excellent cuisine with pleasant music. The vast array of entrees, presented in ritual order for your inspection, include cold and hot appetizers and *pites*. Gourmands may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Prices moderately high. Daily 9 pm to the wee hours. Closed Sundays.

Roumaniki Gonia, Egeou 49, Ano Nea Smyrni, Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this 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.

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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. Entrees from 120 Drs. Open from 8 pm - 2 am. Closed Sundays.

KOUTOUKIA

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

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

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

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

O Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. Frequented by the neighbourhood's regulars and Athenian gourmands willing to track it down (which requires perseverance or a well-informed taxi driver). Cutlery is provided only for salads. Mr. Scooper, stationed next to

his broiler, counts heads as they enter and arbitrarily decides the correct portions for his customers. The surprisingly tasty and succulent results are scooped onto your table (no plates) accompanied by salad and *feta* (on plates) and *retsina* (with tumblers). Open from 8 pm

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

Ouzeri

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

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

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

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

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

and 5:30 - 10:30 pm, Sundays 10:30 am to 2:30 pm.

MUSIC AND DANCE

Annabella, Agios Kosmas (West airport), Tel. 981-1164, 981-1124. Dancing to the latest disco hits in a cosmopolitan setting. Cover charge 190 Drs., drinks 100 Drs.

Le Figaro, Levendi 3, Kolonaki, Tel. 728-627. Chic, old-world touches at this cleverly-decorated lively discotheque with the latest music. Expansive bar and snacks. Open 10 pm.

The Jazz Club, Ravaga Square, Plaka, Tel. 324-8056. In a quiet spot off-the-beaten-Plaka-track, enter another world where no visas are required to enjoy the mellow jazz. Live sessions on Tues., Wed. and Sun. Recorded jazz, blues and rock on other nights, with occasional appearances by visiting groups. Drinks 70 Drs. Open 9 pm to 2 am.

Nine Muses, Akademias 43, Tel. 604-260, 601-877. A fashionable discotheque sporting black walls red tablecloths dim lights and a good selection of music. Excellent food, attentive service. From 9:30 pm

Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. A chic discotheque adjacent to the luxury restaurant. Orange — hued and mirrored decor. Drinks only. Open daily from 10 pm.

On the Rocks, 30th kilometre on Athens-Sounion Rd., Tel. 897-1763. Dancing by the sea to a live orchestra and singers with the latest pop hits. Cover charge 170 Drs., Sat. 210 Drs.

BOITES

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

Diagonios, Adrianou 111, Tel. 323-3644. Haris Alexiou, Anna Vissi, Vasilis Papakonstantinou, and Kostas Matzopoulos have put together a lively show, full of new and old songs, a variety of rebetika, pop, and laiko music. Shows 10 pm and midnight.

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. The performers include Marinos, Tania Tsanaklidou, Dimitris Psarianos, Sofia Christou, Natasha, and Stavros Tsakos with songs composed by Hadjidakis, Nikos Gatsos and Moutsi.

Skorpios, Kydathineon 15, Tel. 323-3881. Folk singer Kostas Hadzis performs with a new selection of protest and politico-satirical songs.

Zoom, Kydathineon 37, Plaka, Tel. 322-5920. Marinella, the superstar of Greek-superstars, with Dakis, George Polychroniadis, The Athenians, George and Nikos Tzavaras, Zafiriou and others.

Zygos, Kydathineon 22, Tel. 322-5595. Vicky Moscholiou, Greece's leading *laiko* singer, is appearing for the fifth season at this popular Plaka boite. She is joined by Pop singer Elpidia, Gaganourakis with Cretan songs and lyra, folk-singer Kosta Karalis, and the Kay Holden Dancers. Shows daily and on Sundays at 10 pm; Saturdays at 9:30 and 12:00. Closed Mondays.

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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.

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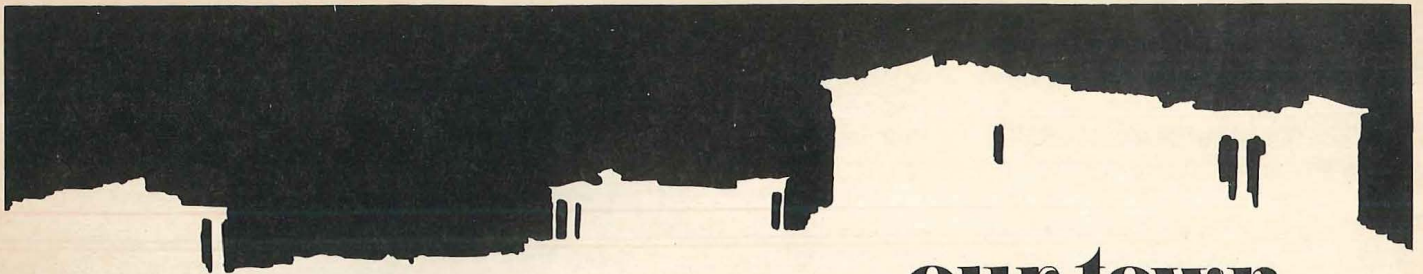
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Bananas

NOT so long ago, when approached in sinister fashion by a swarthy character pointing inside his topcoat while mumbling, 'very cheap', one was being offered contraband cameras, postcards, or cigarettes. Nowadays one is more likely to be approached in the same fashion by a perfectly respectable individual furtively offering from beneath his topcoat a banana. That species of tropical fruit has now become one of the most sought-after luxury items in Greece and is transforming law abiding citizens into smugglers, and reducing them to cloak and dagger antics.

During the American Prohibition Era, reputable citizens were forced to frequent speakeasies and to consort with unsavoury characters if they wished to drink spirits. Those with a little enterprise managed, of course, to set up stills in their bathrooms and produce bathtub gin. Banana speakeasies, as far as we know, have not sprung up in Athens yet, and Greeks cannot readily begin raising illegal bananas in their backyards or on their balconies. As it is, we are hard put trying to raise respectable bananas on Crete—even with our best agronomists providing their expertise and the entire weight of the Government mobilized behind the effort. These Cretan bananas—which share none of the attributes of the human beings native to the island who are known for their strength, vigour and pride—account for one of the major domestic issues facing the Nation.

According to *Larousse Gastronomique*, there are thirty known varieties of bananas, but our edition predates the debut of the Cretan variety otherwise, we are certain, they would have warranted a special mention. Other reference books we consulted note that bananas are cultivated in tropical regions of both hemispheres, but with horticultural advances have been grown in other warm areas. These successes may have provided inspiration to the former government officials who decided that we should grow our own bananas on Crete.

In researching the subject, the officials and agriculturalists no doubt read that bananas grow in bunches called 'hands' and that each banana is called a 'finger'. Indeed, they seem to have taken this description literally because the species of banana grown on Crete is only slightly bigger than a grown man's index finger. When peeled, it reveals a rather puny sliver of flesh that may be swallowed in one gulp.

It hardly need be said that these pitiful specimens need protection and, indeed, for some years now the Government has come to their rescue and waged a determined battle against their mightier cousins from abroad. Foreign bananas entering the country are penalized with staggering duties and, once Cretan bananas make their feeble appearance, foreign bananas are barred entry. This regulation, according to official explanation, is designed to protect local banana production. We suspect, however, that soft-hearted officials cannot bring themselves to subject our poor Cretan bananas to the humiliation of being on display at green grocers next to the virile foreign ones. To further bolster the Cretan banana's self-image, their prices are hiked up to astronomical levels, often higher than those of their voluptuous imported cousins. In the last year, for example, their price reached 180 drachmas a kilo (that is, approximately five dollars, or two pounds sterling per kilo).

All these prohibitions and embargoes have only sharpened the fertile imaginations of the citizens who have developed a passion for bananas, preferably imported ones. A long queue at supermarkets is usually a sign that a shipment of bananas has been received. In lower-income neighbourhoods, some will stand in line for half an hour and when their turn comes select a single banana which is carefully weighed and whose price is calculated down to a single drachma.

In January, while the Cretan banana trees were hard at work trying to produce another bumper crop, imported ones were allowed into the country and since they were selling for a mere one hundred drachmas a kilo, we

took our place in line and carefully selected one—which cost twenty drachmas. More reckless souls, however, choose the illegitimate route. In an attempt to avoid the heavy embargoes (or Cretan bananas when in season), they make contacts with the underworld and buy bootlegged bananas. Innocent tourists, unaware of the implications of bananas in Greece, are astonished when a customs official (who may have taken only casual note of extra bottles of whiskey or cartons of cigarettes) becomes frenzied at the sight of bananas, leads them off to carefully weigh the fruit, and informs them that they must pay an enormous amount in duties on anything above the allotted two kilos, or eat the excess bananas on the spot. Otherwise the bananas will be confiscated.

Indeed, the Nation can sleep peacefully in the confident knowledge that the authorities have the situation under control. At the northern borders, at major ports, and at airports, the law enforcers are on vigilant patrol and every day brings to light new reports of banana-smuggling arrests. Of course, the odd illegal banana does occasionally slip through their nets, and, indeed, in late January, five hundred crates of 'aromatic, first quality bananas' from Austria, all destined for the black market, made it across the border and all the way down to Athens. According to newspaper accounts they were hidden in a truck, driven by one Lambros Garefos, which arrived at a northern check point at four in the morning. Despite the hour, the authorities were not caught napping. Mr. Garefos was told to pull over, but he raced off before they could stop him. We were relieved to read that he was finally located in Athens the next day with part of his smuggled cargo—two Opel sedans—but the bananas themselves had disappeared. Nevertheless, Mr. Garefos was apprehended. In future, we are certain, he will think twice before embarking on any banana-smuggling expedition, flooding the market with illegal and forbidden fruit, and corrupting the morals of addicted adults and minors.

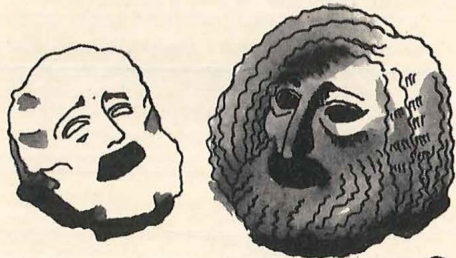
Weaving History

FROM Ela Grapho: The exhibition of costumes woven by Katerina Iliadis which were on display in January at the Museum of Folk Art are a tribute to ancient Greek culture in a practical, historical sense. A history of a people includes not only a description of its rulers, wars, and monumental artistic achievements, but also its customs and way of life. Mrs. Iliadis has recaptured the dress of the ancient Greeks and reproduced examples for use in the theatre, as well as for individuals who wore them as clothing here in Athens and abroad to give 'new life' to the ancient mode of dress.

Mrs. Iliadis is one of the last direct links to a practice begun by a coterie of unusual individuals who in the earlier part of this century adopted ancient practices as a way of life. The most famous of that group was undoubtedly Isadora Duncan, the forerunner of modern dance, who drew inspiration from ancient sources not only for her art but for her dress. The house she built with her brother Raymond—in Vyronas, just behind Pangrati on the slopes of Mount Hymettus—was fashioned after Agamemnon's palace at Mycenae. (The skeleton of the house, a place of pilgrimage for dancers from abroad, still stands today, and many efforts have been made to restore it and create a museum.) Raymond Duncan invariably wore 'ancient garb', and there are many existing photographs showing him and his wife Penelope swathed in woven togas. (There was very little difference in the appearance of male and female dress in ancient times and wives could and would often wear their husbands' cloaks. No doubt Raymond and his wife Penelope swapped clothing occasionally.) Raymond usually wore a fillet around his skull, and looked like a cross between a member of an eccentric religious sect and a 1960's hippy. He was a curious sight in the streets of Paris and New York decades before the flower children.

Penelope Duncan was the sister of Angelos Sikelianos, one of modern Greece's foremost poets. Angelos was married to another American, the dynamic Eva Palmer who devoted her substantial fortune to reviving the ancient festivals in Delphi in 1927. This, and a subsequent festival in 1930, were the precursors of today's summer festivals of music, drama, and dance in Athens and Epidauros.

Eva Palmer did not go half way. Among other things, which included studying ancient choral movement and chant, and writing music for the dramas, she revived what she believed to be the ancient techniques of weaving and reproduced, as faithfully as possible, the clothing of ancient Greeks. She wove the garments worn by the performers at the festivals. She, too, adopted this mode of dress. At her death, *The New York Times* wrote that when she had arrived in New York in 1907 and disembarked from a ship wearing a Greek costume, her appearance had created 'something of a sensation'. 'A crowd followed her here,' *The Times* continued, 'causing her to eschew appearances in public wherever possible.' Nevertheless, she had announced that she was renouncing modern dress and, indeed, she



continued to wear ancient dress until her death here in Greece in 1952.

Mrs. Iliadis, who worked with Eva Palmer, dedicated her life to this aspect of her mentor's work and for thirty-five years has continued to weave and produce costumes using the ancient techniques, without resort to modern methods. Woven complete, to fit the body, the material is never cut. The simplicity of the garments conveys the relationship the ancients must have had between the body and its clothing. The costumes are totally unrestrictive and have an air of mobility and gracefulness. There is something genuinely sensuous about them, even with full sleeves and ankle lengths. As in ancient times, the garments were 'patterned' on the loom, the designs being woven into the material. Considering the materials used for the costumes—pure wool, linen, cotton and silk—one recognizes the almost prohibitive cost in reproducing them today. Also on display at the museum was the original wooden loom designed in 1905 by Raymond Duncan who was then living in Paris. The loom was given to Eva Palmer Sikelianos who later passed it on to Katerina Iliadis who has used it to weave for thirty-five years, continuing the tradition.

Illicit Archaeology

WE ran into our friend The Knowledgeable Archaeologist the other day and noting a fierce glint in her eye, wondered what was wrong. 'You seem a bit *in medias res*, we ventured, 'perturbed and all that!'

'Perturbed is not the word for what I've been through today!' she fluted. We looked warily at our watch and mumbled about buses, but to no avail. 'The buses are on strike,' she susurrated, punctuating her remarks with an occasional prod with a sinister-looking scholarly journal. 'Now just listen: I've always wanted some aerial photographs of Athens which showed *everything*. Not just the Acropolis but *all* the ancient sites so you could see their relationships. You understand?'

Well, frankly, not being one of the Archaeological Wallahs, we did not, but we thought best to remain silent. 'As I was saying, I looked everywhere and could find pictures of the individual sites but none of the whole area! So, finally, I went to the *Statistiki Iperisia*,' she said flaunting the Greek term for the Statistical Service, 'and asked to see what they had. And do you know what they did? They told me that such photos were *classified* and no one was allowed to see them without a *security* clearance! Can you imagine that? What possible reason could they have for that? I tried to convince them of the ludicrousness of their position and they practically accused me of being a spy!'

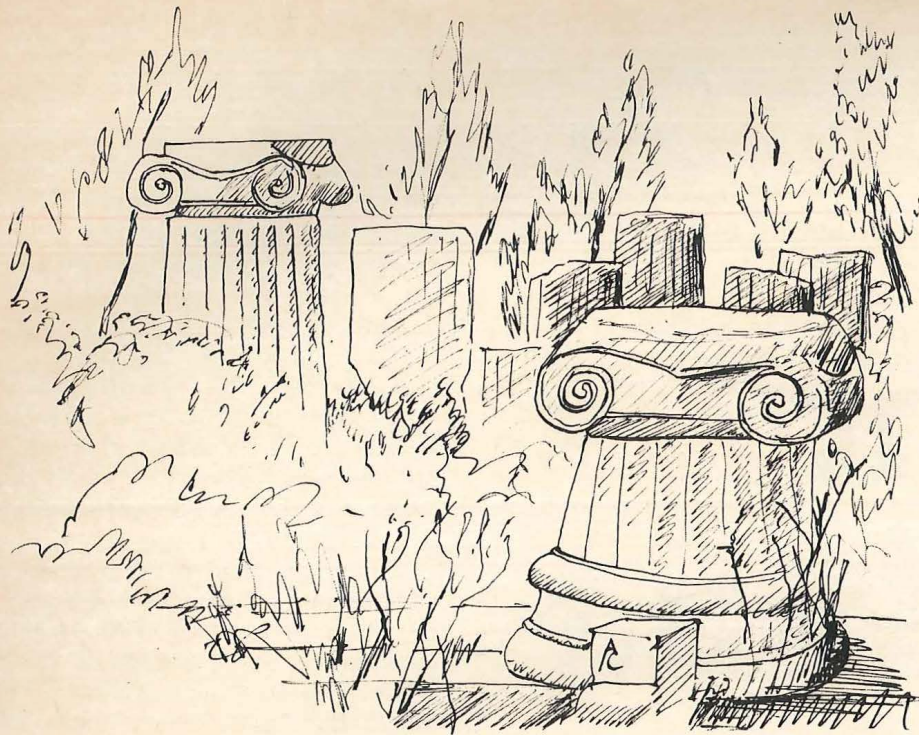
'Well is that hard luck That must leave you up in the air,' we said with what we hoped was just the right touch of levity.

'No, I've got them,' she said prodding me with the scholarly journal and brandishing a fistful of photographs. 'And where do you think I got them?'

We didn't dare ask. Was it the CIA, the Turkish Air Force, or a bribed member of Olympic Airlines? What would be the penalty for looking at classified photographs without a clearance? Years of eating *mousaka* in Korydallos Prison along with Papadopoulos and the other traitors, no doubt.

'Can't guess, eh?' she exclaimed. 'At a kiosk! For two drachmas each! They're just *postcards*! And the official photographs of the same thing are *classified*!'

We glanced up and down the street to see if we were being observed and made a hasty escape. You never can tell. For all we knew the kiosk-owner might be an *agent-provocateur*.



issues

The Cruise of the Beatnik - Part VI

IN OUR last instalment of the continuing saga of the Beatnik we left Caramel Cream, the handsome bushy-browed premier of the Freaks, seeking a Fresh Parliamentary Mandate with which to fight his hated rival, the Jerk premier Demi-Tasse. The Freaks went to the polls and did their best, but the dreaded Stephanococcus took its toll and the new Mandate wasn't anything as strong and powerful as the old one. Furthermore, Undress Popunderwear emerged as the Leader of the Opposition—reflecting the love of most Freaks for new and trendy fashions.

Across the blue waters that separated the beautiful land of the Freaks from the Jerks a battle took place between Demi-Tasse, trying desperately to keep his balance on a Shaky Coalition, and the saturnine Itchy Feet who, with one flick of an utricular toe, brought the Coalition crashing down.

He took Demi-Tasse's place as premier of the Jerks and immediately invited Caramel Cream to a conference on top of Mount Ararat. Caramel Cream said he agreed on principle but he wouldn't climb the mountain without adequate preparation. He needed a fur-lined coat, warm mittens, spiked

boots, pitons, etc., and since Abercrombie and Fitch had closed down he had no idea where he could buy them. But Itchy Feet was not to be daunted. He wrote a very nice letter to Caramel Cream which went something like this:

Dear Caramel Cream,

I was very upset to hear you could not meet me on top of Mount Ararat because you didn't have the proper equipment. I would be very glad to provide it for you but as you probably know, our finances are in pretty poor shape and, much as we would like to, we cannot afford to buy a fur-lined coat, warm mittens, pitons, etc. However, I have many good friends in the United States and in Europe such as Jimmy in Washington, James in London, Giscard in Paris and Helmut in Bonn. I have told them about our meeting and they are all delighted with the idea. They are all quite wealthy too, and they said they would be more than willing to fit you up with everything you need.

For the meeting itself I am having a small ark built on top of Ararat with voluntary contributions from the Association of Armenian Survivors of 1915 who are somehow still living in this

country. It will have a guest room and a snack bar. I suggested to the Association that we could have some animals around to give the scene a more authentic touch but the Armenians said with me there they did not think any more animals would be needed. I'm not quite sure what they meant by that.

Anyway, once we get to the top, we shall be quite comfortable and we can sit together over a glass of ouzo and some pastrami and thrash out all the problems between our two countries. Looking forward to seeing you soon,

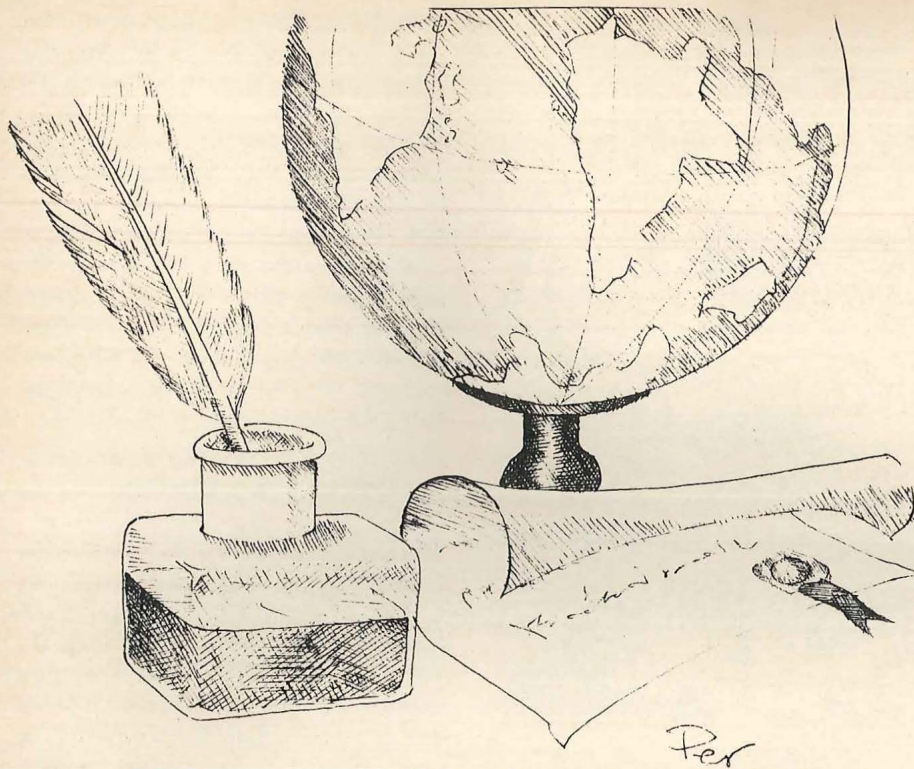
Your good friend,
Itchy Feet

After receiving such a nice letter from Itchy Feet, Caramel Cream felt he could not put off the meeting any longer. So he hopped on a plane to London where his fellow-premier James greeted him cordially and gave him a beautiful suede coat lined with pure Shetland wool. In Paris, his old friend Giscard held a ceremony at which he kissed him on both cheeks and presented him with a pair of mittens knitted by Charlotte Corday. In Bonn, his other old friend Helmut presented him with a dozen pitons specially cast for the occasion at the same forge that produced the Big Bertha cannon in World War I.

During these visits, Caramel Cream took the occasion to ask his fellow-leaders what was happening with his application for membership in a very exclusive club called the EEC that had only nine members. Caramel Cream desperately wanted to become the tenth member and had received assurances time and again that he would be accepted. Yet months had gone by and Caramel Cream had still not received his membership card and the little badge he could wear in his lapel. James, Giscard, and Helmut were all members and they said to Caramel Cream: 'You settle your little problem with Itchy Feet and don't worry about a thing. And if you fall off the mountain we'll send a NATO helicopter to pick you up.'

And that is how matters stand at the time of writing. The monstrous Beatnik is at present hibernating in Anatolian waters and if Caramel Cream and Itchy Feet cannot work out anything on Mount Ararat, there is every possibility that it will come out again in the spring, searching the sea bottom for treasure and striking terror into the hearts of swimmers in the beautiful blue sea that separates the land of the Freaks from the Jerks.

—ALEC KITROEFF



LETTER FROM ABROAD

FOR THE second year in a row, Americans have been discovering that a mightily, modern nation can still be humbled by the elements—namely, another brutal winter. Although there were more numerous crisis signals in the Winter of '77—with its fuel shortages, widespread layoffs, even some storm-related deaths—the Winter of '78 has made its message clear. Deep snowfalls, heavy rains, freezing temperatures, icy roads, sudden thaws — such extremes underline how intemperate life can be across North America. Roofs were collapsing that had survived years of storms, trains were stranded for days, one truck driver spent six days in his truck buried in a snowdrift. Florida experienced record-low temperatures that threatened its crops and tourist trade. The Middle West was laid low by what was called 'the worst blizzard of the century' — and, indeed, dozens of deaths were attributed to the storm.

Even allowing for Americans' fondness for superlatives and statistics, it has been a rough winter. It has also been a reminder of the terrific demands the country puts on energy resources, a reminder accented by the fall of the dollar and the rise of the trade deficit. Yet through it all, you can still find the average American claiming on the television news that he or she considers all the fuss over the 'energy crisis' a fraud. The standard remark is: 'All I

know is that every time I go to the gas station they fill my tank.'

New Yorkers are probably slightly more insightful about the energy situation—but not much more. The fact is that except for a day or two, even a tough winter does not really create that much suffering. (The main sufferers, as usual, tend to be the very poor, always the most vulnerable.) One late-January storm dumped about forty centimetres of snow on the city in about twenty-four hours, and that brought the city to a temporary halt. But not as drastic a halt as foreigners might think. Most personal and home life tends to go on as usual. There is remarkably little inconvenience. Heating, electricity, and gas go on, elevators work, stores open, and food is available.

What does break down is transportation. The city's snow ploughs begin working as soon as necessary, but it is impossible to support enough equipment and personnel for these once-in-a-decade storms. Inevitably, the available ploughs cannot deal with the accumulating snow, cars and buses begin to stall, and although the underground subway system tends to go on, the central city becomes isolated from outlying regions. Schools must close because teachers have to come from afar—and after a storm it would be dangerous for thousands of children to trudge along city streets. But except for their

mobility, New Yorkers come out of these winters surprisingly unscathed.

Not that they do not have enough other things to worry about. The city's financial situation remains as precarious as ever, and it remains to be seen how the new mayor handles matters. He is the predicted winner of the recent election, Edward Koch, and although not a man who evokes images of inspiration or affection, he is undoubtedly a serious, hardworking, competent man. Most New Yorkers simply wish he would save the city from financial disaster, revive all the good old days, and leave them alone.

Koch established his reputation as a traditional New York City liberal, first as a reform-Democrat in city politics, and then as a congressman in Washington. As mayor, he now talks a tough, conservative line, especially on issues affecting finances, the bureaucracy, the unions. But Koch is a smart fellow, well aware of the difference between words and actions. He is also relatively sophisticated, which in New York City means he knows enough to recognize that the arts and artists are important elements of the city's life.

In one area, Koch seems to represent a truly sophisticated new phase in New York life. That is, in the speculations about his sexual orientation. In his early fifties, Koch remains a bachelor and evidently no one has been able to document any sexual activities. The simple explanation is that he has never had time: he eats, breathes, and romances politics. (As one journalist put it, 'He is every Jewish mother's dream—a son who is asexual and Mayor of New York.') But inevitably there has been speculation that he might be a homosexual.

Now this has its obvious titillating-scandal aspect. But on another level, it is a most important development. To understand this, one would have to go back and review the status of homosexuals in America. Not that far back, though, for it is only in quite recent years that most Americans have come to recognize homosexuality as a phenomenon. Before that, its history is easily summed up as the name not to be spoken.

Not quite so in New York City, though, where as with so many aspects of life, homosexuality has a somewhat different status. For one, New York City has undoubtedly been the 'capital' of America's homosexual population. The city's sheer size and numbers and living patterns have generally allowed homosexuals to go their way. Beyond that, some of the careers and jobs that

are said to attract homosexuals have also been centred in New York—the arts in general, fashion and interior decorating, and such. Whatever the reasons, New York City has long had a sizeable homosexual population, which in the past tended to concentrate in several neighbourhoods, frequent its own bars and hangouts, and generally go its own way. All but the most naive New Yorkers knew that it was there, but the point is the homosexuals could be ignored because they remained 'in the closet'.

Then, several years ago, as an offshoot of the women's liberation movement (itself an offshoot of Black Americans' civil rights movement) homosexuals began to emerge. Several prominent men wrote and announced they were homosexuals—most of these men living in or around New York, to be sure. But the movement quickly spread as both male and female homosexuals began to declare openly their sexual orientation. Numerous books and publications have appeared on the issue; homosexuals appear on national television; homosexuals are testing the laws in many areas; homosexuals defiantly—and proudly—attend public rallies and participate in marches. And for all the jokes about 'out of the closet', the image is apt. It is exactly as though a door has been thrown open, and a group of people are at last to come out into the light and air.

As so often happens, when Americans do something, they do it fast and in a big way. This past fall, a Methodist Church in New York City, for instance, sponsored a two-day conference to discuss homosexuality and the church. The minister of this particular parish is an openly avowed homosexual and a leader in the struggle for gaining acceptance. He has even performed a marriage ceremony between homosexuals. One would have to have grown up in America, perhaps, to appreciate what a long way this country has come when the Methodist Church, one of the more conservative Protestant denominations, can accept this.

Again, though, this is New York City. By no means is every Methodist Church across America ready for this. And in general, New York City is in the forefront of the homosexual liberation movement. The city's homosexual population has emerged almost fully and is now demanding full acceptance and rights. They are asking, for instance, for the right to obtain and keep jobs in the public sector—as police, firefighters, teachers.

It is against this background that

Koch has taken office. One of his first public statements this January was to endorse a proposed law assuring complete civil rights to homosexuals. It is not so much that homosexuals are always denied these rights—although they sometimes claim that, too—as that they feel vulnerable should the temper of the times shift a bit. In any case, Koch's espousal of this cause must be seen as the position of a man with a long advocacy of civil rights, not as expressing any personal orientation.

Not that this kind of reasoning stops the snickering speculation. What is

important, though, is that a mayor of New York can make such a stand and people neither cringe nor demand his resignation. It is also a tribute to the courage of homosexuals in recent years, that they can get any politician to take a public stand on this issue. But finally it must also be said that it is a tribute to New York City. When all the smirking is done, when all the attacks on decadent New York are over, it must still be admitted that this is one city that dares to come out of the closet.

—DAEDALUS

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FLORINA

THE CROSS on the mountain is to let everyone know Florina is a graveyard,' Louis Corovessis, a pharmaceutical clerk, says jokingly. But some people who live in this small border-town fear Corovessis's morbid humour could be a premonition. Florina, a town of ten thousand inhabitants in Northern Greece, could eventually suffer the fate of many of Greece's small towns and villages—empty streets symbolizing a widespread emigration to the cities and to other countries. The result has been a shrinking rural population, consisting primarily of older people with fewer opportunities for employment and a secure future.

Nine miles south of Yugoslavia and fifteen miles east of Albania, Florina is nestled at the opening of an eight-mile

valley enclosed by the oak and pine covered slopes of the Varnous mountain range. A white cross, twenty-four metres tall, looms above the trees on the southern peak facing east over a dusty plain dotted with patches of green grass and fluffy poplar trees. The cross, constructed in 1972 at the prompting of the Diocese's ranking clergyman, Bishop Avgoustinos, is a conspicuous symbol of the role of religion in local affairs, and a subtle reminder of its cherished traditions.

During the day, the valley echoes with the laughter of children at play, the pounding of construction workers' hammers, and the crack of axes splitting wood. Multicoloured buildings with long, narrow windows and faded red shingles swell onto the escarpments of the mountains, up to a few feet of the

timberline. Narrow chimneys, capped with tent-like, tin covers to guard against rain and snow, lead down through sheet metal pipes to the cast iron stoves which are still used in ninety percent of the homes as the primary source of heating. Although the streets of Florina's central business district are asphalt-covered, the residential roads are gravel or dirt. The men, dressed in baggy, tattered clothes and wearing dusty black berets, rattle down the thoroughfares in mule- or horse-drawn wooden carts. The carts, which serve as the town's trucking system, carry everything from sixteen-kilo tins of olive oil to wood for stoves. Huge piles of tree limbs lie in front or along the sides of houses waiting to be sawed into smaller pieces. Roosters crow from perches on rock walls and cackling

chickens scratch in the dirt roads for morsels of food. Old women, shrouded in black dresses, stockings, and scarves — seemingly in perpetual mourning — hobble across the gravel, bent under the weight of wicker baskets filled with the day's groceries.

Florina's main business district is two streets wide and ten streets long. In its centre, a rectangular area boxed in by concrete medians is set aside for the *agora*—the marketplace. Every Wednesday and Saturday local farmers bring their crops here, line them along the medians, and yell to passersby of the superior quality of their pure, unfertilized fruits and vegetables. Along Florina's cement block sidewalks are narrow stores, restaurants and offices. One would not guess by looking at the paint-peeled and cracked walls, and the battered oak counters found in many of the shops, that Florina's economy is improving. Yet the four- and five-storey buildings which are gradually replacing the town's predominantly old-style Greek architecture, indicate a construction and business boom which has sent local residents spinning.

The multiple-dwelling construction fervour began five years ago when Greeks who had emigrated to Germany and other European countries began to return, or when those who remained abroad began to buy summer houses in Florina. Another catalyst in recent years has been the improved trade relations with Yugoslavia. Now, several times a week, busloads of Yugoslavs depart from Bitola for the twenty-five mile trip to Florina. They flood the streets buying less-expensive Greek products, especially gold and silver. The rising middle-class merchants of Florina, billfolds bursting with drachmas, began to shun the half-century old houses of their parents for the modern conveniences of centrally-heated flats. Almost forty-five such multiple-dwellings have been built since 1972.

Such constructions have particular appeal to small landowners. In accordance with the practice universal in Greece, the contractor and property owner draw up an agreement of exchange — *antiparohi* — by which the contractor undertakes to build the dwelling. After completion, the owner is given the keys to his share, about thirty-five percent of the apartments. The builder keeps the remaining flats. Since an average two-hundred-and-forty-square-foot dwelling can fetch about \$25,000, the landowner stands to make a considerable profit if he sells. If he decides to rent instead, he has a guaranteed monthly income. The own-

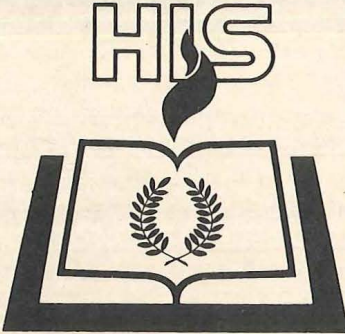
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er-builder percentage split has proved itself particularly beneficial to those who have inherited sizeable portions of land.

Despite the sweet smell of money in the air, a considerable number of the inhabitants are unenthusiastic about Florina's future. 'There aren't any factories in Florina,' says George Giannis, the owner of a small toy shop. 'It's basically an agricultural town — the farmers selling their wares to the merchants at the marketplace and the merchants selling their wares to the farmers at their stores. Now the continued growth of the town is linked to construction. There are about five hundred and fifty people directly or indirectly making their living off the construction business. When it stops, which it will have to in four or five years,' he says, 'there's going to be a lot of jobless people.'

Fifty-three-year-old Giannis, who could weather a financial storm easier than most Florinians, emigrated to Melbourne, Australia in 1960, and saved 'a bit of money' working for the railroad. After ten years he came back to Greece, bought two stores in Thessaloniki which he now rents, and settled in Florina where he was born. Sitting in an armchair in the ninety-five-year-old house which his father owned before him, Giannis sips a warm glass of water, nursing an impacted tooth. He places the glass on the coffee table, and runs his hand across his silver, crew-cut hair. The ensuing unemployment from an eventual construction halt is not the only unstable element in Florina's economy which worries him. 'The only reason for all our increased trade is that things are sometimes twice as expensive in Yugoslavia,' he says. 'Who can be sure this will go on forever? Maybe in two years it will be exactly the opposite and we'll be doing all our buying in Bitola. Then the Yugoslavs will have the money. There's no future in Florina. Business is hardly dead — yet. But it will be. And the people all know this. Our population has been dropping for twenty years.'

The exodus began most noticeably throughout rural Greece after the end of World War II. Constantinos Phillippa, a teacher at Florina's Elementary Teachers Academy, says this migration was spurred by 'young people eager for a better life'. Many left for other countries. 'It's all part of a trend,' Phillippa says, as he surveys one woman's tomatoes at the *agora*. Finding them unsatisfactory, he moves on. 'In the late 1940s, the average population of a village was between five hundred

and one thousand. Now, it's maybe three hundred.' In 1947 the 1,863-square-kilometre district of Florina had a population of seventy-five thousand. Today, there are fifty thousand inhabitants. The city of Florina itself dropped from thirty thousand to around ten thousand. Migration to other countries is ebbing with this generation, Phillippa says, and being replaced by migration to larger Greek cities. The young are studying hard to enter universities in Athens and Thessaloniki, where they will remain after graduation. 'The reason for the popularity of the big city is a simple one,' says Phillippa, a short, muscular man, with coal-black hair showing traces of grey at the temples. 'The young people don't want to work in small towns. They prefer the opportunities and excitement of the larger cities. They are not satisfied with the simple lives of their parents and grandparents. The overall effect is that the Greek villages are dead or dying, particularly those in the mountains.'

Evidence of such a dead village can be found seven miles west of Florina in Vatothori, which is all but deserted. The windows of the low-walled houses are boarded shut and the streets are empty. Once a village of five hundred and fifty, Vatothori now has a population of sixty-five. Those who stay on, mostly the elderly, scratch an existence from the land and live in government-built brick apartments. An old man, riding side-saddle on a burro down the shoulder of the two-lane highway says, 'They've all gone to Canada and America. They're all gone now.'

So drastic a fate as that of Vatothori does not await Florina, town residents believe. Even if trade with Yugoslavia were to dry up and business were to blow away, the town would never be abandoned to such an extent. Florina, they are convinced, has the built-in safeguard of being deep-seated in modern Greek culture, and holds a special place in the hearts of countrymen because of its post-war history. According to Theodore Antoniou, a retired horsecart driver and sometime Florina history buff, his home town holds the distinction of having held back the Greek communist forces during the Civil War until Nationalist reinforcements could be mustered. 'There are fifteen miles of Varnous mountains around the Florina area,' says Antoniou. 'The communists held the mountains for four or five years and we fought them there until we finally beat them in 1949.' Staring off into space, as if reliving that period, when brother turned against brother and families

were torn apart, Antoniou continues. 'It was bad for Florina in those days. Every night you could see in the mountains little lines of light from the guns, like phosphorus.'

Antoniou, eighty and 'some years' — no one is quite sure, including himself — speaks of his town as one would of his country. 'Let me tell you this also,' he says, his eyes swelling with tears and his lower jaw set firmly accentuating deep wrinkles in his face. 'If it weren't for the courage of the people in Florina during the Civil War, the entire country would be communist today. Because if Florina had fallen, the communists would have been in Athens three days later,' he says with more pride than accuracy. The wounds of that fratricidal struggle have yet to heal.

Sitting with an erect back at the kitchen table in his son-in-law's house before a hearty meal of bread, pork and potatoes, Antoniou's memory delves further into Florina's past. No one is certain of the derivation of Florina's name, but there is speculation. One tale is that shepherds found gold florins in the Lignos River which meanders through the south end of town. Others believe a Venetian adventurer named Flore founded the town. Florina's modern history as a Greek town began, uncertainly, sixty-five years ago, during the 1912 Balkan War, in which Greece, Serbia and Bulgaria were allied against the Ottoman Empire. In the absence of conflicting claims between Serbia and Greece or any written agreements, it was accepted that the first soldiers to arrive in a town would have the right to claim it 'on the principle of effective occupation'. Florina was among the unclaimed towns. According to one apocryphal story, Greek soldiers, after liberating the town of Amindeon eighteen miles east of Florina, halted their forward march to celebrate their victories with the well-known local wine. A good deal into the festivities, a scout came to Amindeon to inform the soldiers of Florina's undetermined status. Another scout went north to meet advancing Yugoslav forces and informed them that Florina had been taken by Greek troops. Thus, the Yugoslavs turned back. Some hours later, the Greek soldiers, dragging rifles in one hand and bottles of wine in the other, staggered merrily into the town to be greeted by the happy citizens. The population increased rapidly after its liberation, and Florina became the marketplace for the surrounding villages.

It was after World War II, when the young started migrating to the United

States and Australia in large numbers, that Florina began experiencing hard times. 'As more and more villagers left, the businessmen of Florina lost their customers. In the late 1950s and through the 1960s, when I was in Australia, most of the money which many of the townspeople had come from relatives working abroad,' Giannis says. What started after the war continues today, and Florina loses its citizens and its village customers bit by bit, year by year. But, if the dwindling population makes Florinians dubious about remaining here, they hide it well. Of the twenty-five inhabitants to whom I spoke, none have plans to pull up stakes. All are certain that a depressed economy in the future will be checked by government intervention before any severe damage is done.

There are some nearby success stories from which the residents can take heart. Twenty-five miles southeast is the town of Ptolemais, the site of the biggest fertilizer factory in Greece. A village of two or three thousand two decades ago, it now has a population of over twenty thousand. Thirty miles south, jutting out into a lake, is the small, wealthy town of Kastoria. Once a poor fishing village, the townspeople changed all that when they discovered they had an amazing proclivity for weaving together tiny pieces of fur to make coats. Kastoria is now prosperous. Fifteen miles east, directly south of Amindeon, is Sour Water Village. Seven years ago, an entrepreneur from Athens came to the poor village, distinctive only for an abundance of mineral water with a peculiar, sour taste, and built a soft drink factory for lemonade and orange juice. The products provide the villagers with work and the man from Athens with a very profitable business.

Some are optimistic about Florina. The town's new technical school will train craftsmen previously hard to find in northern and western Greece. Geological studies have indicated rich mineral deposits throughout the Florina area. Right now, only a small coal deposit is being exploited near Amindeon; it is manned by only a handful of men. New mines in the area would require a sizable work force.

If the Civil War helps to keep this remote area in the public eye, so does its Bishop. During national celebrations, there is at least one right-wing politician who calls for remembrance of those border towns which held off the communists in the last major battle, in 1949; and when the towns are named, Florina always heads the list. During the



rest of the year, there is Avgoustinos, the Bishop of Florina, locally referred to by his family name, Kondiotis. Often the topic of light-hearted conversation, the Bishop frequently puts Florina on the front pages of newspapers quarreling over religious matters with other high-ranking church officials, or waging one of his frequent crusades. Locally, he is either loved or hated for several noteworthy performances: his baptism of a caravan of gypsies, after which he ordered that a suburb be built for them on the outskirts of town; his refusal to say mass before anyone wearing blue jeans; his vociferous campaigns against divorce, lewd films, or mixed swimming, are usually discussed with amusement. However, his almost single-handed campaign to have the unwanted \$40,000 cross on the hill built is not so warmly treated. When asked about the cross, most residents wrench their mouths, shake their heads, and say 'Kondiotis!'

Good or bad, it may be that the Bishop knows something everyone else

does not. There is a chance that a well-publicized town will rank among the first to receive government aid or government-sponsored employment when problems begin. If such is the case, Florina has a jump on other towns. As Bishop Avgoustinos once modestly put it, 'Two things make Florina popular with the Greek people. Florina lemonade and orange juice, and me.'

An unknown and possibly troubled future has had little effect on the life-style of its inhabitants. Year after year, days go by in the same leisurely fashion. On most days the shops close from one to five in the afternoon. The merchants, carrying clear plastic bags of groceries, return home, don their pajamas, and eat their main meal of the day, which always features large loaves of thick-crust bread, freshly baked in one of the town bakeries. The meal is concluded with whatever fruit is in season. After the women clear the table, everyone retires for the mid-day siesta. The afternoon nap is still taken very seriously in Florina. All work ceases and



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those who choose to forego their rest, congregate quietly in the few restaurants and cafés which remain open, discussing politics in low voices or playing cards. Those who disturb the peace are treated harshly and slapped with fines of several hundred drachmas. When the shops reopen at five, the merchants file down the sidewalks, the flesh under their eyes still baggy from sleep, smiling and waving to one another. By the time the merchants lock their doors at eight or nine o'clock, people are already milling in the town square or walking arm-in-arm down Alexander the Great Street, which is closed to motor vehicles during the evening. The evening walk is as much a ritual to the Florinians as is cooking with olive oil. Even before the sun is completely hidden behind the mountains, women, groomed and dressed in ankle-length dresses, are on the street with their children. They meet their husbands and stroll, first down the street, and then back up again. As they walk, they greet their neighbours as if they had not seen them in years. Couples pushing baby carriages are the main attraction, as walls of people enclose the frightened, wide-eyed children. By nine or ten the pedestrian traffic on Alexander the Great Street begins to thin and the more affluent take seats at sidewalk cafés or at paper-covered tables in restaurants.

On Sundays and holidays, men don their suits and ties and women their best dresses to entertain friends and relatives with elaborate home-cooked meals. Others may wander aimlessly through the gently-rolling dirt paths in the zoo, located just west of town. In the late afternoon, young girls assemble on porch steps to discuss their favourite movie stars. The boys go to schoolyards to play basketball, or look for an empty field for soccer scrimmages against lot-drawn teams. The older people stay inside and watch sports programs on television, or attend a wedding or baptism. The Florinians are comfortable with their way of life and disdainful of the hectic life in the city. Whatever the future, there are many inhabitants who will refuse to leave as long as it is possible to exist here.

'Of course we'll stay,' says Giannis. 'This is our home. There's no other place we would want to live.' Says the wife of one of the town merchants, 'If things go bad, we'll stay. We were both born in Florina and our hearts are here. Somehow we would make do.'

—MARK MARKULY



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Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine, Vass. Sofias 152, Piraeus	412-1211
Ministry to the Presidency Zalokosta and Kriezotou	363-0911
Ministry to the Prime Minister Zalokosta 3	322-7958
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication, Xenofontos 13	325-1211
Northern Greece, Diikitirion, Thessaloniki	(031)260-659

EOT (National Tourist Organization)

Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545

U.N. REPRESENTATIVES

U.N.D.P., Amalias 36	322-8122
Information Centre, Amalias 36	322-9624
High Commissioner for Refugees, Skoufa 59	363-3607

EMBASSIES

Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Irodou 16	737-883
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferis 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vass. Sofias 3	361-8613
Ethiopia, Vass. Sofias 25	718-557
Finland, Sekeri 4	363-2392
France, Vass. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Hilton Hotel, Suite 924	720-201
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vass. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodou 2	727-105
Mexico, Vass. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, Vass. Sofias 29	727-514
Norway, Ipsilantou 40	746-173
Panama, Vass. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Rumania, Ravine 14-16	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sudan (Consulate), Rigilis 6	717-294
Sweden, Meleagrou 4	724-504
Switzerland, Lassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou B8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vass. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vass. Sofias 7	360-2635
Venezuela, Vass. Sofias 112	770-8769
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925



The Athenian Magazine, Spetsi

Mayor of Athens	324-2213
Aliens' Bureau	362-8301
Residence/Work Permits	362-2601

CHAMBERS OF COMMERCE

American Hellenic, Valaoritou 17	363-6407
Athens, Akadimias 7	360-4815
British Hellenic, Valaoritou 4	362-0168
French, Vass. Sofias 4	731-136
German Hellenic, George 34	362-7782
Hoteliers, Mitropoleos 1	323-3501
International, Kaningos 27	361-0879
Italian, Patroou 10	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Professional Chamber of Athens, Venizelou 44	361-0747
Shipping Chamber of Greece, Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece, Kar. Servias 4	322-2466
Yugoslavian, Valaoritou 17	361-8420

BUSINESS ASSOCIATIONS

Athens Business and Professional Women's Club, Mihalakopoulou 38	717-427
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Karitsi Sq. 12	324-7711
Federation of Greek Industries, Xenofontos 5	323-7325
Foreign Press Club, Akadimias 27A	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistria 28	360-0411
Hellenic Export Promotion Council, Stadiou 24	322-6871
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Likourgou 14-16	324-7805
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3	362-3150

POSTAL SERVICES

Post offices are open Monday-Saturday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 8 pm daily, and open on Sundays from 9 am to 8 pm.

PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from the following post offices only: Koumoundourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa at the Tamion Building (Tel. 322-8940); Psychiko (Tel. 671-2701); and Ambelokipi (Tel. 646-3541). Parcels should be left unwrapped until after inspection.

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THE CENTRAL BANK

The Bank of Greece (Central Bank) Venizelou 21 (Mon-Thurs 8-1; Fri 8-1:30)	323-0551
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INVESTMENT BANKS

ETEVA (NIBID), Amalias 14 (Mon-Fri 8-2:30)	324-2651
ETVA, Venizelou 18 (Mon-Fri 9-1)	323-7981
Investment Bank S.A., Omirou 8 (Mon-Fri 8:30-3:30)	323-0214

COMMERCIAL BANKS

All banks are open from 8 to 1 Monday through Thursday and 8 to 1:30 on Friday. The following banks, however, are open additional hours, as indicated in parentheses, but only for special services such as foreign currency exchange.

Commercial Bank of Greece Venizelou 11 (Sat 8-7, Sun 9-12)	323-6172
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Credit Bank

Pezmazoglou 10 (Sat-Sun 6am-8:30 pm)	324-5111
Kifissias 230 (8am-7:30 pm)	671-2838

Citibank N.A.

Kolonaki Sq. (Tues, Thurs, Fri 5:30-7:30)	361-8619
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Ionian & Popular Bank of Greece

Mitropoleos 1 (Fri 8am-8:30 pm)	322-1027
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National Bank of Greece

Kar. Servias 2 (Daily 8-3:30; Sat, Sun 8-8)	322-2737
Aeolou 86 (Mon-Fri 5:30-7:30)	321-0411

FOREIGN BANKS (Mon-Thurs 8-1, Fri 8-1:30)

Algemene Bank Nederland, Paparigopoulou 3	323-8192
American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	823-4002
Bank of Nova Scotia, Venizelou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique Occidentale S.A., Fililelinon 8	324-1831
First National Bank of Chicago, Venizelou 13	360-2311
Chase Manhattan, Korai 3	323-7711
Citibank, N.A., Othonos 8	322-7471
Continental Illinois of Chicago, Stadiou 24	324-1562
First National Bank of Chicago, Venizelou 13	360-2311
Grindlays Bank, Syntagma Sq.	324-7015
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Venizelou 25-27	324-9531
Williams and Glyns Bank, Akti Miaouli 61, Piraeus	452-7484

CULTURAL ASSOCIATIONS

British Council, Kolonaki Sq. 17	363-3211
Goethe Institut, Fidiou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
L'Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karitsi Sq. 8	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	363-9872
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

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23, Athens, 139. Tel. 724-204

AIRLINES

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
EL AL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	323-8621
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-0921
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Filellinon 17	324-4671
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Rumanian), Venizelou 20	362-4808
Thai International, Lekka 11	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743

AIRPORT INFORMATION

Civil Aviation Information, East Airport	979-9466
Olympic Airways only	981-1201
Olympic flights (recorded timetable)	144
International flights, except Olympic	979-9466 or 979-9467

TRAINS

Recorded timetable (Greece)	145
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To Northern Greece and other countries	821-3882
To Peloponnisos (English spoken)	513-1601

SHIPS

Recorded timetable (from Piraeus)	143
Leaving Piraeus	451-1311
Leaving Rafina	(029)423-300

MARINAS

Vouliagmeni	896-0012
Zea	451-1480
Glyfada	894-1967

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COACH (BUS) STATIONS

Corinth	512-9233
Delphi - Amfissa - Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis - Edipsos - Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914
Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhalios	831-7186
Recorded announcement of all station numbers	142

TAXI STATIONS

Agia Paraskevi	659-2444
Agia Paraskevi-Stavros	659-4345
Amarousi	802-0818
Glyfada	894-4531
Halandri	681-2781
Kalamaki	981-8103
Kifissia-KAT	801-3814
Kifissia-subway terminal	801-3373
Kifissia Sq	801-2270
Nea Erithrea	801-3450
Piraeus	417-8138
Psihiko	671-8191
Syntagma Sq	323-7942

YOUTH HOSTELS

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

SOCIAL/SPORT CLUBS

American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
ELPA Junior Bridge Club, Amerikis 6	362-5510
Federation of Bridge Clubs in Greece, Evripidou 6	321-0490
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron Delta	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Target Shooting Federation of Greece, Amerikis 15	363-5620
Underwater Fishing, Agios Kosmas	981-9961
Varibopi Riding School	801-9912
Yacht Club of Greece, Tourkolimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

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EMERGENCIES

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Athens & Piraeus (I.K.A.)	166
Poison Control	779-3777

For U.S. Citizens

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

LOST PROPERTY

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

CONSUMER COMPLAINTS

Athens	321-7056
Suburbs	250-171

MUNICIPAL UTILITIES

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

STREET MARKETS

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

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

SATURDAY

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

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest

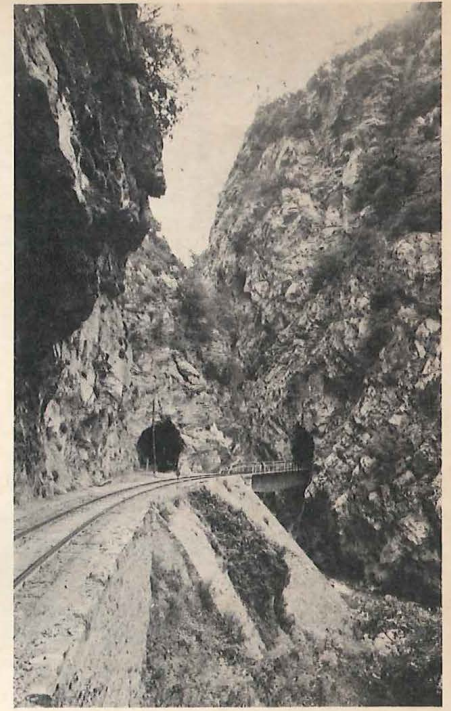
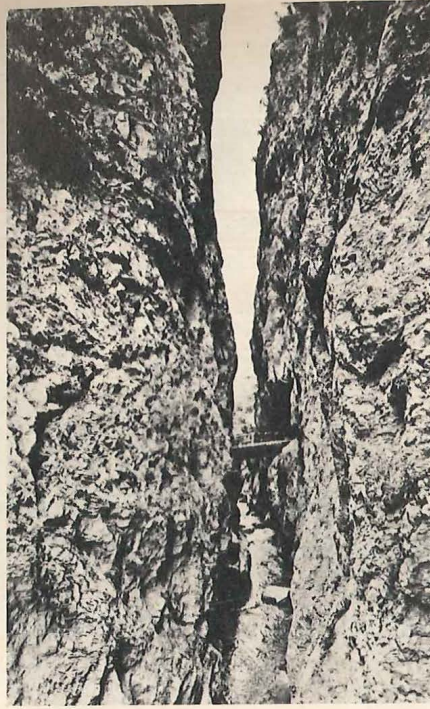
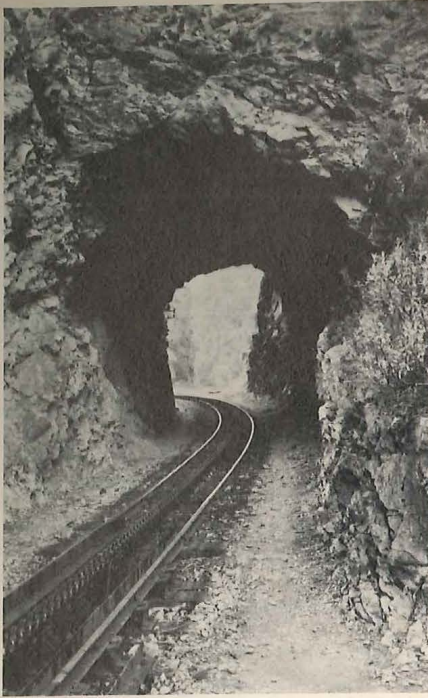
Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agioi Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308

Other denominations:

St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
Skandinaviska Sjomanskyrkan (Lutheran), Paleon Faliron	982-0095
St. Andrews Protestant American Church, Sina 66	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox), Filellinon	323-1090
Trinity Baptist, 3 Aristotelous Ano Glyfada	894-9551

PETS

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



A JOURNEY INTO HISTORY

The tiny two-wagon train begins its ascent of the narrow, picturesque gorge at the village of Diakofto and climbs twenty-three hundred feet for the fourteen-mile trip. The rushing torrent of the Vouraikos River appears first on one side and then on the other, as the train passes through a series of tunnels and viaducts, making its way up the pine- and oleander-covered slopes. Thus begins a journey through centuries of history that culminates at Aghia Lavra. Here, according to popular belief, Germanos, Bishop of Patras, raised the banner on March 25, 1821, proclaiming the beginning of the Greek War of Independence.

THE ROAD to Diakofto winds its way through forests of pine and down to the beaches lining the shores of the Gulf of Corinth. Across the gulf, Central Greece is visible with Mount Parnassos rising in the distance. The route narrows as it follows the north coast of the Peloponissos. The silvery-green olive trees alternate with the deep-green citrus groves, interrupted by the occasional picturesque village. To the left, the fertile plains and hill terraces of Achaia extend to the mountains of Arcadia. Our first stop is at Diakofto, about a two-hour drive from Athens, where we board the tiny train that goes to Mega Spileo, Kalavryta, and Aghia Lavra for a journey through centuries of Greek history.

In ancient times, the area was the seat of the Achaean League, a confederation of towns that banded together to protect themselves from invasion as early as the fourth century

B.C. In the early days of the Christian Era, Achaia was converted to the new religion through the preachings of the Apostles Andrew and Paul. According to tradition, St. Andrew was crucified in Achaia. After the Frankish conquest of the Morea, the name by which the Peloponissos was known in medieval times (because of its shape which resembles that of a mulberry leaf — Morea means mulberry tree), the entire area was divided in 1204 into twelve fiefs which were allocated to various barons of France, Flanders and Burgundy. Later, the Byzantine Empire gradually regained the Morea and retained control until the Turkish invasion which began in 1458. Except for the interlude of 1687-1715 when it was conquered by the Venetians, the area remained under Ottoman rule until 1821.

Diakofto is a sleepy little town with a single hotel overlooking the central square which is dominated by a railway

station far out of proportion to the size of the town's population of 2,500. Behind this modern station, which is on the Athens-Patras line, there is the narrow track along which runs the train which has brought Diakofto its fame. The construction of this little railway — a remarkable feat of engineering — was begun in 1889 by Italian engineers. At the time, it provided the only means of communication from the coast to Kalavryta and the surrounding mountain villages. (Today the area can be approached by a road from Platanos, a few kilometres from Diakofto.) Although the railway's course is seemingly treacherous, there has never been an accident on the line, one of the oldest in the country. Folklore attributes this to the fact that it is under the protection of the Virgin Mary. Up until a decade or so ago, it ran on steam, and permanently installed near the station is the original engine bearing an inscription in French and the date 1889. The now-idle engine

is still referred to as the *karvouniaris* (charcoal one) or *moutzouris* (the smudger) as the men working on it were always blackened by the smoke.

When the steam engine was still in use, the journey took two hours. The train moved so slowly it is said that passengers were able to get off as it moved, gather flowers, and climb back on. Today it runs on electricity. It begins its first run at eight in the morning and passengers can purchase tickets just before departure.

The engine is positioned between the two coaches, and pushes the one in front, and pulls the other from behind up the abrupt slopes along the Vouraikos River. Appearing first on the right and then on the left, the river rushes down from high up in the mountain, at some places like a waterfall, and at others flowing quietly

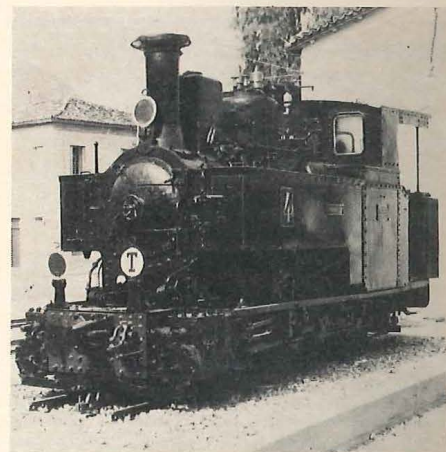
over the rocks. The extraordinary, scenic route passes through seven short stone tunnels, their walls still black with soot from the earlier steam engines. As the train approaches the end of tunnels, sunlit trees, flowers, rocks and foaming waters reappear blindingly at the other end. At times the inclines are so abrupt that rocks and mountains seem to be suspended from above. As the train continues its laborious climb, the river becomes even more rapid, the incline sharper, and between the two regular rails a third notched rail appears. A special mechanism is lowered from beneath the train and hooks onto the large teeth of the middle rail helping to pull the train as the engine heaves its way up the final ascent.

The first stop is at the tiny village of Zahlorou located on the thirteenth kilometre of the journey. From here one

may visit the monastery of Mega Spileo — the Great Grotto. The village itself, consisting of a population of two hundred, with a pleasant, fourth-category hotel and several tavernas, extends across lush green slopes watered by the Vouraikos River which cuts through the centre of Zahlorou. From the station, it is approximately a one-hour climb (one may rent a donkey for the trip), up the zigzag path through a ravine, 'The Spring of the Maiden', and the monks' garden which leads to the monastery of Mega Spileo. Located at an altitude of 924 metres on the beautiful slopes of the Aroania mountains, Mega Spileo is among the most notable monasteries of the Peloponnisos. It stands seven or eight storeys high on massive foundations, and the entire structure is built into the side of a precipitous rock cliff.



The new trains, which run on electricity, at the station in Zahlorou, the tiny village from where one may visit Mega Spileo monastery.



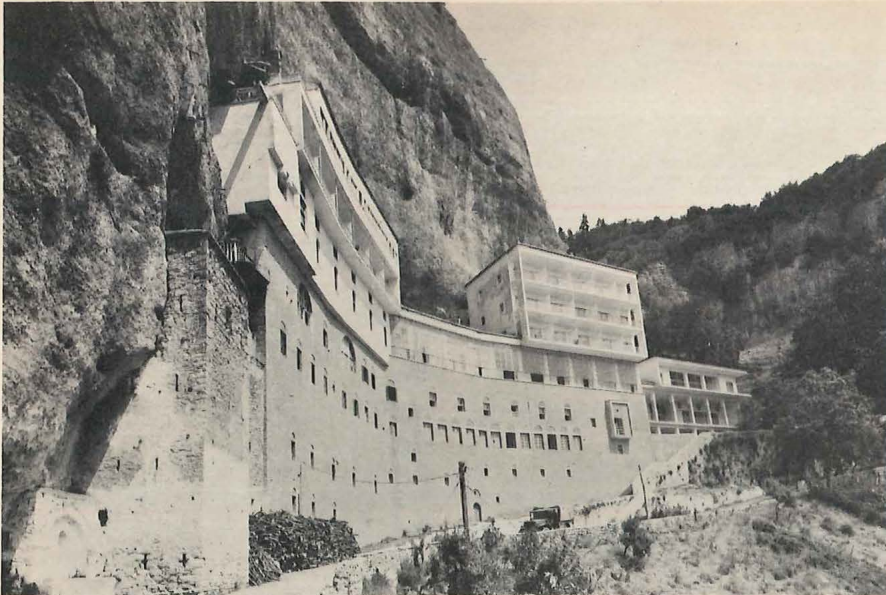
The original steam engine, which was built in 1889, on display in Diakofto.



The Cathedral of Kalavrita on the main square of the town.



A general view of the grounds of Aghia Lavra.



The monastery of Mega Spileo today. Over the centuries the original building which was primarily constructed of wood, was subject to many conflagrations and rebuilt many times.

Although today there are only a few monks in residence, Mega Spileo was one of the wealthiest monasteries in medieval times, with vast estates in the Peloponnisos and property in Constantinople, Salonica and Smyrna. Its library was well-stocked and its cellars used to house enormous barrels — with male and female names — which held as much as twenty thousand litres of wine. During the Ottoman period, the monastery was attacked twice by Turkish forces, but never captured. On one occasion the Ottomans attempted to sieze it by toppling an immense rock from above but, according to legend, whenever the rock reached the edge, it rolled back by itself forcing the Turks to abandon the task.

Another legend explains the monastery's beginnings. During the fourth century, two monks, Simeon and Theodoros, travelling from Thessaloniki, were visited in their dreams by the Virgin Mary who urged them to go to the Peloponissos. There they came upon a young shepherdess of royal blood, Efrosini, who told them a strange story. One of her goats kept wandering off, returning with his beard wet. Curious, she followed the goat into a cave where the Virgin Mary spoke to her, telling her of the impending arrival of the monks. She led the monks to the cave where they found, among the rocks and wild plants, a holy icon of the Virgin. Today the miraculous icon, which is said to have been executed by St. Luke, is housed in the nearby church dedicated to Panagia Chrisospiliotisa — 'The Golden Virgin of the Grotto'.

Over the centuries, the monastery was besieged by many conflagrations and was particularly vulnerable to fires

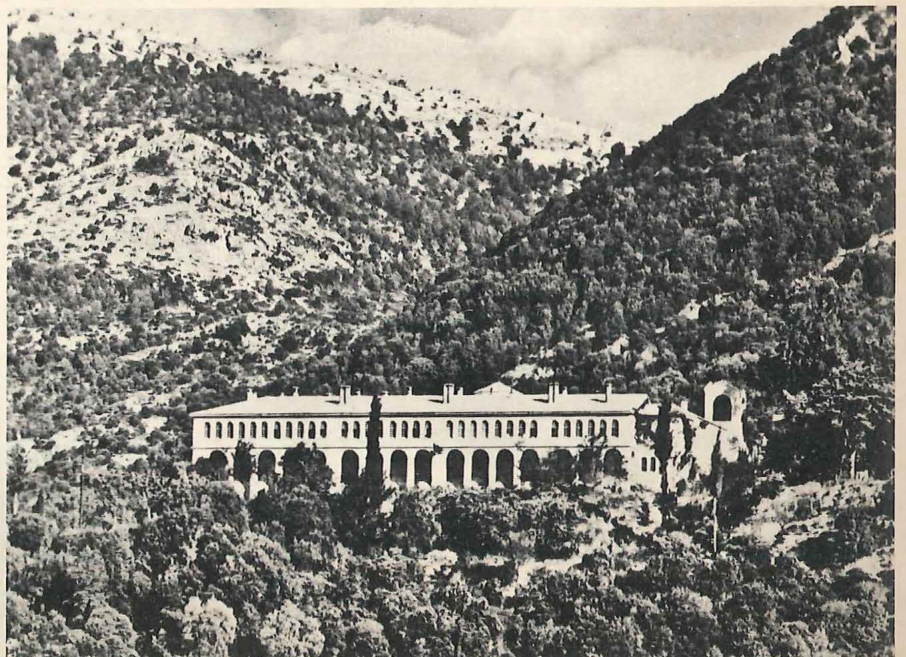
because the early buildings were largely constructed of wood, and because of the lack of water. (The church was always spared, however.) As a result, the monastery has been rebuilt many times and lost much of its original charm. But the superb setting, the panoramic view from the old watch tower above the rock, and the many relics within the monastery's walls make a visit an unusual experience. The library contains many rare manuscripts. The mosaic floor, which has the two-headed Byzantine eagle, and the bronze door of the church are considered masterpieces. A particularly unusual icon represents the Virgin and Child with an elaborately dressed young boy, said to have been a member of the Palaeologus dynasty who

died at a young age. The Palaeolous family furnished the last eight emperors of the Byzantine Empire, and branches of the family ruled the Morea from 1383 to 1460. The icon is very rare because it includes a portrait of a secular figure.

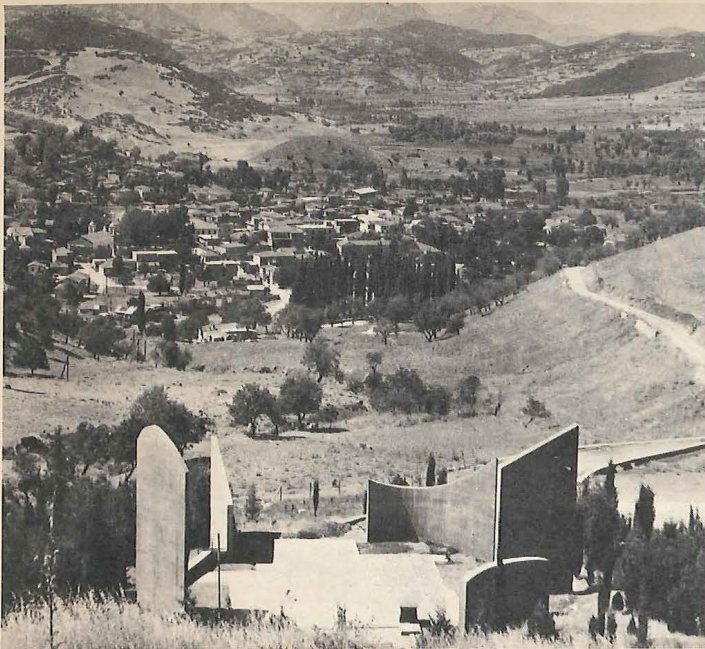
Reboarding the train in Zahlorou, the journey continues on to Kalavryta through less rugged terrain, traversing a plain scattered with charming, stone lean-tos for sheep, stopping next at Kerpini, a little settlement nestling on the slopes of the mountain. Kerpini is a corruption of the name of the French nobleman, Hugh de Lille de Charpigny who governed the area in Frankish times.

As the train continues to Kalavryta, the Vouraikos River disappears. Kalavryta means 'Good Springs'. Situated at an altitude of seven hundred and fifty metres it is surrounded by mountains whose snow-covered summits rise to an altitude of over two thousand metres forming an imposing backdrop to the flower-covered pastures below. The houses of the town are spread out over a large area so that the first impression is that one has arrived at a small city. It is a lovely site and a pleasant summer resort, on the site of the ancient Arcadian city of Cynaetha.

In the main square of the town is the Metropolis or Cathedral, restored after it was burned down in 1943. The hands of the clock on the bell tower are stopped at 2:34 and mark the hour of the massacre, on December 13, 1943, when more than fourteen hundred people — all the males over fifteen years of age — were massacred by the German occupying forces. The village



The monastery of Aghia Lavra.



The monument at Kalavryta erected in memory of the victims of the 1943 massacre. Their names are inscribed on the sides of the structure. The cross is situated near by.

was burned to the ground. A sign at the station directs the visitors to the slopes of a hill marked by an immense cross and an austere simple monument. On the newly paved road that leads to this site, we encounter a middle-aged woman bent over the ground collecting wild greens. She straightens up as we approach and in reply to our queries says that people come from 'everywhere in the world' to visit the monument. She was a young girl at the time of the massacre. All the women and children were imprisoned in the schoolhouse which was set afire but the guardian, a young Austrian, took pity and released them. 'What did we see? I hope that neither you nor anybody else in the world sees something like that again!' she says, pulling her black kerchief down over her forehead, a shadow crossing her eyes.

On a rocky precipice near the village are the ruins of 'Tremola', a thirteenth century castle. The name comes from the Baron Humbert de la Trémouille, who succeeded Baron Otto de Tournai. The castle is also known as Kastro tis Orias, named after Katherine Paleologus who is said to have committed suicide in 1463 rather than be taken by the Turks. Back in the village one should sample the unusual local rose petal sweet, before reboarding the train and setting off for the seven-kilometre trip to the tenth-century monastery of Aghia Lavra.

Aghia Lavra is set on top of an oak-covered hill, its cluster of red-tinged buildings seeming to touch the transparent sky. *Aghia* means holy

when not applied to a person and *lavra* means intense heat. The monastery's name, Aghia Lavra, refers to the passionate devotion of the monks' dedication to God. Entering the large courtyard and following its paved road, we arrive at a beautiful little church where a young monk explains its history. The chapel, which stands nearby, partially constructed in the craggy rock, is on the spot where the first chapel was built in 961 A.D. by two monks. As the number of monks grew and the facilities became inadequate, they dispersed in small groups, living in little huts erected in the fields. Here they cultivated the land and made handicrafts, returning to the church only on weekends to receive the Holy Communion, sell their products, and

and took an oath to fight for Greek independence. The icon-banner which they unfurled is preserved today, its richly-embroidered silk encrusted with gold and pearls that circle the Virgin's head. After the revolution, a third church was built surrounded by large interior courtyards and rooms. The entire complex is in the form of the phoenix, the legendary bird which rises again from its own ashes. The museum houses treasures from the monastery's long history and in its library are many rare books. A startlingly modern innovation is the tape-recorded guided tour in the museum, but it is very practical for those who understand Greek.

Historians do not agree with the popularly accepted interpretation of the events surrounding March 25, 1821. Some are of the belief that the motives of Bishop Germanos and those who met with him at Aghia Lavra were far less heroic than is generally believed. Other historians draw attention to the fact that the roots of the revolution can be traced further back to at least 1814 with the creation of the secret society of the 'Filiki Eteria'. The site, nevertheless, will continue to stand as a symbol. When on March 25 dawn breaks over Athens and church bells peal throughout the nation, most citizens will be thinking of Aghia Lavra, and the group of men who are said to have gathered there one hundred and fifty-seven years ago to declare Greece's independence from Ottoman rule.

HOW TO GET THERE

By car, take the National Road toward Patras turning off at the Akrata junction, roughly eighty kilometres out of Corinth. Enter the Old National Road and follow the signs to Diakofto. There are several trains (three hours) and buses (two hours) from Athens.

take back food for the coming week. The original chapel was in later centuries destroyed by the Turkish invaders who dispersed the monks, the young monk tells us, crossing himself and turning his eyes toward heaven.

Within the church the walls are covered with frescos. It was here, according to popular history, that Germanos, the Bishop of Patras, met with other prominent clergy and laity

—KATERINA AGRAFIOTI

determined to be cooperative. I prefer to think the latter. I spent the night in bed with a very-pleasant, young Englishman whose name was Colin.

Our hotel had a very cheery café on the ground floor, full of Frenchmen off-the-waterfront, food, drink, a pin-ball machine, and a juke-box. I was finishing a good dinner with Bernard when the bus from Athens pulled in, disgorging its two drivers, Yiorgo and Thanassi, and the owner-courier, John. While the drivers headed for the bar, John came over to confer with us. He was about forty, had spent several years in Australia, married an Australian girl, and then returned to Athens to found a small travel agency, whose chief business came from the bus trips to and from London. After thanking Bernard and me for our services, he relayed the latest good news. The part in question could not be repaired and would have to be replaced. Tomorrow being Sunday, we would not be able to leave before Monday. Having had several hours' access to the bar, the group received the news with equanimity. With no early departure on the schedule, a large friendly card game started up, the details of which I forget, though we played until closing time.

When I descended for breakfast the next morning, I was greeted by the two English ladies, one of whom offered me a brandy in appreciation of my stalwart services on behalf of all the day before. Nine-thirty seemed a bit early, so I declined. She took it in stride and ordered one for herself, clearly not the first. Her companion sat next to her in the booth, muttering either to herself or to me, 'Just look at her! Oh, is she going to catch it when we get to Athens and I tell her daughter!' I finished breakfast somewhat faster than anticipated and went out to see what Boulogne had to offer on a beautiful, winter, Sunday morning.

The fishing boats were in, and I spent an hour or two watching the nets being cleaned of all sorts of marine life, with Jacqueline from North Carolina, John from Australia, and two Canadians who remained nameless throughout. When that paled, I climbed to the top of the city and wandered around the castle which crowns it. From the ramparts I could see a large crowd gathering at what was clearly a stadium, so I descended and went off to watch the soccer game being played. The play was indifferent and, finding myself unable to muster any enthusiasm for either side, I left shortly after half-time. Both cinemas in town were tried and found wanting and the rest of the day and evening was

spent in the café at the pinball machine and the card table.

The bus was repaired on Monday morning but we did not leave until midday—after John had received some money wired from England to bail us out of the hotels. As we were getting aboard, John asked me if I would be willing to serve as courier. Normally he or his brother did, he said, but he had to go on to England to settle accounts with his agent there. There really wasn't much to it, he explained, and there was vague mention of reimbursement once we arrived. Keeping in mind admonitions such as 'faint heart ne'er won fair maiden' I accepted, although I was not at that time in the market for a fair maiden, and hopped aboard. At 12:30 we left Boulogne, just about the time we should have been running through Thermopylae.

Belgium was uneventful. At the border the official did not want to let us through. I'm not clear why. Nor am I clear why he finally did after Yiorgo and I showed him every paper we had and importuned him in every language at our disposal (three and a half). At Brussels we dropped off John the Australian; the loss of two days did not fit in with the rest of his travel plans. At Lieges we got lost, though Yiorgo found his way out without much loss of time. There was a brief dinner stop at some gas station where Yiorgo had promised to drop off a package, and then we crossed into Germany.

At about 11:00 p.m. a police car flashed by and then slowed down immediately in front of us. It looked as though we were about to be arrested. We were, at the next rest area. It seems buses are not supposed to go as fast as cars in Germany. Yiorgo and I got out to negotiate. We got a very crisp salute and a request to see the twenty-four-hour speedometer that all buses in Europe are required to carry. The barometer-like device contains a paper disc that is supposed to be changed once a day. A red line is drawn on the paper showing how fast the vehicle has been travelling in each of the last twenty-four hours.

Yiorgo pretended we didn't have one. This drew a snort of derision and Yiorgo finally capitulated when it became clear that Herr Officer was quite prepared to remove the device himself. Yiorgo's reluctance to hand over the disc became readily explicable when he removed it. It was a solid mass of red lines and clearly had not been changed in weeks — if ever. The officer became visibly upset at this untidiness and launched into a long lecture. Yiorgo, flustered by the turn of events,

made a tactical error. Although his German was minimal, he managed to inquire if the officer would be interested in a little bribe. The temperature in the vicinity rose appreciably and the officer managed to convey that we were very likely to cool our heels in jail.

We managed to look very contrite during his lengthy tirade and eventually talk returned to the subject of a fine. A sum was quoted in deutsche marks and all was well until Thanassi decided it was his turn to enter the negotiations. Claiming that we had only enough German money to pay for gas while in Germany, he asked if we could pay in another currency. Explaining to us in Greek that perhaps we would get a better rate of exchange and thereby put one over on them, he made the officer go through dollars, French and Belgian francs, Yugoslav dinars, and drachmas, all of this requiring radio consultation with headquarters. At length we settled on Austrian schillings. We finally returned to the bus and proceeded, Thanassi terribly pleased with our savings of sixty-seven cents on a thirty dollar fine, and I frozen after our half-hour session standing in the cold.

It got colder as the night progressed and I don't remember sleeping. We were about a half hour beyond Munich and it was about four a.m. when I heard a 'pumph' sound and the bus took a decided list to the left. Nevertheless, it managed to limp on to a deserted gas station where Yiorgo pulled it over, climbed out, examined it, and explained that its suspension system had given way. We got everybody out and into a sort of refreshment annex of the station: a bare room with a linoleum floor, neon lights, and walls lined with machines dispensing various edibles. While the others settled in as best they could, Yiorgos set about dissecting the bus with my help. Like most of his countrymen who drive, Yiorgo was a fabulous roadside mechanic.

Three hours later Yiorgo had extracted the wounded fragment from the bus, a task complicated by the fact that a heavy snow had begun to fall. The offender proved to be a large piece of rubber, shaped like a doughnut. If there was any comfort to be taken, it was in the fact that we were in a Deutz bus and the factory was in Munich.

We set off to hitchhike back to Munich, leaving the crowd at the station. The first car to pass us, a police car, stopped to arrest us for hitchhiking on an autobahn. When we explained the nature of our predicament, however, they were most helpful and gave us a lift in.

After the fine of the night before, Yiorgo did not have the funds to pay for the new piece and at this point I slid gracefully from the role of courier to financier. After purchasing one large black rubber doughnut, which cost 50 dollars in Munich, we taxied back to the garage and found it empty, except for an irate and uncommunicative attendant who informed us that all twenty-five members had simply disappeared — with nothing around but snow-covered fields. The attendant's surliness began to make some sense as I plied him for information concerning my missing flock. It seems that his vending machines were unable to distinguish between English shillings (at the time, twelve cents) and deutsche marks (thirty-five cents) and when he emptied them upon arrival that morning he found them all crammed with the former, at a considerable financial loss to himself. He therefore had suggested

in no uncertain terms that the miscreants might like to wait somewhere other than his garage. The 'somewhere', he finally told me, was a small village about three kilometres away, over a low rise. Leaving Yiorgo to reassemble the bus, I set off to find them.

I found them all at the local Gasthaus, full of hot soup, beer, and good cheer. Rather pointlessly, for it was clear no one was about to move an inch, I suggested they all remain *in situ* and that I would go back and bring the bus to them. This I did, Yiorgo having repaired the damage in the interim. We set off again at about noon.

At half-past one we stopped again, this time with a broken gas pump. I passed a German exam once, but my predominantly archaeological vocabulary in the language did not extend to fuel pump, and it was a while before Yiorgo, I, and the German automobile club mechanic were able to reach an

understanding, but by three we were off again. The Austrian border presented no problems except a head tax on the passengers, further depleting my roll. The Yugoslav border was slow, cold and uneventful.

At 3:00 a.m. we were stopped again, this time by a Yugoslav patrol car, because one of our headlights was not working. The language barrier had been difficult in Germany, but Serbo-Croatian was insurmountable. That, however, did not seem to faze our captor, who had much to say on the subject of improperly lit buses. When we finally reached hard figures, the fine was three and a half American dollars. Breathing a sigh of relief, I reached for my wallet, only to be stopped by Yiorgo and Thanassi. They were on another economy kick and indicated to the Serb that we couldn't come up with the money. After twenty minutes in the cold night air he allowed himself to be persuaded that an entire busload of people between them could not scrape together the fine and we were on our way once more.

After an interesting breakfast stop we began a pleasant drive down the Axios river valley through lovely country towards Greece. With the end in sight, everyone became affable. Several of the young English girls displayed instamatic photos of the young men waiting for them in Greece, whom they had had met the year before while working as *au pairs*. Several of the Greeks began to sing, and so it went up to the border where we arrived at sunset. The Greek customs inspector swung aboard and asked if we had anything to declare, such as tape recorders, radios, bananas, and the like. There was a loud chorus of no's and he asked everyone to get off so he could search the bus. He did, and found three tape recorders. I blamed my failure to translate his request properly to the foreigners, and lying like a fiend, said they all belonged to the foreigners on board, who weren't subject to the import duty. He chose to believe me and we were off again.

A brief stop in Salonica to let off a couple of people, dinner at the Vale of Tempe, then a dark ride through mainland Greece, with the familiar shapes of friendly mountains rising out of the gloom, and so to Athens by 3:30 a.m. to be greeted by a motley crew of worried and tired relatives and friends. A scramble for luggage, hasty goodbyes to new-found friends, and off to bed, home again, some two and a half days late.

— JOHN CAMP



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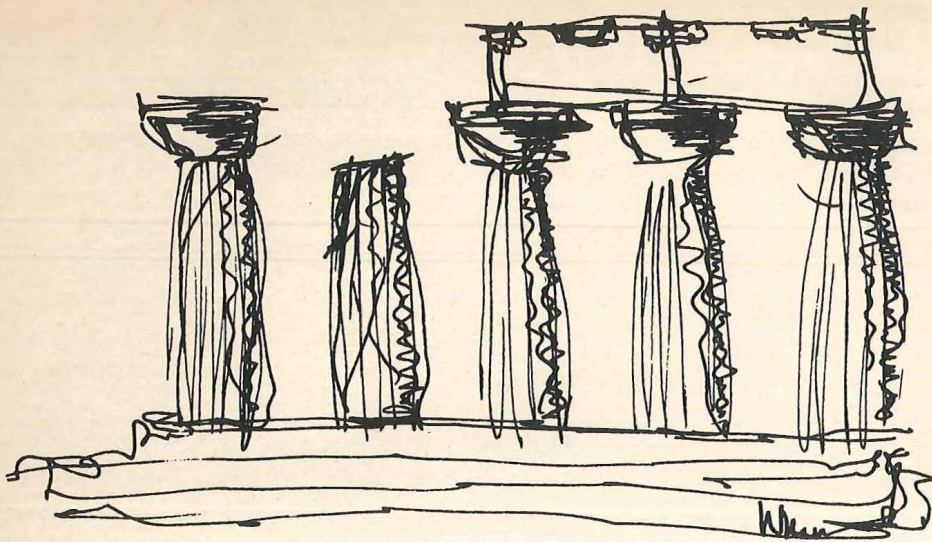
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cinema

WHERE THE ACTION IS

NEW YORK is a film lover's paradise. Between the world premieres; the first-run features; the saturation bookings in neighbourhood theatres; the special programs at museums, universities, and libraries; the retrospectives at repertory theatres like the New Yorker and the Thalia; the round-the-clock screenings on commercial, non-commercial and cable television, there is flowing through the city a river of celluloid as wide and long as the Hudson. New films, old films, foreign films, sex films — you name it and New York has it, a cinematic smorgasbord, a dish to satisfy everyone.

New York and movies have always gone together. The city was the film capital of the country long before anyone even heard of Los Angeles except a handful of orange-pickers. The warm sunshine and clean air of Los Angeles eventually drew most of the studios to the west coast (in the days before California invented smog), but films have always continued to be made in New York. The restless, driving, competitive spirit of the place, the wit and tough-mindedness of its inhabitants, the incredibly varied and colourful urban landscape (the docks, the skyscrapers, the tenements) are elements not to be found elsewhere in America.

You need look no further than the films currently playing in New York for proof that The Apple's zeitgeist is still drawing and inspiring film makers. *The Goodby Girl*, *Looking For Mr. Good-*

bar, *Annie Hall*, *Saturday Night Fever* and *Short Eyes* are films that were made in New York and are doing well at the box office, not only here but elsewhere around the world. *Annie Hall*, Woody Allen's love song to New York, leads the way. "It's Even Better the Third Time," is how the film is advertised locally.

"Everything about making a film in New York is better," said Hollywood director Richard Brooks (*Goodbar*) after he finished making his film. "The crews are more alert and efficient, the unions cooperate more easily, and the sheer energy and excitement of the town give you a creative lift that can't be duplicated."

Approximately two dozen new films will be produced in New York during 1978. These include a screen version of *Hair* and a new comedy by Woody Allen, again starring Diane Keaton. When you add to this the number of television series and soap operas being shot here regularly (*Kojak*, *On Our Own*, etc), New York looms even larger as a creative force.

The winter has been a tough one, with heavy snows and below-freezing temperatures, but you would never know it from the lines in front of the movie houses. Right now the longest waits are for *Saturday Night Fever* (love'n sex in a Brooklyn disco), *High Anxiety* (comedian Mel Brooks' takeoff on psychiatry and psychiatrists), *Semi-Tough* (somehow a satire on both

professional football and EST); *Julia* (adapted from a section of Lillian Hellman's *Pentimento*); *Night Full of Rain* (the new Lina Wertmüller: bad); *The Serpent's Egg* (the new Bergman: fair).

Interestingly enough, some of New York's so-called first-run films have already played in Athens. These include *Mr. Klein*, Joseph Losey's exposure of World War II anti-semitism in France; *Padre Padrone*, a powerful portrait of growing up poor and oppressed in Sardinia; and *Dersu Uzala* (The Hunter), Akira Kurosawa's study of the life and death of a Siberian trapper.

A Greek film, Michael Cacoyannis's *Iphigenia*, is another success of the current New York season. Here is what *New York* magazine's movie critic said about the work: "In Cacoyannis's film, Euripides' drama comes into focus, transcending its modern cinematic treatment. Irene Papas's Clytemnestra is predictably monumental, and Tatiana Papamoskou's Iphigenia is ephemeral, her scampering movements suggesting the sacrificial lamb all too literally. Her complex martyrdom is one of the most extraordinary epiphanies in all drama, and whatever the inadequacies of Cacoyannis's conception we should be grateful to have it on the screen at all."

Greece's other leading film director, Theodore Angelopoulos, is still virtually unknown in New York. The same distribution problems that slowed the local premiere of Kurosawa's film seem to be plaguing Angelopoulos. Hence, neither *The Travelling Players* nor *The Hunters* have made their appearance here, despite having won audiences and prizes in Europe and Asia.

The film scene is a tough one to be sure. Radio City Music Hall is in the red and may be shut down imminently and there have been closings of other lesser known theatres. But thanks to the thirteen million people living in the New York area, most movie theatres are thriving. You could go crazy trying to keep up with all the films playing here, something like two hundred a week. On television alone you can watch an average of fifteen different films a day — starting at ten a.m. and finishing at three in the morning.

New Yorkers are not only watching films. Many are trying to make them or at least dissect them. In certain circles practically everyone you meet seems to be studying film techniques either at the New School, New York University or Long Island University, or attending such classes as "Filmmakers on Filming" or "The Electric Mind: A Penetrating Look at Our Media Envi-

ronment". On the undergraduate level, nearly every university in the New York area offers a degree in film.

Film, film, film. It comes at you from all sides, an artillery barrage of movies. In love with the Marx Brothers? There's always a theatre in town showing *A Night at the Opera* or *Duck Soup*. Cannot live without W.C. Fields? There is a festival of the comedian's films coming up at the Thalia. The same theatre has also scheduled classics by such masters as Hitchcock, Godard, Orson Welles, Max Ophuls, and Howard Hawks over the weeks to come.

If your taste in movies tends toward the arcane, not to worry. Places like the Museum of Modern Art and some of the

universities offer everything from silent films to Third World features (from Senegal to Cuba) or experimental shorts from the underground cinema. There is also an annual international film festival sponsored by New York City itself at which film buffs have the chance to catch up with the latest avant-garde work from abroad.

The bulk of the films showing in New York, though, are those made by American companies for the mass market. The big names on the neighbourhood marquees right now are *Close Encounters of the Third Kind*, *The Boys in Company C*, *Semi-Tough*, *The Turning Point*, *Coma*, and *Which Way is Up?*

Pornography is also big business in

New York. Every neighbourhood has its x-rated movie houses, some of which advertise "Sex Films for All the Family". The Times Square area, in the heart of the city, has gone largely over to porno. Among the hottest (no pun intended) titles downtown are: (hetero) *From Holly with Love and Expectations*; and (gay) *Manhold*, *Male Stampede* and *A Taste of Beefcake*.

From erotica to esoterica, the top of the pops to the depths of the underground, Harpo Marx to Diane Keaton — New York embraces them all. And that is why if film is your thing, The Apple's the only place to be.

—WILLARD MANUS

music

A MEMBER OF THE ORCHESTRA

DESPITE government efforts in the past month, the Athens State Orchestra strike continues, extended now to include the Radio Symphony. Only the National Opera maintains its schedule unencumbered by labour disputes. For that small but devoted group supporting the local classical music scene, it has been a dismal season indeed, with only an occasional concert sponsored by an embassy or an institute to brighten the cultural void. Neither the musicians nor the Government is entirely to blame, but it is disheartening that after so long a time no compromise has been reached. Spring, however, holds the promise of some excellent concerts at the British Council. The Clerkes of Oxenford, one of England's finest choral ensembles specializing in Tudor music, will perform on March 30 and 31, and the Quartet of London, an outstanding ensemble of top-ranking instrumental soloists on April 21. Still, it is disappointing that the local orchestra musicians, whose careers like those of instrumentalists everywhere are limited very much by time and dependant upon constant rehearsal, are prevented by circumstances from performing on a regular basis before the public. Some, like concert master Tatsis Apostolidis, (see *The Athenian*, January, 1978) and cellist Sotiris Tahiatidis keep in good form through an active schedule of recitals and solo appearances.

Tahiatidis, a native of Corfu which has a strong Italianate musical heritage, is



Cellist Sotiris Tahiatidis

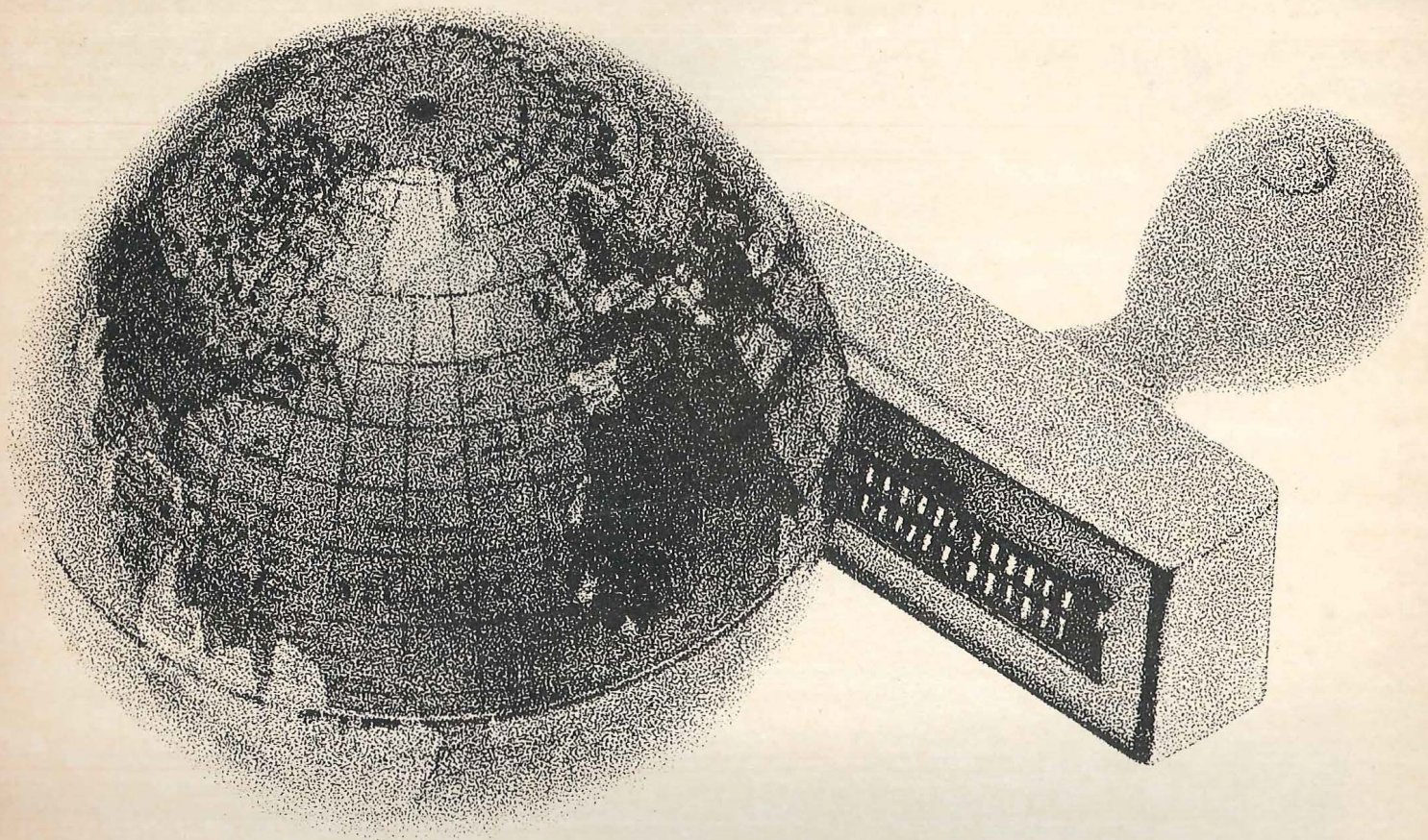
probably Greece's finest cellist. A graduate of the Athens Conservatory and a student of Frederico Kamillieri, Tahiatidis has been principal cellist of the Athens State Orchestra since 1952 and performs frequently in solo recital. On February 8, in a performance at the Hellenic International School, accom-

panied by Ioanna Alexandridou, he gave a very personal and sympathetic reading of two Beethoven sonatas, a Mendelssohn concertante and a lovely suite by Greek composer/conductor Diamantis Diamantopoulos. Tahiatidis's style is polished, controlled and imbued with an understanding of the musical potential of his instrument. His execution of the Beethoven Variations on a Theme from Mozart's *Magic Flute*, performed as an encore to the evening's performance, was exceedingly musical and well-played.

He is very much the professional whose interpretation, technique and stage presence bespeak years of study and performance. Musicians such as he are a credit to the State Orchestra and it is becoming an increasingly inexcusable shame that he and his colleagues are prevented from performing in symphony. The musical season in Athens is already severely limited in comparison to those of other European capitals; to restrict it further is nothing short of a national disgrace. There is a distinct possibility of government intervention to force an end to the strike by the end of the month, in which case we may enjoy the remainder of a nearly abandoned season, unless other problems arise.

After a winter marked by unseasonal cold, floods, and little music, spring in Athens takes on an even more welcome aspect.

—ROBERT BRENTON BETTS



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A scene from *Pope Joan*.

theatre

POPE JOAN

IN 1866, the distinguished Greek writer and satirist Emmanuel Roidis, published a novel that created a terrific upheaval in the religious circles of Greece. Its title was *Pope Joan*. A man with a penetrating mind and a powerful satirical pen, Roidis was the product of European culture. He was born in Syros but spent his early life in Genoa, studying in Italy and Germany and visiting many European countries before returning to Greece in his late twenties.

Roidis firmly believed that the Pope Joan of his youthful 'historical novel' was not a fictional person but had existed. Some historians shared this opinion although others considered the popular tradition of one Roman Catholic Pope having been a woman, an invention of the Italian imagination. According to Roidis's account, Joan, disguised as a man, managed to elevate herself to the papacy, was a highly effective prelate, and died during childbirth. The Greek Orthodox Church banned the book and excom-

municated Roidis. The Greek intelligentsia, along with the majority of Athenian society, took the side of the author who fearlessly continued his fight against the authorities and became a celebrity overnight. A few years before his death his excommunication was withdrawn.

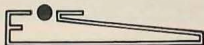
The contemporary playwright George Roussos, who is well-known to the Athenian public for his many comedies and historical plays, became fascinated by the persona of Pope Joan as portrayed by Roidis. He thus decided to write a play, borrowing from the novel the story, the names, and a few incidents and psychological characterizations. The rest is his own conception of the story as a vehicle for drama.

As the play begins, Joan, as a young girl, is visited by two saints who foretell her glorious future, and exhort her to save the Catholic Church from the corruption which has befallen it. The extent of the depravity is illustrated in a scene which draws on Roidis's satiric skills, in which an orgy takes place in a

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cloister. In another scene, Joan, who has arrived disguised as a seminary student, is hard put to fight off the advances of both the nuns and the Father Superior. (She does submit to a sexual union in the privacy of her cell.) The main feature in the cloister is sex under a black frock, and, at the papal palace, sex under the red velvet robes of the cardinals. The primary concern of the cardinals is to expand their personal powers and raise their incomes so that they might increase the number of concubines on whom to squander their money. Their disputes are set aside, however, when it comes to the old Pope, Leon IV, and they work in concert to make his life miserable.

Leon is fed up with them and preoccupied by his chances of entering Paradise. Through the intervention of a malicious but powerful grande dame, Joan is installed as the secretary of Pope Leon; he comes to regard her as the only trustworthy member of his entourage. Joan also wins the support of the palace's archivist who keeps dossiers on all the cardinals among his archives, and is the Vatican's eminence grise. Joan forsakes her sexual life to devote herself to the Church and her ambitions, and her machiavellianism proves superior to that of the Cardinals.

The Pope dies, wondering whether he is bound for Paradise or Hell, and Joan and the Archivist exploit the contents of his collection of dossiers to pave her way to the papal throne. Once ensconced as Pope, she is governed by common sense. Among other reforms, she forces the cardinals to limit themselves to a single concubine and to cut back their spending in order to finance a strong army to defend the Church. The affairs of Church and State are running smoothly, but the status quo is disrupted by the appearance of a tempestuous rebel, a Captain of the Guard who storms Pope Joan's carefully erected sexual barricades. Her resolutions begin to vanish in the face of his arousing presence and he is soon assigned to guard the Pope's bed chamber.

On a spring evening, amidst the scent of flowers, the voice of the turtle is heard and Pope Joan succumbs to her carnal instincts. As luck would have it, she becomes pregnant, a fact that remains hidden under the papal robes. At an advanced stage in her pregnancy, she is forced to leave her retreat and make an exhausting journey to Rome where she will pronounce the benediction before the gathered crowds. There she goes into labour and, surrounded by

cardinals who gather around to conceal her, she gives birth to a stillborn child and dies.

Jenny Karezi did her best to personify the female Pope in the three phases of her life and career. Roussos's plays are always a mixture of farce, drama, and romance which presents an almost unsurmountable problem for performers probing the psychology of the characters. Karezi is most successful towards the end of the play when the voice of the turtle overpowers the sacred commitment of Joan and the

final stage of the drama ensues.

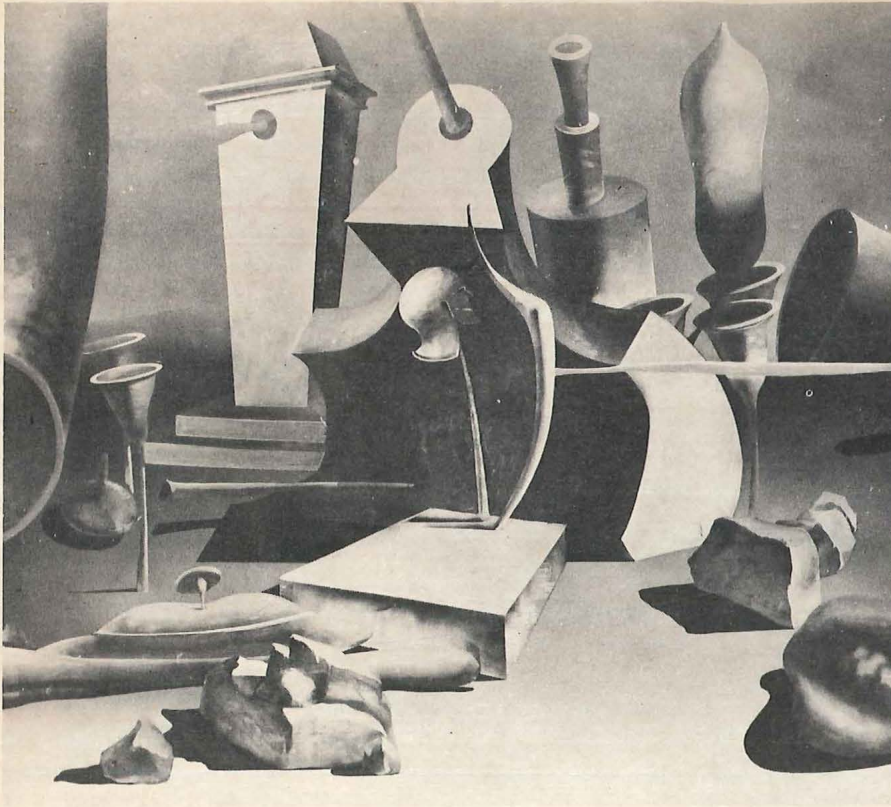
Costas Kazakos as the narrator and Archivist was excellent, and his direction of the play outstanding. Spyros Constantopoulos and Aiki Alexandraki, who assume several roles, were at their finest in their interpretation of Pope Leon and the formidable old lady. Vassilis Fotopoulos's sets and elaborate costumes enhanced the production which has been among the season's very few hits.

—PLATON MOUSSEOS

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Caras, 'The Death of a Warrior' (detail)

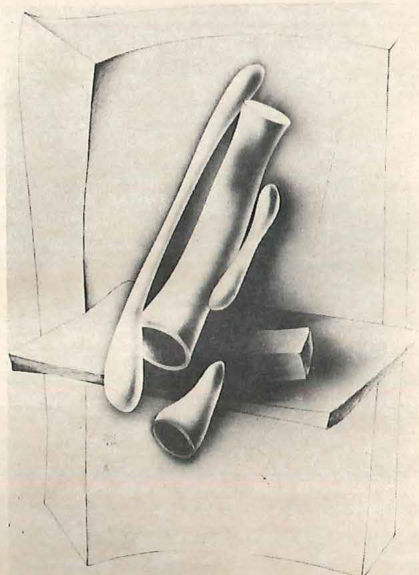
art

GALLERIES IN RETROSPECT

AN AURA of other-worldliness prevailed at Christos Caras's exhibition at the Desmos Gallery in February. The expansive canvases, executed in varyingly chilly tones of blue, grey, green and pink, portrayed strangely-unfamiliar, phantasmagoric scenes. The sheer scale of the canvases totally enveloped the viewer in the manner of mural-decoration in architectural interiors. The spatial areas are crowded but well organized with a host of strange objects, at times seemingly suspended in mid-air and defying the law of gravity, evoking a feeling of bizarre drama, enhanced by an exaggerated use of chiaroscuro. The heavy objects, solid and weighty, resemble weapons or instruments related to technology, and convey an aggressive and threatening quality. Caras is undeniably a very competent painter. This is seen particularly in his control of light and shadow, and in his facile manipulation of colour tone. He uses oils because they allow for greater range within the colour spectrum. Although very large, the spatial areas are well-structured and flawlessly posed. Most impressive was the vast triptych *Farewell to the Twentieth*

Century, the pivotal piece of the exhibition.

In his earlier works, Caras reflected on the isolation and alienation of man. In the present exhibition, he views society collectively, focusing on the effects of technology. Visions of nuclear warfare and total destruction are seen in the masses of distorted technological debris of *Jericho* in which the suspended



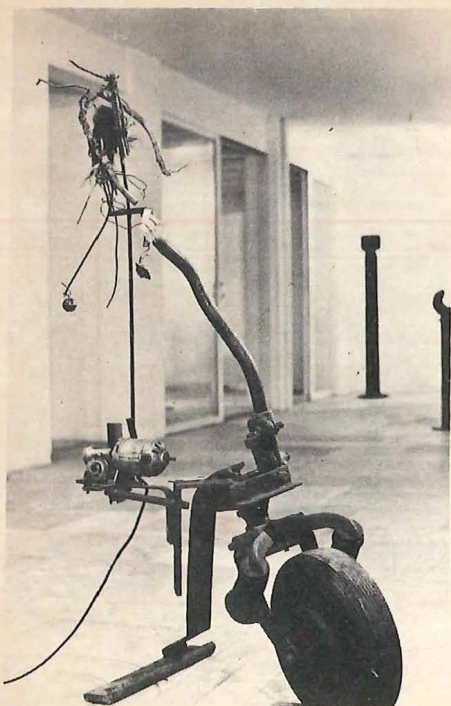
Caras, 'Monument'

and flying objects express the chaos and constant change in a universe where the existing order is ultimately uncertain, and allude to the insecurity and uncertainty of life on earth. To express these anxieties he uses mannerist techniques which enhance the feelings of threat and foreboding. The distorted perspective pulling upward, the restless and dynamic movement of icy with dark colours, reflect these ideas clearly in *Threat in a Closed Space*. His work is vaguely reminiscent of the works of two Flemish masters, Hieronymus Bosch and Pieter Brueghel. In Caras's *The Death of a Warrior* there is a similar sense of the overcrowded but well-constructed surface, where the strange and unfamiliar are depicted through a realistic idiom.

Caras is bound by the tradition of paint on canvas. Adhering to the demands of illusionistic art, the basis of his painting lies in the realistic representation of space and figure. His metaphysical preoccupations are also expressed in traditional terms and are thus comprehensible to the viewer through a clear and articulate language. The force of his message is, however, somewhat undermined by an air of *deja vu* and his tendency to draw from the past.

OPY Zouni's constructions at the Athens Gallery at first appear to be merely three-dimensional works executed according to the Renaissance principles of perspective. In fact, Zouni goes beyond this. Her main preoccupation is the exploration of the vertical plane. To escape the physical presence of the canvas she uses wooden panels, which she calls 'constructions', in conjunction with the actual walls, without differentiating between the two. The similarity of both surfaces enables her to treat the walls as an extension of her constructions — painting on the wall so that it becomes an intrinsic part of her work. The flatness of the vertical plane is challenged by the creation of an illusory and empty space extending onto the wall. Although she adheres to the classical concept of perspective at times she distorts the rules slightly to create a feeling of uncertainty as to the created space. This is achieved by means of the panel, and line and colour to indicate the phenomena of light and shade. (At times she uses colour in place of line.) Her use of colour — restricted to black, white and varying shades of grey, red and yellow — is controlled and plays a specific role in each work.

Her approach to art is essentially



A 'metamatic' by Tinguely

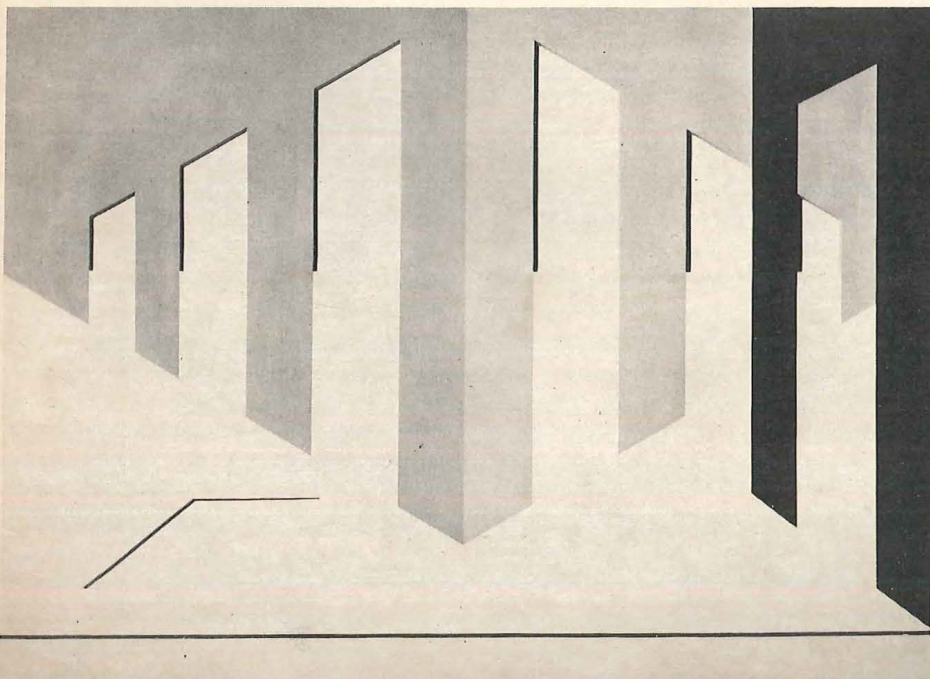
intellectual. In some smaller relief constructions, having no perspective but instead made up of a sequence of consecutive surfaces, she experiments with the juxtaposition of colour, the play of real light and shade across the surface, and with the textural quality of her material. These culminate in well-composed and well-coloured reliefs, but these are digressions as she is not concerned with the technical aspects of painting but in challenging the vertical plane rendering it a smooth and neutral surface which will not detract from the essence of her work.

One is left with the impression that the results are overly apprehensive, and

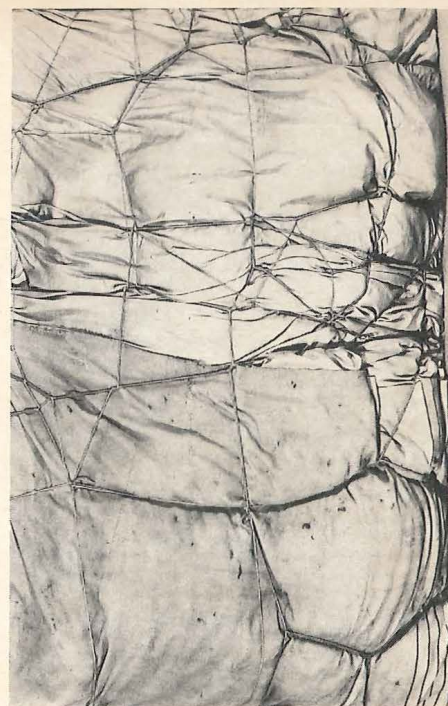
restrained. After all, the wooden panel is only an extension of the traditional canvas. Her work would emerge as decidedly more realistic, and the feeling of a space within the vertical plane more distinct, if she were to work directly on the vertical wall plane.

FOUR exhibitions in February provided Athenians with a comprehensive glimpse of significant art of the sixties, the inventive, revolutionary and turbulent period which gave birth to such movements as the New Realists, New-Dadaists, Arte Povera, Disposable Art, Ephemeral Art, the Happening, Kinetic and Optical Art. Broadly speaking, it was a time when a whole generation of artists on both sides of the Atlantic renounced traditional painting limited to the confines of the canvas and static sculpture and instead established Duchamp's notion of the ready-made, the art-object per se which in fact was neither painting nor sculpture. It was the idea or message behind the work which was of ultimate importance to the movement, not the aestheticism or permanence of the work. This is epitomised by the Happening, an art work which leaves no trace of its existence after its completion but does transmit a message to those who witness it, and can then be passed on verbally to others. The message can thus be handed down from generation to generation, creating an impression even more lasting than a 'permanent' work of art which in fact cannot physically last forever.

The artists of the sixties made penetrating statements about their



A construction by Opy Zouni



Christo, 'Empaquetage'

environment, without reverting to 'realistic' art, but turning to an 'art of reality', often using objects taken directly from everyday life. The concept was a radical and novel one which transformed the entire art world and spawned numerous movements. In 1960, New Realism was first launched in Europe by art critic Pierre Restany, working most notably with artist Yves Klein. Five years earlier in New York, a movement, first referred to as Neo-Dadaism, blossomed into Pop Art. Jasper Johns and Robert Rauschenberg were major exponents. Kinetic and Op Art — an extension of the tradition of Mondrian and Albers who explored in abstract terms the interrelationship and organization of forms and colour on flat surfaces — which emerged soon after were also an 'art of reality'. Here the art object moves or changes by mechanical means, natural phenomena (such as the wind), or through optical illusion.

The objectives of the New Realists, Neo-Dadaists and Pop are distinct from those of Kinetic and Op. The former make a direct commentary on the environment while the latter are more concerned with expressing their awareness of change and the instability of all natural phenomena. (In some cases the two trends overlap, as in the case of Tinguely who supports the concepts of 'New Realism' but uses the Kinetic medium.)

The New Realist exhibition at the Zoumboulakis Gallery on Kolonaki Square was the first of its kind to be shown in Greece. It was an adequate sample of the work of this movement,

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and most of the artists were represented by characteristic works. The artists unanimously reflect the 'new reality' of the contemporary world and its consequences: industrialization, consumerism, urbanization, mass media and the alienation of the individual. To personify this awareness most directly the artist created art objects directly from the physical world. The 'Compressed Motor-Cycle' by Cesar symbolized a 'junk' society and the tons of refuse which are discarded by industry and the ordinary consumer each day. Arman jams perspex (plexiglass) boxes with sundry objects, an asphyxiating statement about the materialism of contemporary society. Christo's now famous 'empacquetages' are his comment on the obsolescence of our social institutions and their return to a form of nothingness. Artists such as Dufrene, Hains, de la Villegle and Rotella employ a technique known as 'decollage' — the opposite of collage — in which the 'synthesis' is the result of tearing posters. The works parody the layer upon layer of posters placed on buildings and billboards which corrupt the urban landscape. Daniel Spoerri glues the most mundane objects on to boards which are then hung on the wall to become picture reliefs. By elevating these objects to the status of art, he conveys his recognition of a new reality. For Yves Klein, New Realism meant a rejection of traditional easel painting. Klein felt that whatever could be said on the canvas with paint and brush had already been said. He painted canvases of 'nothingness', extensions of which are his now famous 'Monochromes', executed in his distinctive ultramarine blue. His approach was diametrically opposed to that of the other New Realists who used objects rather than canvas. Klein reacted against the excessive materialism of society by confining himself to 'empty' paintings to convey his message. He opposed the spirit of New Realism which was moving toward the art-object.

The exhibition, 'Seven Artists; Seven Works' at the Bernier Gallery was a feast of quality. The works chosen to represent the seven artists were uniformly excellent. Except for the beautiful surrealist sculpture, *The Feats of Hercules* by Magritte, and the marvellously erotic phallic sculpture by Dadaist Man Ray, the other five artists belonged to the decade of the sixties. Tinguely, a New Realist and Kinetic artist, proved himself master of the ludicrous, mocking the clumsiness of the machine in the ramshackle pseudo-machines he calls 'metamatics'. The

'metamatic' at the Bernier juggled, groaned and moved without purpose, a perfect summation of the artist's Dada, comic creations. A good example of New Realist Niki de Saint-Phalle's 'Nanas' was seen in her large papier-mâché figure, 'La Patineuse'. A refreshingly decorative felt and plastic tapestry by Pop artist Roy Lichtenstein, although created in 1970 after the 'classic' Pop period, exemplified the artist's characteristic colours and comic-strip technique.

'Arte Povera' was aptly represented by the contrasting 'Bed' of rags and crystal by Mattiacci. A splendid electromagnetic kinetic sculpture by Takis, which spanned almost the full length of the gallery, filled the entire area with low-keyed but penetrating echoes of piercing sound.

At the French Institute, the exhibition of prints, 'Structures, Movement, Colour from Mondrian to Today', was exhaustive but confusing. The exhibition failed to illustrate clearly the development of Constructivist Abstract Art which saw its beginnings in the works of Mondrian and culminated in the Kinetic and Op art of the decade of the sixties. Among the important artists represented were Agam, Cruz-Diez, Soto, Le Parc, Vasarely, Mack, Schoffer and Morellet. The shortcomings of the prints were redeemed by some excellent small kinetic constructions by Demarco, Vardenaga and Cruz-Diez. Nevertheless, one left the exhibition with a feeling of insatiation.

Another glimpse of the sixties was revealed at an exhibition of recent prints by Robert Rauschenberg at the Hellenic American Union. Again, there were too many prints on show although they were revealing about the artist's work. That Rauschenberg is a competent print-maker is obvious. He combines several engraver's techniques in a single print to achieve the desired result which is in keeping with the style he developed in his combine paintings of 1955 at the beginning of his career as a Neo-Dadaist. A notable example of a combine painting is seen in *Monogram* in which he adds various objects, such as his famous stuffed goat, to the painted surface. The difference between the New Realists and the Neo-Dadaists becomes clear in his work. Neo-Dadaists, rather than exploiting the ready made, used instead elements of collage on the painted surface. Consequently, the compositions, which retained the conventional surface, were more expressionist and traditional.

—CATHERINE CAFOPOULOS



Illustrations from The Goat Dance of Skyros. From left to right, the *korella* (maiden), the *geros* (old man), and the *kyria* (matron).

books

Joy Couleantianou

THE GOAT-DANCE OF SKYROS

Hermes Press, Athens. 1977. 64 pages.

When I first came to the island of Paros eleven years ago, *Apokries* (the festivities preceding the Lenten fast) was not only a period of fun, wine, and masquerade, but a time when many more 'primitive' traditions which, at other times submerged in the rush towards modernity, surfaced. Especially traditional were masks made of animal skins and festooned with bones and hair; other common costumes included men in drag, or disguised as rather lewd donkeys; I can still remember two friends, a young butcher and a rotund café-proprietor, sashaying through town in skin-tight dresses and spindly high heels. Unfortunately, prosperity and official disapproval under the Junta induced the Parians to further repress these vestiges of ancient festivals, and now *Apokries* on Paros resembles American Halloween, with children in cowboy suits or plastic monster masks.

On the other hand, as Joy Couleantianou reports in her little book, the old tradition still survives in Skyros, a less developed island; despite creeping commercialism, the main forms of a

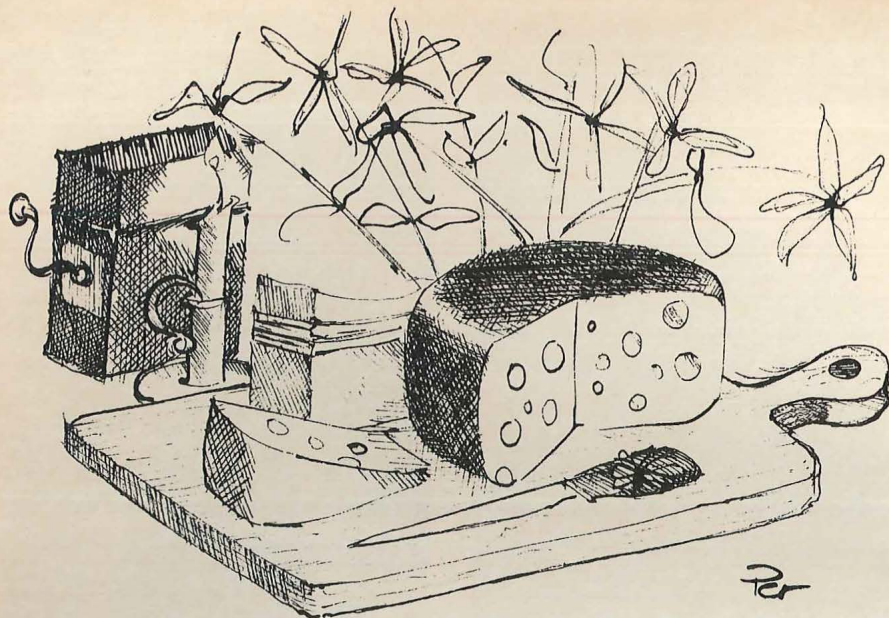
hundred years ago are still in evidence today.

The costumed Skyrian mummers include the *geros* (old man), *korella* (maiden), *Frangos* (Frank or European), and *kyria* (matron). The *geri* are strong men in elaborate costumes of shepherds' trousers, leggings, Skyrian sandals, fleecy shepherds' jackets, masks newly made from the hide of a young kid or lamb, and several dozen sheep's bells—sometimes more than a hundred—weighing as much as ninety-five pounds. The *korellas* are slim young men dressed for the most part in traditional bride's apparel. The *frangi* are more contemporary figures; their costumes vary but they usually carry a conch shell in which to blow. The *kyries* are men dressed as married women. The mummers dance through town in procession—the goat-dance of the title—and carry out traditional acts, such as climbing three times to a monastery so that the *geros*—the most important figure in the group—can ring the church bells, a feat which calls for considerable strength. Also during

Apokries, fishermen and artisans gather to perform the 'comedy', a series of improvised skits, to the accompaniment of music and dance; and a satirist recites poems appropriate to the occasion.

Joy Couleantianou has done a fine job of recording these events with an anthropologist's objectivity. The continuity of the tradition is demonstrated by a valuable appendix in which she quotes liberally from accounts of the last one hundred and fifty years. It is a pity that the author's prose, neither academic nor popular, is not always as lively as it might be. The main focus of the book is on the costumes and procession; I wish she had transcribed some of the words and music of the comedies and *Apokries* songs. The photographs are plentiful, but badly reproduced and edited, many with tops of heads lopped off. Fewer but better would have enhanced the presentation. Nevertheless, this is a useful account of a fascinating subject.

—JEFFREY CARSON



food

CHEESE

And lovely-haired Hekamede mixed them a potion...with Pramnian wine, and grated goat's milk cheese into it with bronze grater, and scattered with her hand white barley into it.

Homer, *The Iliad*

COULD Homer have known readers would be intrigued by a potion twenty-six hundred years after he described it in the *Iliad*? I could not resist testing the combination of ingredients — apparently staples in Homer's time — which were served in a beautiful cup to Machaon by Nestor. Homer's directions are as lucid as any cookbook recipe. The Pramnian wine (from Lesbos) 'was filling' and 'no cure for thirst but rather a device for stuffing the belly'. Obviously, the cheese was a hard one, and the barley would have been cooked or soaked before sprinkling into the drink. Using small glasses of dry, full-bodied red wine mixed with cooked barley, I grated *kefalotiri* over the top and sat down to enjoy the delectable flavour.

Indeed, when researching ancient literature for food references, especially the works of Middle Comedy poets such as Antiphanes, Alexis and Anaxandrides, cheese appears in fascinating forms. Like the beverage described above, many of the tempting dishes can be prepared today. In ancient times, cheese was enjoyed as a relish; as a honey-cheese sauce; melted over smoked pigs' knuckles; smoked and mixed with stuffings; coloured green

(Spartan cheese) or toasted in colour; or eaten as a curd cheese. In the *Republic* Plato includes cheese among many appetizers enjoyed while 'sipping wine in moderation'. Used in cakes, the recipes were especially fanciful: cheese and barley puffs, sweet cheese cakes, and, in the hands of an erotic chef, there were 'breast-shaped cheese cakes'. In addition to literary references, there is considerable archaeological evidence indicating that cheese was a staple before the end of the Bronze age; in his thesis *Food in Early Greece*, Kenton Vickery states that domestic goats and sheep provided the milk from which it was made.

Through the ages, cheese has remained conspicuous in the Greek diet. Most of the 125,000 tons of annual production is consumed domestically. In recent years, milk from cows and buffalos has been added to the milk supply, but most of the cheese is still made from sheep's and goat's milk. Unfortunately, the declining number of shepherds has led to fluctuations in supply and price.

Considering the significance of cheese in the Greek diet, it is surprising that the types can be counted on one hand. *Feta*, a white, soft curd cheese can

be sliced (sometimes), as its name implies, and always crumbles easily — a treat in savoury pies, salads, appetizers or as an accompaniment to meals. Undoubtedly the most popular cheese, it accounts for eighty percent of the annual cheese production, most of which is consumed at home. Abroad, *feta* made in Greece is becoming a rare item, most of the available cheese being produced in other Balkan countries and Western Europe, from Italy to Denmark. There are many grades and flavours of *feta*, and one learns to sample before buying, an accepted practice wherever *feta* is sold.

Mizithra, a whey cheese, is made throughout Greece, sometimes with different names. Soft, fresh *mizithra* is preferred in sweet savoury pies such as *bougatses*, *flaounes*, *kalitsounia*. When salted and hardened, *mizithra* is subtle and mild, good for grating or slicing. The very hard and salty light, yellow *kefalotiri*, however, is most widely used as a grating cheese. It has a strong 'bite' to it that makes it particularly suitable as an appetizer when fried and in omeletes. *Kaseri*, a mild yellow cheese, is similar to Cheddar in texture, but saltier. *Graviera*, the Greek Gruyere, is salted and mild; it is eaten with meals and used in dishes such as pizza and *peinirli*. These are the important cheeses. In small quantities, *manouri*, *anthotyron*, *toulomotyrion* and other cheeses are also a part of the picture. Parmesan, also produced in Greece, is increasingly imported along with other European cheeses.

In the everyday cuisine, an amazing variety of dishes have been created using these few cheeses. Many seasonal specialities are made when fresh cheese, such as *hlori mizithra*, becomes available. Cheese dishes are served on Cheese Sunday preceding Lent and on Easter Sunday a cheese dessert is usually part of the menu as it is in Italy.

Everyone has their favourite cheese shop and mine is the cheese shop at the entrance to the Central Market on Athinas Street. Mounds and mounds of cheese are stocked there as well as yoghurt. Kyrios Nikos, the original owner, has now retired, but his son and son-in-law continue the tradition.

HOMER'S POTION

Barley
Dry red aperitif wine
Grating cheese
Onions for garnish (optional)

Allow about one teaspoon of barley for each serving. Boil in several cups of water. Drain. Taste the wine and the cheese to be sure the flavours are compatible. Pour the wine into wine



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glasses, add one tablespoon of the cooked barley. Grate the cheese over the top, using enough to suit your taste. Serve with raw green onions or cooked onion appetizers.

CHEESE SAUCE

2 tablespoons margarine
2 tablespoons flour
1 cup milk, warmed
1 cup of cheese
grated or cubed

In a heavy pan, heat the margarine until bubbly. Stir in the flour and cook over medium heat without browning. Remove from the heat and gradually stir in the milk until smooth. Return to the heat and add the cheese. Cook until melted. Serve over toast, cooked vegetables, or fish fillets.

SAGANAKI

Kefalotiri
Oil or margarine
Saganaki pan (optional)
Lemon

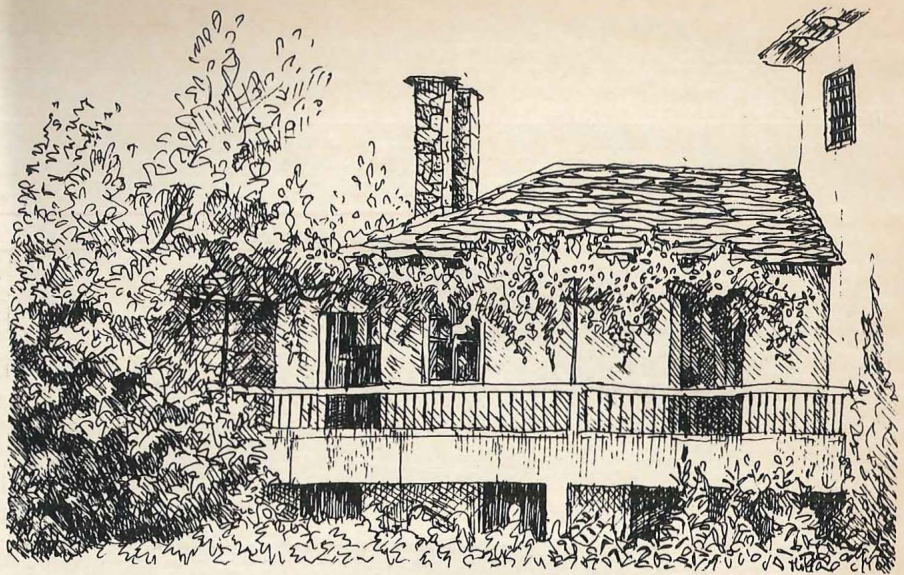
Saganaki refers to a wide variety of dishes prepared in a two-handled, shallow pan suitable for preparing food on top of the stove or in the oven. Cut the *kefalotiri* into serving-sized cubes. Use a *saganaki* or a small frying pan. Heat, then brush with oil. Place the *kefalotiri* cubes in the hot pan, lower the heat, and cook on all sides until golden brown in colour. Squeeze lemon juice over the cheese. Serve immediately.

FONDUE

Cheese, preferably *Graviera* and *Kasseri*
Flour
1 clove garlic, cut
Dry white wine
Lemon juice
Pepper or paprika
White, crusty bread

Fondue originated in Sion, Switzerland and is made with Emmentaler or Gruyère cheese, and Fendant or Neuchâtel wine. Some experimentation will be needed for a fondue using Greek wines and cheeses. Use unresinated wine. Allow about five ounces or about 170 grams of cheese, and one-third cup of wine per person. Cube the cheese and dust lightly with flour. Rub the bottom and sides of a fondue dish or casserole, and place over a moderate heat, and heat the wine to the boiling point. Add one tablespoon of lemon juice for every two cups of wine. Stir in handfuls of cheese and keep stirring until all the cheese has melted and begins to bubble. Add spices. Keep the fondue hot but not simmering. Cut the bread into cubes with crust on one side for dipping into the melted cheese.

—VILMA LIACOURAS CHANTILES



KOSMOS

JANUARY 17

Dora Stratou observes the twenty-fifth anniversary of her renowned folk dance company's first performance (in Thessaloniki in 1953), and announces the foundation of a new museum. It will house her collection of folk costumes from various parts of Greece, a library, films and a school dedicated to folk dance and music. In the last quarter century the Dora Stratou Company has given 3,389 performances in Greece, attended by more than two million people, and hundreds of performances in Europe, America and Asia. In 1967, Madame Stratou was awarded the International Theatre Award by the American National Theatre Academy (ANTA), and in 1974 she was honoured by the Academy of Athens.

JANUARY 18

Twenty-five thousand - privately - owned trucks are withdrawn from circulation and a thousand are parked on either side of the National Road, from Athens north to Kifissia and west to Skaramanga, to protest a new government regulation banning private, individual ownership of trucks, and requiring the owners to form companies.

Leningrad's Hermitage Museum's Scythian Gold exhibition now on a world tour, may come to Athens as a part of a Greek-Soviet exchange which would involve sending ancient Greek sculpture to Moscow. The Archaeological Society, however, has objected to a similar exchange with the Metropolitan Museum in New York, maintaining that unique works, such as the Charioteer at Delphi and the Hermes of Praxitiles at Olympia should not leave the country.

JANUARY 20

Fishermen near Rhodes once again come up with what has become a frequent catch: inner tubes filled with drugs. One tube contains thirty-six kilos of hashish.

JANUARY 21

Athenians living near the Pedion tou Areos object to the construction of a swimming pool in a wooded area on the edge of the park. Some protest that a much-needed school should be built on the spot, and others that the area should be preserved as a park. A third group recommends that the pool be placed instead in the defunct and abandoned skeleton of the controversial Passas Museum.

JANUARY 23

Three hundred and fifty kilos of heavily-taxed imported bananas are stolen from a green grocer.

The Director of Byzantine and Post-Byzantine Monuments requests that the government declare the Capodistria Barracks in Argos a national monument. Built in 1828 from designs by Zevos, one of modern Greece's first architects, the barracks are in a seriously delapidated condition.

JANUARY 26

The historic battleship *Averoff* goes into drydock to be spruced up before it is towed to the marina in Zea, Piraeus, where it will take its place among other relics at the Naval Museum. Launched at Leghorn in 1910, the ten-thousand ton dreadnought played a vital role in the Balkan Wars, served in both World Wars, and was decommissioned in 1944 after which it served as a training vessel for the Naval Cadet School on Poros.

JANUARY 28

The largest fire in Athens in modern times destroys the Stoa Tournikiotis in Ermou Street near the Byzantine church of Kapnikarea. The entire block, including twenty shops, is gutted, and two hundred working class families are left homeless.

Stavros Metaxas, a ragged, seventy-four year old monk who lived on charity or the proceeds from icons and crosses which he sold on the street corners in the Rizoupolis quarter of Athens, is found dead in his single room where neighbours find a cache of fifteen hundred gold pounds and one and a half million drachmas.

FEBRUARY 1

The city cannot afford the estimated five or six million drachmas necessary to clean up the litter from the last elections, Mayor Papatheodorou complains, noting that an appeal to the Ministry of the Interior has not been acknowledged. The mayor suggests that all political parties help defray the cost of ridding the city of the thousands of posters they put up.

The studies of over six hundred students are interrupted when the Athens Odeon, the one-hundred-and-seven-year-old conservatory of music, declares bankruptcy and closes only one year after opening its large modern quarters on the corner of Rigilis and Vassileos Constantinou. Although the conservatory received a small state subsidy, it depended on private donations to finance its grants and scholarships. The government is considering reopening the school under state control.

FEBRUARY 3

Evangelos Vouloudakis, an economist and investment advisor, is sentenced to five and a half years in prison for defrauding a nun, a priest, an abbot, and, allegedly, the Patriarch of Alexandria. Promising to make them shipowners, he divested them of nearly three million drachmas in exchange for shares in non-existent ships.

A jumbo, two-car bus makes its maiden voyage through the streets of Athens transporting passengers from Kypseli to Philoppapou. At the end of the trial run, ticket collector Harilaos Panoutsakopoulos calmly announces that although the vehicle's legal capacity is one hundred and fifty-five passengers, it can easily hold two hundred during rush hours.

FEBRUARY 6

Despite union protests, the First Court of Arbitration, meeting in session at the request of the Ministry of Labour,

establishes a new minimum daily wage of 360 drachmas and a minimum monthly wage of 7,500 drachmas.

The Bureau of Pollution Control announces that the sulphur dioxide count in the Athens atmosphere has been reduced by one half in the last three months due to the effective banning of mazout. This brings the count below the danger level set by international standards, it is claimed.

FEBRUARY 9

A seventeenth century Cretan icon, stolen from the Benaki Museum three years ago, turns up at the Temple Gallery in London and is returned to Athens via diplomatic pouch. An icon of the Virgin valued at one hundred and twenty thousand pounds, stolen from the Byzantine Museum, is also recovered and will be returned following restoration.

FEBRUARY 10

A sixteen year old girl files suit against an obstetrician who, she claims, destroyed evidence of her virginity during a routine medical examination. She demands that the misfortune be described in a legal document so that she can provide her future husband with a certified explanation.

A fox is struck and killed by a cab in downtown Athens. Cabby Stelios Rendoulis was astonished when he saw the fox jumping in front of his vehicle while he was driving along Aghiou Constantinou Street, near Omonia Square. Despite his effort to stop he struck and killed the animal. Police said that the fox, which had been injured by a hunter and managed to escape from his car while he was driving home, was hiding in the area for the last fifteen days.

FEBRUARY 11

Vladimir Vassiliev of the Bolshoi Ballet arrives in Athens to prepare the choreography for *Ikaros* which will have its first performance outside the Soviet Union at the Herodes Atticus theatre in September. Vassiliev will not dance in the ballet, a particular misfortune for Athenians as his scheduled performances in *Spartacus* during the Bolshoi's appearance at last summer's Athens Festival were cancelled because of an injury.

Plans for two new metro lines are presented to the government. One line is slated to run from Egalio to Vouliagmenis Avenue, and the second from Psychiko to Syntagma and continue on to Aghios Savvas. Extensions of these lines into Greater Athens and Attica are being planned now for the distant future.



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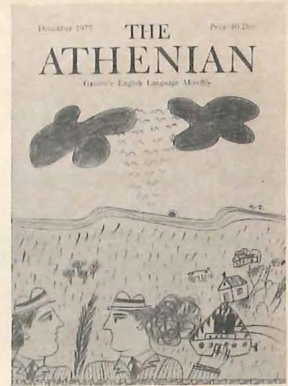
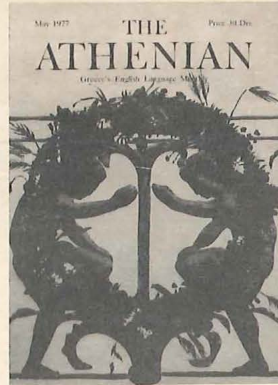
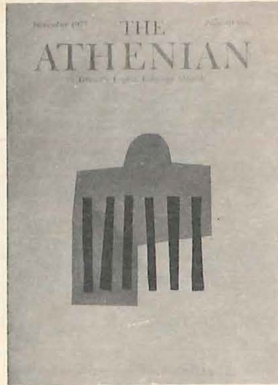
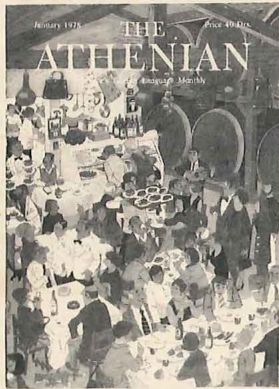
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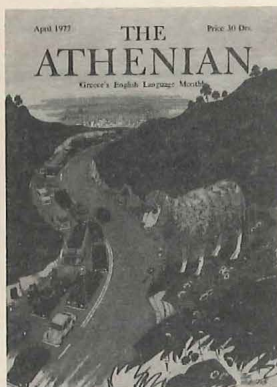
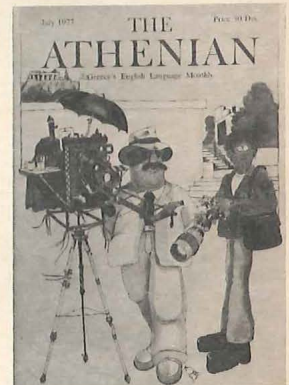
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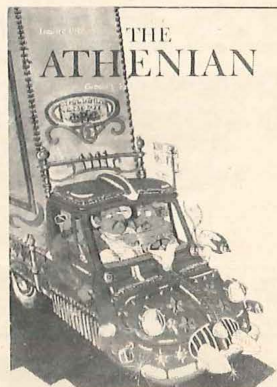
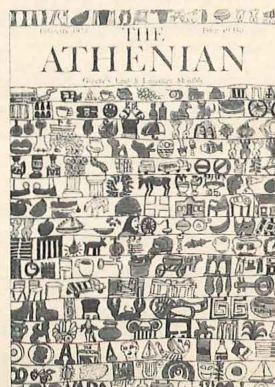
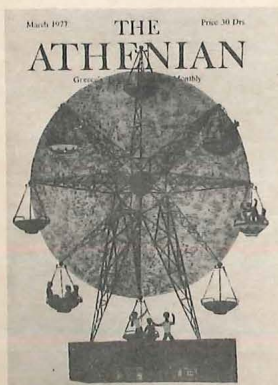
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television and radio

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

SUNDAY

ERT 3:00 Les Brigades du Tigre (French series)...3:50 Film*...6:10 Disneyland...7:15 The Week's News in Review*...8:00 The Waltons (dubbed)*...9:30 Sports*...10:00 Foreign Film (usually in English)

YENED 2:15 Classical Music...2:45 Film*...4:15 Cartoons...6:30 Pop Music Show...7:30 The Muppet Show...8:00 Eva Evangelidou, interviews*...11:00 The Portrait of Katherine Mansfield (from the BBC)

MONDAY

ERT 2:00 Every Afternoon (cartoons, games, stories for the entire family)...6:05 Cartoons...6:35 Big Blue Marble (international children's show)...7:35 Open University (from the BBC)...8:05 All You Need is Love (musical show)...9:45 Theatre*

YENED 1:30 Dr. Kildare (resumes at 2:15 after the news)...5:30 Forest Rangers*...7:00 Little House on the Prairie (dubbed)* 8:05 The Taxi Driver* (serial)...8:50 Dromos* (serial)...10:00 Foreign Film or series (usually in English)

TUESDAY

ERT 11:30 Educational Program*...2:00 Every Afternoon...6:05 Porky Pig (cartoons)...6:30 Circus...7:15 Sports*...9:30 Bestsellers...10:30 Charlie's Angels (adventure series)

YENED 1:30 The Man and the City (serial)...5:30 Children of Stone (science fiction)...7:00 Pop Music Show...8:00 Baa Baa Black Sheep with Robert Conrad...10:00 Foreign Film or series (usually in English)

WEDNESDAY

ERT 10:35 Educational Program*...2:00 Every Afternoon...4:00 Repeat of 10:35 program...6:05 Puppet Show...7:30 Sports...9:30 Film*

YENED 1:30 Bonanza (resumes at 2:15 after the news)...5:30 Supercar...7:00 Combat...10:00 The Fugitive with David Janssen...11:00 Policewoman with Angie Dickenson.

THURSDAY

ERT 11:30 Educational Program*...2:00 Every Afternoon...4:55 Repeat of 11:30 program...6:35 Journey to the Centre of the Earth (cartoons)...7:50 Luna Park*...9:30 Film (usually in English)

YENED 1:30 Ben Casey (resumes at 2:15 after the news)...5:30 Marionettes*...7:30 The Odd Couple, American comedy series...8:00 Upstairs, Downstairs (British drama series)...9:00 Dromos*...10:00 The Saint with Roger Moore...

FRIDAY

ERT 10:30 Educational Program*...2:00 Every Afternoon...4:00 Repeat of 10:30 program...6:25 Charlie Chaplin classics...7:15 Happy Days (American comedy series)...10:30 Hawaii 5-0 (police adventure)

YENED 1:30 French film...5:30 Cartoons...7:00 Space 1999...10:00 Peyton Place (soap opera)...11:00 Softly, Softly (British Police series)

SATURDAY

ERT 2:00 Every Afternoon...3:30 British Soccer (dubbed)*...7:15 Supersonic (British musical program)...10:00 File 38* (serial)...11:00 Interviews with Freddie Germanos*

YENED 1:30 Lucy...2:45 Cartoons...3:15 Athletic program...5:30 Fury...8:30 The Journey* (serial)...10:00 Film*...12:15 The Protectors

NATIONAL RADIO COMPANY - ERT

There are three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) are on the air throughout the day with music, drama, news and commentary. The Third Program (665 KHz, 451m) broadcasts from 8am-12 noon and from 5pm-1am, a wide range of music, readings and discussions. News in English, French and German on The National Program at 7:30 am Monday-Saturday and at 7:15 am on Sundays. Weather reports in Greek and English at 6:30 am Monday-Saturday and 6:35 am on Sunday.

THE ARMED FORCES RADIO — YENED

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

U.S. ARMED FORCES RADIO — AFRS

On the air 24 hours a day from Ellinikon Airbase (1594 KHz) and from Kato Souli (1484 KHz). News and weather on the hour. Popular, jazz, classical music, religious programs, and community service bulletins daily. Some highlights: 'Minute' Greek lessons (7:30 am, 10:25 pm); *All Things Considered* (Mon-Fri. 9:05 am); News analysis and interviews following 7 pm news (*Meet the Press*, *Capital Cloakroom*, *Face the Nation*, *Voices in the Headlines*, *Issues and Answers*, etc); *Drama Theatre* (Mon.-Fri. 8:05 pm) featuring *Playhouse 25*, *The Whistler*, *Gunsmoke*; Paul Harvey (10:15 pm).

ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5:30-8:30pm	8am-2:30pm	8am-1:30pm 5:30-8:30pm	8am-1:30pm 5:30-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5-9pm	8am-2pm	8am-1:30pm 5-9pm	8am-1:30pm 5-9pm	8am-4pm
Dry Cleaners and Laundries	8am-2pm	8am-1:30pm 5pm-8pm	8am-2pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30-8:30pm	8am-3pm	8am-3pm	8am-2pm 5:30-8:30pm	8am-2pm 5:30-8:30pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 6-9pm	7:30am-2pm 6-9pm
Fish	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm 5:30-8:30pm
Bakeries	7am-3pm	7am-2:30pm 5:30-9pm	7am-3pm	7am-3pm	7am-2:30pm 5:30-9pm	7am-2:30pm 5:30-9pm
Wines and Spirits	7am-3pm	7am-10pm	7am-3pm	7am-3pm	7am-10pm	7am-10pm
Florists Open Sun 8-2:30	8am-9pm	8am-9pm	8am-2:30pm	8am-9pm	8am-9pm	8am-9pm

*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.

HELLENIC AMERICAN SOCIETY

March, 1978

**An open letter to President Jimmy Carter and
the members of the United States Congress**

Turkey: profile of an ally

Gentlemen:

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

Turkey: an international outlaw

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

U.S. Foreign Assistance Act
U.S. Foreign Military Sales Act
U.S. - Turkey bilateral agreements under the U.S. Foreign Assistance and Military Sales Acts in illegally using U.S. supplied military equipment for aggression against Cyprus
U.S. - Turkey Opium Poppy Ban Agreement
Illegal Termination in July 1975 of the 1969 U.S. - Turkey bases agreement
The NATO Charter
The U.N. Charter
The London Zurich Agreements
The Montreal Convention of 1936
The 1958 Geneva Convention on the Continental Shelf
The Geneva Convention IV, Article 49, which prohibits the occupying power from transferring parts of its own civilian population into the territory it occupies.

Turkey: an international criminal

For offences committed against humanity, Turkey is guilty of international crime.

In 1915, the Turks, regarding the Armenians as a dangerous foreign element, deported the entire Armenian population of about 1,750,000 to Syria and Mesopotamia. The operation was carried out in a barbarous manner with many dying en route.

In 1922, the Ionians, the Pontic Greeks and the Thracians, a total over 2,500,000, were similarly killed or driven out of their lands.

In 1955, the remains of the Greek Orthodox residents of the Ecumenical Patriarchate of Constantinople (Istanbul) were driven out of their homes.

In 1974, the Turks, illegally using United States military aid, invaded the defenseless nation of Cyprus, occupied 40% of its territory, displaced brutally one-third of its population, and began colonizing the occupied areas with Turks from the mainland.

We have documented these incidents as a reminder of an all-important fact: the policies of the Turkish Government have not changed during the last century.

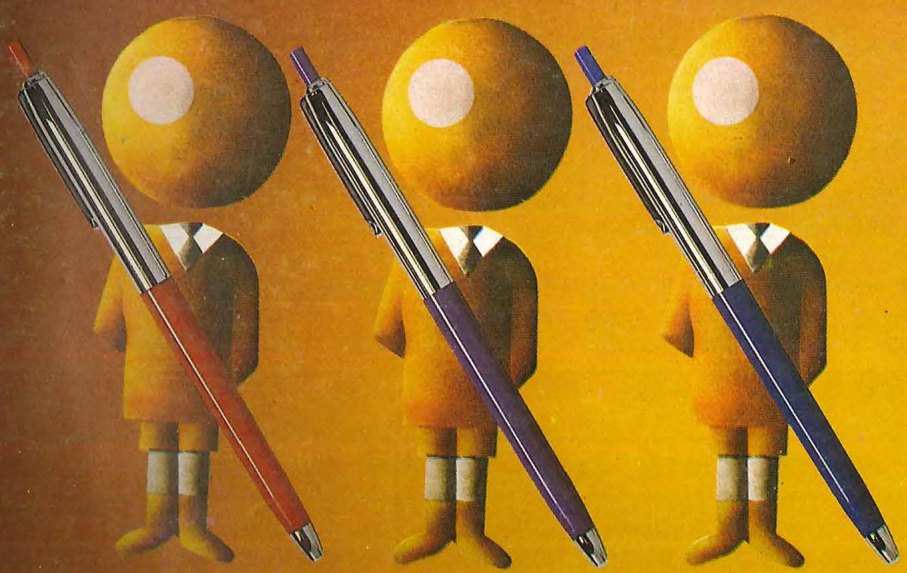
We ask the United States as principal supplier of military equipment to Turkey to put an end to these acts of barbarism and aggression.



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