

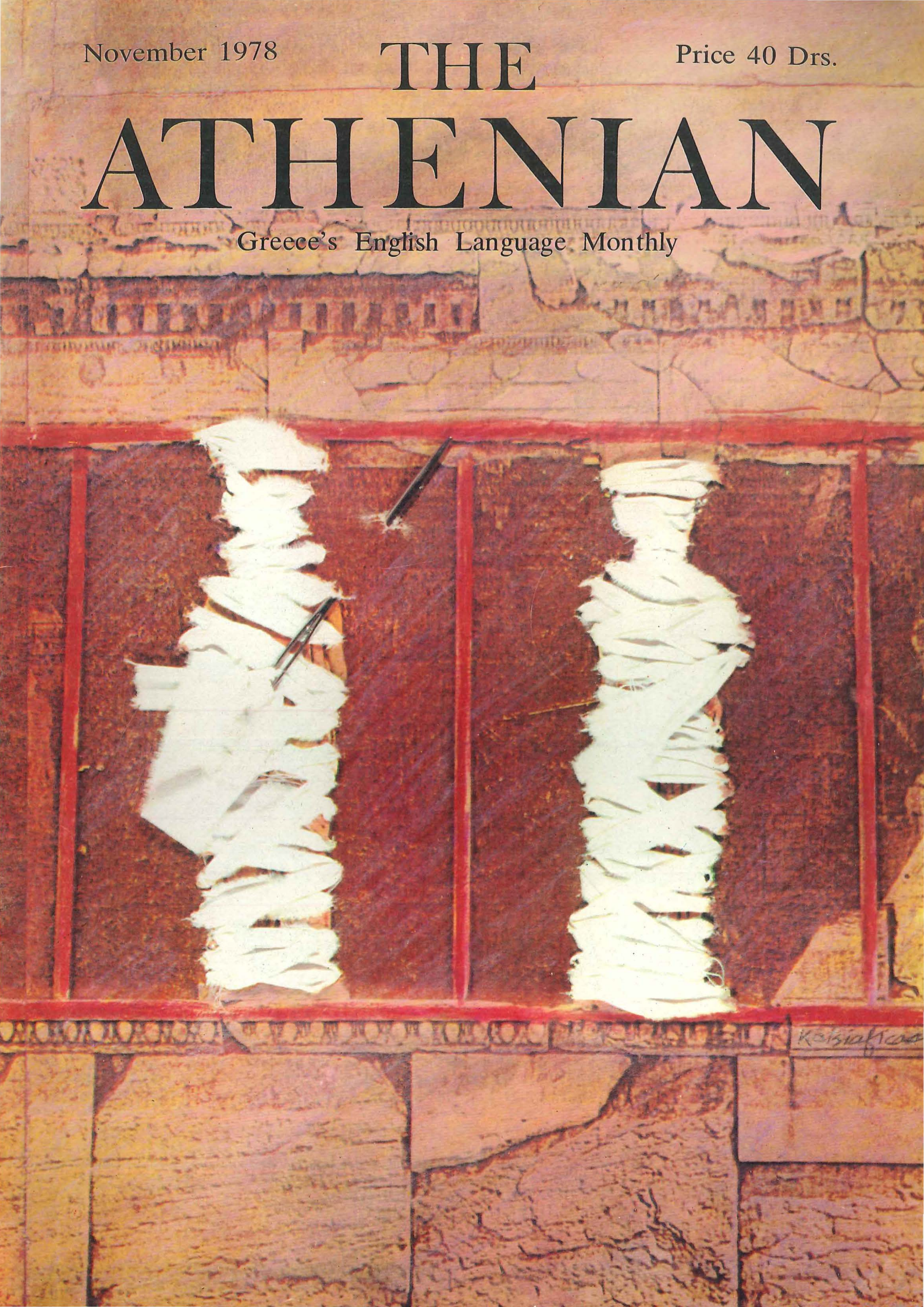
November 1978

THE

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# ATHENIAN

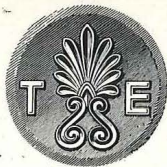
Greece's English Language Monthly







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# community calendar

## NOVEMBER 1

Helianthos Yoga Union—Lecture on "New Age Parents and New Age Children" by Theophanis Boukas (in Greek), 8:30 pm.

## NOVEMBER 3

American Community Schools—First Quarter ends.

St. Andrews Women's Guild—Speaker from Estia Filias, home for the aged. At the home of Maryanne Meola, Kondoleonof 15, Paleo Psyhiko, 9:45 am.

American Youth Centre—Reno Night, 8 pm-1 am.

Hellenic American Union—Lecture by Undersecretary of Ministry of Social Services Mr. Apostolatos on "New Social Policy", 8 pm.

Multi-National Women's Liberation Group—General meeting with a discussion on aging. Women's Centre, Ellanikou 3, Pangrati, 8:30 pm. All women are invited.

## NOVEMBER 4

American Community Schools—Scholastic Aptitude and Achievement Tests, 8:30 am.

## NOVEMBER 6

American Club—Strolling lunchtime fashion show, Family Inn.

## NOVEMBER 7

French Institute—Lecture by Marie-Helene Delaigue on "Discovery of French-speaking Writers of the 20th Century", 11:30 am and 7:30 pm.

Campion—Junior School PTA meeting, 6-7:30 pm.

Bingo—American Club, Kastri. Every Tuesday at 8 pm.

Rotary Club—Honourary meeting on the 150th anniversary of the death of Schubert. Guests Leonidas Kostidis, who will speak on "Romanticism in Music", and Kurt Cerne, pianist with the Vienna State Orchestra. King's Palace Hotel, 9 pm.

## NOVEMBER 8

Canadian Women's Club—Coffee morning and Fur Fashion Show, Hotel Astor, 10 am.

American Club—Embassy Night, Cocktail Lounge, 6 pm-midnight.

American Youth Centre—Big Bingo Night, 8-10 pm.

Helianthos Yoga Union—Vegetarian Dinner, 9 pm.

## NOVEMBER 10

Hellenic International School—First Quarter ends.

## NOVEMBER 12

American Club—Special Sunday Buffet, noon-4 pm.

## NOVEMBER 13

Hellenic International School—Second Quarter begins.

La Verne—Registration for the winter term begins, 5-9 pm (through Nov. 17).

Lions Cosmopolitan Club—Dinner meeting. For information call Mr. Baganis, 360-1311.

## NOVEMBER 14

French Institute—Lecture by Edith Desaleux on "Picasso in Montmartre: 1901-1906, the Blue and Red Periods", 11:30 am and 7:30 pm.

## NOVEMBER 15

American Youth Centre—Membership Gong Show, 7-9 pm.

Helianthos Yoga Union—Lecture on "What Can We Do with Our Emotions" by Bob Nejemy (in English), 8:30 pm.

## NOVEMBER 16

American Women's Organization of Greece—Fall luncheon and fashion show, Hilton Hotel, 11:30 am.

Hellenic International School—Parent-teacher meeting for grades 7 to 9, 3:15-6 pm.

Campion—Senior School PTA meeting, 6-7:30 pm.

American Community Schools—College Night, 7:30 pm.

Multi-National Women's Liberation Group—

General meeting with a small rummage sale prior to the meeting (see Nov. 3).

## NOVEMBER 17

Hellenic International School—Parent-teacher meeting for grades 10 to 12, 3:15-6 pm.

Italian Institute—Inauguration of the celebrations commemorating the 200th anniversary of the birth of Ugo Foscolo. With poet Margherita Dalmati. Parnassos Auditorium, 7:30 pm.

## NOVEMBER 18

American Community Schools—Test of English as a Foreign Language (TOEFL), 8:30 am.

Nearest South Asia Council of Overseas Schools—Counselling Workshop. For information, Tel. 659-3250 ext. 330.

American Youth Centre—Parents' Dance, 7:30-midnight.



## NOVEMBER 19

Nearest South Asia Council of Overseas Schools—Finis Engleman Nearest South Asia Administrative Conference (through Nov. 23). See Nov. 18.

## NOVEMBER 20

American Club—Strolling lunchtime fashion show, Family Inn.

Italian Institute—Presentation of photographs, various publications and posters in connection with "The International Year of the Child" by Dr. Spiridon Granitsas, the Director of the U.N. Information Centre, 8 pm.

Rotary Club—Actor Takis Horn will speak on the life of director Dimitris Roundiris, King's Palace Hotel, 9 pm.

## NOVEMBER 22

American Club—Kodak Night, Cocktail Lounge, 6 pm-midnight.

## NOVEMBER 23

American Community Schools—Thanksgiving holiday (through Nov. 26).

Hellenic International School—Thanksgiving holiday (through Nov. 26).

American Club—Traditional Thanksgiving dinner, both dining rooms, noon-10 pm. Thanksgiving show for children given by Dr. Theodorou, Friendship Room.

## NOVEMBER 24

Italian Institute—Round-table discussion on "Foscolo through Italy and Greece", 8 pm.

## NOVEMBER 27

Lions Cosmopolitan Club—Dinner meeting, 9 pm. For information call Mr. Baganis, 360-1311.

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## NAME DAYS IN NOVEMBER

Nov. 1	Kosmas, Damianos, Anargyros, Argyris, Argyro
Nov. 8	Michael, Gabriel, Angeliki, Angelos, Angela
Nov. 14	Philip
Nov. 16	Matthew, Mattheos
Nov. 21	Mary, Maria, Panayiota, Panayiotis, Panos
Nov. 25	Katerina, Katy, Katina
Nov. 30	Andreas, Andrew, Adrianna

## DATES TO REMEMBER

Nov. 1	All Saints' Day
Nov. 2	All Souls' Day—Catholic holiday
Nov. 5	Guy Fawkes Day—England, Commonwealth
Nov. 7	Election Day—USA
Nov. 11	Veterans' Day—USA Remembrance Day—Canada
Nov. 23	Thanksgiving Day—USA
Nov. 28	National Day—Mauritania
Nov. 29	National Day—Yugoslavia

## DECEMBER 2

Hellenic International School—Annual International Dinner, 7:30-11:30 pm.

## DECEMBER 4

La Verne—Winter term begins.

## DECEMBER 5

Propellor Club—Luncheon meeting with a speech by Robert Young, Chairman of the Board of the American Bureau of Shipping, on "World Shipping: The Next Twenty Years, Challenges and Opportunities", Hilton Hotel, 1 pm.

## DECEMBER 9 and 10

Multi-National Women's Liberation Group—Third Annual Exhibition of Women-made Arts and Crafts, Women's Centre, Ellanikou 3, Pangrati. Sat. 10 am-8 pm and Sun. morning.

## BRIDGE

A special world-wide computer hand bridge tournament will be held at the American Club, Kastri on November 20 at 7:30 pm (for reservations call Eddie Cotsis (808-0064) or Michele Arippol (671-3495). Duplicate bridge every Thursday at 7:30 pm.

## WINTER WONDERLANDS

The Joint Travel Committee has organized the following excursions. Tour of China: Nov. 18 - Dec. 4, \$1,486, call Mrs. Robertson (801-0017) or Mrs. Bernhard (803-4158). Istanbul: Nov. 22-26, \$239, call Mrs. Phillips (671-7826) or Mrs. Harshman (894-6286). Charter to the USA: Dec. 21-Jan. 2 or 9, \$455, call Mrs. Maroudis (724-645) or Mrs. Mallery (801-1772). Ski trip to Zell-am-Zee: Dec. 23-Jan. 6, \$498, call Mrs. Lettan (895-9111) or Mrs. Saltman (894-4908).



# THE ATHENIAN

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## publisher's note

*It was a motley group of young students that set off in the summer of 1977 for ten days on Mt. Athos. Although all five had grown up in Greece, one was Muslim, another was Jewish and three — John Lewis, Charles Kotsonis and Carl Brenstuhl (whose photographs illustrate the article) — were Orthodox of Greek descent. Acquiring the necessary permits was not a simple matter, particularly since most of them were minors but after some persistence they embarked on an itinerary that traversed many of the lesser-known areas of the Holy Territory. In "To the Holy Mountain", John Haralambos Lewis, 19, and Charles McIver Kotsonis, 18, cast a youthful eye on a part of our inheritance about which many of us know little. For Lewis it was a religious pilgrimage; for Kotsonis it was a curiosity spurred by references to Mt. Athos in Dostoevski's "The Brothers Karamazov". Not all the monks on Athos, they later observed, are holy men but the commitment, spirituality, and kindness of many was stirring. One of the most lasting impressions, as Lewis noted, was the frustrating discovery that "centuries of thought so fundamental to our inheritance are locked away and neglected."*

*In his many guises, Platon Mousseos is a familiar figure in Athens. Born in Smyrna, Asia Minor in 1912, Mousseos is an early alumnus of Athens College where he is today Director of Public Relations and Secretary of its Board of Directors. He has been Vice President of the Dora Stratou Folk Dance and Song Society since its inception and for more than three decades a major figure in the theatre world of Athens — serving as a consultant to some of the foremost producers in the local theatre and the translator of more than fifty plays ranging from Balzac and Shaw to Roussin and Rattigan. His adaptation of Francois Campaux's Cherie Noire broke all records in Athens by running for seven consecutive years. Since the early days of the magazine, Mousseos has kept the Athenian's readers posted on what is happening in the local theatre. In this issue, he discusses Tennessee Williams's "A Streetcar Named Desire", setting the controversial drama into a historical perspective as well as providing a preview of the forthcoming production in Athens.*

*Pilion is considered by many to be one of the most beautiful areas in Greece, combining as it does lush green mountains, which reach down to expanses of beaches, and a distinctive architecture. Margot Granitsas crisscrosses the peninsula and discusses the various aspects of its unique character.*

*Our cover is by Diane Katsiaticas*



# goings on in athens

## MUSIC

**ATHENS STATE ORCHESTRA**, Rex Theatre, Panepistimiou 48, Tel. 362-8670, 361-4344 (box office). Performances every Monday at 8:30 pm. Call for program details.

**LYRIKI SKINI** (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on weekdays and at 7 pm on weekends but call ahead to be certain. Prokofiev's *Engagement at the Monastery* (Nov. 12, 14, 16, 18, 23, 25)... Verdi's *Il Trovatore* (Nov. 17, 19, 29)... Verdi's *La Traviata* (Nov. 24, 26, 28, 30). Program subject to change.

**PARNASSOS HALL**, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century. Gracious but somewhat wrinkled, it is worth a visit. The full program of lectures and musical events includes regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. Call for programs. The hall is near Syntagma Square, just below the Kolokotronis statue, off Stadiou Street. Admission is free.

## CONCERTS AND RECITALS

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

**ITALIAN VOCAL SEXTET** — in a concert of works by Banchieri, Monteverdi, and Orazio. Conducted by Piero Cavalli. Nov. 2 at 8 pm. Italian Institute.

**WILD TURKEY** — duo, performing Appalachian folk music. Nov. 2 at 8 pm. Hellenic American Union.

**PENELOPE PIKOULI** — dance recital. Nov. 8 at 8 pm. Hellenic American Union.

**TRIO OF TRIESTE** — pianoforte, violin, and violincello in a concert of works by Clementi, Beethoven and Brahms. Nov. 8 at 8 pm. Italian Institute.

**JEAN-NOEL MOLARD QUARTET** — in a concert of works by Chevalier de Saint-Georges, Mozart and Ravel. Nov. 10 at 8:30 pm. French Institute.

**HIS CONCERT SERIES** — Frangiskos Voutsinos, soloist with the Lyriki Skini (National Opera). Nov. 15 at 8:15 pm. Hellenic International School.

**ALEKA SIMEONIDOU** — piano, with works by Britten, Liszt, Beethoven and Schoenberg. Nov. 23 at 8 pm. British Council.

## GALLERIES

*Unless otherwise noted, galleries are open Monday through Friday from around 10 to 2 and reopen in the evenings from 6 to 9 or 10. On Saturdays, they are usually open in the morning only. Since the hours may vary, it is best to call before setting out.*

**ARGO**, Merlin 8, Kolonaki, Tel. 362-2662. Nikiforos Litras, drawings (through mid-Nov.).

**ART AND ENVIRONMENT**, Thespidos 14, Plaka, Tel. 322-4618. "Graphics of Israel" (through Nov. 14). Group show of paintings, sculpture, graphics, ceramics, and embroidery (from mid-Nov.).

**ASTOR**, Kar. Servias 16, Tel. 322-4971. Katy Mesinedi Platsi, watercolours (through Nov. 9).

**ATHENS**, Glykonos 4, Tel. 713-938. Spyros Vassiliou, oils.

**JEAN AND KAREN BERNIER**, Marasli 51, Tel. 735-657. Mario Merz, new works (through mid-Nov.). Pier Paolo Calzolari, paintings and sculpture (from Nov. 29). Hours: Mon. 6-9 pm, Tues.-Fri. 10:30 am-1:30 pm and 6-9 pm, Sat. 10:30 am-1:30 pm.

**CONTEMPORARY GRAPHICS**, Haritos 9, Tel. 732-690. Group show of oils by Vassiliou, Manolidis, Zervou, Makroulakis, and others (through Nov. 20). Graphics of Fassianos, Droungas, Varlamos, Judith Allen, and others (late Nov.).

**DESMOS**, Akadimias 28, Tel. 360-9449. Bia Davou, paintings and drawings (from Nov. 9).

**DIOGENES INTERNATIONAL**, Tsakaloff 10, Kolonaki, Tel. 360-9652. Romanian artist Dimitri Stiubei, seascapes (through Nov. 19). Fofu Prinopoulou, woodcarvings (late Nov.).

**DIOGENES INTERNATIONAL**, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.

**EL GRECO**, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Books and photographs related to the 1922 expatriation of Greeks from Asia Minor.

**GALERIE GRAVURES**, Plateia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth century Greek engravings.

**KREONIDES**, Iperidou 7 (at Nikis St.), Tel. 322-4261. Rallis Kopsidis, paintings and graphics (through Nov. 15). Nikitas Flessas, paintings (Nov. 16-Dec. 2).

**NEES MORPHES**, Valaoritou 9a, Tel. 361-6165. Tassos, graphics (through Nov. 18). Koula Marakopoulou, oils (Nov. 20-Dec. 3).

**ORA**, Xenofontos 7, Tel. 323-0698. Rallis Kopsidis, paintings, and Costas Plakotaris, retrospective of paintings, drawings, and lithographs (through Nov. 20).

**POLYPLANO**, Dimokritou 20, Tel. 362-9822. Sotiris Barounas, paintings and graphics.

**ROTUNDA**, Skoufa 20, Tel. 362-2945. Haralambos Stephos, paintings (through Nov. 11).

**STOA TECHNIS**, Voukourestiou 45, Tel. 362-4139. Karl Berthold, paintings (through Nov. 25).

**THOLOS**, Filhellenon 20, Tel. 323-7950. Takis Parlavanza, paintings. Hours: Mon.-Sat. 6-10 pm, and Wed. 11 am - 1 pm.

**TO TRITO MATI**, Loukianou 21b, Tel. 714-074. Yerasimos Steris, paintings (through Nov. 13).

**Spiros Vassiliou**, paintings (from mid-Nov.).  
**ZOUMBOULAKIS**, 20 Kolonaki Sq., Tel. 360-8278. Achilles Droungas, oils (through mid-Nov.). Portfolio of photographs of Nijinsky in *L'Après-midi d'un Faune* (late Nov.). (Closed Mondays).

**ZOUMBOULAKIS-TASSOS**, Kriezotou 7, Tel. 363-4454. Alekos Fassianos, graphics and multiples (mid-Nov.). Also permanent exhibition of graphics and multiples by Greek and foreign artists, and antiques, jewelry, and embroidery.

**ZYGOS**, Iofondos 33 (near Caravel hotel), Tel. 729-219. Nerina Liberopoulou, paintings and drawings (through Nov. 18). Danos, paintings and drawings, and Iris Drakouli, drawings (Nov. 20-Dec. 3).

## EXHIBITS

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

**BRITISH COUNCIL** — Sculpture by David Kennedy (Nov. 1-16). Display of books for children (Nov. 9 and 10). Prints by British artists (Nov. 28-Dec. 15).

**FRENCH INSTITUTE** — Gouaches, drawings, and lithographs by Helene Stathopoulou (through Nov. 13). An exhibition of Larousse publications (Nov. 6-11, Nireidon 14).

**HELLENIC AMERICAN UNION** — Exhibitions of paintings by Talagani (through Nov. 10) and Yiannis Patsos (Nov. 16-Dec. 1).

**ITALIAN INSTITUTE** — Paintings and drawings by Isacco Menasce (Nov. 10-22).

**NATIONAL GALLERY OF ART (PINAKOTHIKI)**, Vas. Konstantinou, opposite the Hilton, Tel. 711-010. Sculpture and drawings of Yannoulis Halepas (Nov. 20-Jan. 31). Paintings of Fotis Kondoglou and architectural drawings of Dimitrios Pikionis (Nov. 22-Dec. 31).

**ZAPPION** — In the National Garden, Tel. 322-4206. Exhibition of mechanical engineering equipment (Nov. 5-21); hotel equipment (mid-Nov.-Dec. 5).

## MUSEUMS

**ACROPOLIS MUSEUM**, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 8 am to 6 pm daily, and on Sundays from 10 am to 6 pm. *Closed Tuesdays*. Admission 50 Drs. Free on Sundays.

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**AGORA MUSEUM**, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original 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 8 am to 6 pm daily and on Sundays from 10 am to 6 pm. *Closed Tuesdays*. Admission 25 Drs. Free on Sundays.

**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, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. The landmark exhibit of the N. P. Goulandris collection of ancient Greek art, which has attracted world-wide attention, will continue through November. Guidebooks in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm and 4:30 to 7:30 pm and Sundays 8:30 am to 2 pm. *Closed Tuesdays*. Admission 50 Drs. Free on Sundays.

**BYZANTINE MUSEUM**, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the 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 8 am to 6 pm daily and 10 am to 4 pm on Sundays. *Closed Mondays*. Admission 50 Drs., students 20 Drs. Free on Sundays.

**GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 5 pm daily. *Closed Fridays*. 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 Wednesdays 2 to 7 pm and Sundays 9 am to 1 pm, or by appointment.

**PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 4:30 pm daily and Sundays 10 am to 2 pm. *Closed Mondays*. Admission 25 Drs.

**MARATHON MUSEUM**, at Marathon about 42 kms. from Athens, Tel. (029) 455-462. A few kilometres beyond the tomb of the Athenians and near the Plataean burial mound, 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) may be seen in a building nearby. Open daily 9 am to 1 pm and 4 to 6 pm and Sundays 10:30 am to 2:30 pm. *Closed Tuesdays*. Admission 25 Drs. Free on Sundays.

**MUSEUM OF GREEK FOLK ART**, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the



18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 10 am to 2 pm. *Closed Mondays.* Admission free.

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

**NATIONAL ARCHAEOLOGICAL MUSEUM,** Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) in a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 8 am to 6 pm daily and 10 am to 6 pm on Sundays. *Closed Mondays.* Admission 50 Drs., students 25 Drs. Free on Sundays.

**NATIONAL GALLERY OF ART (Pinakothiki),** Vas. Konstantinos, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Greco's, and a fine collection of engravings from Durer and Bruegel to Braque, Picasso and Dali. Open Tuesdays through Saturdays 9 am to 4 pm and Sundays and holidays 10 am to 2 pm. *Closed Mondays.* Admission 20 Drs. Free on Wednesdays and Sundays. No admission charge for students.

**NATIONAL HISTORICAL MUSEUM,** Stadiou, Kolokotronis Square, Tel. 323-7617. Permanent collections begun 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 am to 1 pm. *Closed Mondays.* Admission 20 Drs., students 5 Drs.

**NAVAL MUSEUM,** Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open daily 9 am to 1 pm, and Sundays 10 am to 1 pm and 5 to 8 pm.

**PANOS ARAVANTINOS MUSEUM,** Agiou Konstantinou (in the Dimotiko Theatro 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 to 8 pm; Tues., Wed., Thurs., Sat., 9 am to 1:30 pm. *Closed Sundays.*

**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 and airplanes, machine-guns and real airplanes for all enthusiasts. Open 9 am to 2 pm. *Closed Mondays.* Admission free.

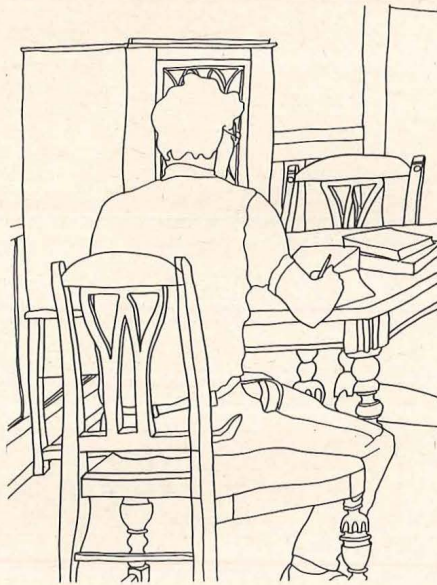
## POINTS OF INTEREST

**THE ACROPOLIS.** Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. 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. Open daily 8 am to 6 pm and Sundays 10 am to 6 pm. Admission 50 Drs. Free on Sundays. (See also Museum listings.) Guides available on request.

**THE ANCIENT AGORA.** Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic centre of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Open 8 am to 6 pm daily and Sundays 10 am to 6 pm. Admission 25 Drs. (See also Museum listings.)

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

**KERAMIKOS CEMETERY.** Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou St. below Monastiraki. Open daily 7:30 am to sunset and Sundays 10 am to 5 pm. 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 7:30 am to sunset daily and Sundays 10 am to 5 pm. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.



**LYKAVITTOΣ (Lycabettus).** Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavittos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens, the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarhou and Aristipou Streets in Kolonaki) which operates from 8 am to 12:30 am daily.

**NATIONAL GARDEN** (entrance on Amalias, Vass. Sofias, Irodou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset

**PLANETARIUM,** Syngrou Ave. (opposite the Race Course), Tel. 941-1181. The Planetarium has resumed its normal roster of activities, including lectures, children's programs, and the permanent physics exhibit. Call for details and hours. Most of the programs are in Greek but group shows in English, German, and French may be arranged.

**PROTO NEKROTAFIO (The First Cemetery of Athens).** Not far from the Temple of Olympian Zeus. 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. Open 7:30 am to sunset.

## ROUND AND ABOUT

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

**KOMOTINI:** Revival of the pre-Dionysiac custom of "Tzianala". Presented by a group of miners in the village of Arsakeio (beginning of November).

**THESSALONIKI:** Exhibition: Furniture, Decoration and House Equipment (Nov. 10-15).

## LIBRARIES

**AMERICAN LIBRARY,** Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. There is a microfilm-microfiche reader-printer, and a small collection of video-cassettes, films, records, slides and filmstrips. *The New York Times, Time, Newsweek, and Scientific American* available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2. *Closed Sat. and Sun.* The library will be closed for most of the month while it is being renovated.

**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.

**BENAKI,** Koubari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Daily 8:30 to 2. *Closed Sundays.*

**BRITISH COUNCIL,** Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9 to 1 and Mon. and Thurs. evenings 6-8:30 pm.

**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.

**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,** Massalias 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, references in Italian and Greek. Mon. through Fri. 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 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 Sat. 8:30 to 1:30.

**PARLIAMENT LIBRARY,** Vas. Sofias, Tel. 323-5030. Mon. through Fri. 8 to 1.

**PLANETARIUM,** Syngrou Ave. (opposite the Race Course), 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 Fri. 9 to 2 and Wed. and Fri. 5:30 to 8:30.

**POLYTECHNIC SCHOOL,** Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 1, Sat. 8 to 12:30.

**UNITED NATIONS INFORMATION CENTRE,** Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending



library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 8:30 to 2:30.

## MISCELLANEOUS STUDIES

AMERICAN COMMUNITY SCHOOLS OF ATHENS, Aghias Paraskevis 129, Halandri, Tel. 659-3200. Adult evening classes on Greek art and archaeology, parent effectiveness training, Modern Greek for beginners, Bridge, and Greek folk dancing. 1,200 to 1,800 Drs. for each 6 to 10 week session.

ATHENS CENTRE FOR THE CREATIVE ARTS, Pangrati Cultural Centre, Archimidous 48, Tel. 701-2268. Lessons in beginning Greek, painting and drawing, contemporary and Greek dance, Greek and Byzantine history, and archaeology. Each eight-week session, 3200 Drs. Registration Nov. 1-19. Classes begin Nov. 19.

BALLET LESSONS. The following schools use the London Royal Academy of Dance method (for children ages 3 and up, Grades Primary to IV). The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patisssion 75, Athens, Tel. 821-3535.... Sofi Katsouli, Mikras Asias 19, Ilisia, Tel. 777-9052 and Theofanous 33, Ambelokipi, Tel. 642-6782.... Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965.... Carol Hanis, Tsouderou 27, Kalamaki, Tel. 981-6310.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek lessons for beginners through advanced levels: 2,600 Drs. for each six-week term (36 hours), registration fee 230 Drs. Registration Nov. 14. Classes begin Nov. 15. Classes in dance and choreography: 600-1,000 Drs. for each six-week term. Registration Tuesdays and Thursdays 9 am to noon. Classes begin Nov. 14.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Greek folk dancing: 500 Drs. per month, 300 Drs. registration fee. Ongoing registration Mondays through Fridays 11 am to 1 pm.

## SHOPPERS' GUIDE

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

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection.

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

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

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

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

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

XEN (YWCA), Amerikis 11, Tel. 362-4291. An exhibition of arts and crafts, and embroidered items and cards for sale.

## SPECIALTY AREAS

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution) Square, with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

PIRAEUS FLEA MARKET. Up the hill opposite Akti Miaouli, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound. Open daily 8 am to 2 pm and 5:30 to 8 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

### UNICEF CARDS

UNICEF calendars, Christmas cards and gifts are now on sale at the National Bank of Greece on Constitution Square, XEN and XAN in Athens, Kifissia and Piraeus, major bookstores and at a number of other shops throughout Athens, the suburbs, and Greece. For the names of places where they are available call the UN Information Centre (322-9624) or The Athenian (724-204 and 724-289).

## BAZAARS AND FAIRS

A large variety of gifts and goodies will be on sale at the annual fund-raising bazaars, from fine handiwork, Christmas cards, decorations, new and used books and records, to glassware and toys. Most have booths selling baked goods where early birds may find all sorts of treats including homemade plum puddings and chutneys.

HELLENIC ANIMAL WELFARE SOCIETY BAZAAR, at the British Council, Kolonaki Square 17. Friday, Nov. 17 and Saturday, Nov. 18, 10:30 am to 7 pm.

ST. PAUL'S ANGLICAN CHURCH CHRISTMAS BAZAAR, at the British Embassy, Loukianou 12. Saturday, Nov. 18, 4 to 7 pm. For information call Mrs. Willcox, Tel. 801-7329.

## THEATRE

A selection of current productions. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabout. There are usually 6 o'clock matinees on Wednesdays and Thursdays and always on Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

THE NATIONAL THEATRE OF GREECE — The season begins this month on the "Central Stage" (*Kentriki Skin*) with Terzakis's *The Emperor Michael* (O Aftokratoras Michail) directed by Alexis Minotis. The "New Stage" (*Nea Skin*) is presenting *Masques* (Maskes) by Ben Jonson, directed by Christodoulakis. (*Ethniko Theatre*, Agiou Constantinou 20, Tel. 522-3242)

AN ACCIDENTAL ACCIDENT (Ena Tiheo Atihima) — Last season's successful tragi-political farce by Dario Fo, starring Elli Fotiou and Stefanos Lineos, will alternate with Jean Anouilh's *The Lark* scheduled to open later in the season. (*Alpha*, Patisssion 37, Tel. 523-8742)

AGAMEMNON — The Ascetic Theatre Company with Aeschylus' tragedy, to be followed later in the season by Shakespeare's *Two Gentlemen of Verona*. (*Endopia*, Stratiotikou Syndesmou 13, Kolonaki, Tel. 362-7827)

THE BATH-HOUSE (To Loutro) — An adaptation of Russian poet Vladimir Mayakovsky's original drama. Directed by Alexis Solomos with costumes by Alekos Fassianos and music by Manos Hadzidakis. (*Minoa*, Patisssion 91, Tel. 821-0048)

CABARET — Last summer's smash musical based on John Van Druten's *I am a Camera*, re-adapted for the Greek stage by Marios Ploritis and

starring the irrepressible Aliko Vouyouklaki. (*Aliko*, Amerikis 4, Tel. 324-4146)

CAFE CHANTANT — Marietta Rialdi's Experimental Theatre continues with last year's revue which contrasts the Roaring Twenties with the period of decadence which saw the rise of Fascism. (*Amiral*, Amerikis 10, Tel. 363-9385)

COMMON SENSE (Kini Logiki) — A new play by George Maniatis, directed by and starring Dimitris Potamitis, with Maria Alkaïou. (*Erevna*, Ilision and Kerasountos, Tel. 778-0826)

CRAZY ENCOUNTERS (Trelles Epafes) — Lambros Konstandaras and Maro Kondou star in a new Costas Pretenteris comedy. (*Diana*, Ippokratous 7, Tel. 362-6956)

FILOMENA MARTURANO — The Eduardo de Filippo play on which the film *Marriage Italian Style* was based. Italian director Mauro Bolonini presides over the cast led by Elli Lambetti and Dimitri Papamichael. (*Super-Star*, Agiou Melitiou and Patisssion in the Broadway stoa, Tel. 840-774)

THE FREEDOM OF THE CITY (Polites Vita Katigories) — A social-political satire by Brian Friel translated by Stella Kranai. Starring Jenny Karezi and Kostas Kazakos (who also directs) and with sets by Vassilis Photopoulos. (*Athineon*, Akadimias 3)

THE GOOD SOLDIER SCHWEIK (O Kalos Stratiotis Sveik) — The Bertolt Brecht drama adapted by Patatzis with Yannis Voyadzis and the Moustakas Company. (*Dionysia*, Amerikis 10, Tel. 362-4020)

HALLO STUPID (O Kounenes) — A comedy by Kostas Pretenteris starring Kostas Voutsas and Eleni Anoussaki, directed by Dimitri Nicolaidis with sets by Nicos Petropoulos. (*Gloria*, Ippokratous 7, Tel. 360-9400)

JESUS CHRIST SUPERSTAR (Isous Christos Iperlambrastro) — The well-known stage and film musical has come to the Athenian stage in a musical adaptation by Mimis Plessas directed by Dimitris Malavetas. (*Kaluta*, Patisssion 240, Tel. 875-588)

THE LAST ONES (I Teleftai) — The Greek Popular Theatre of Manos Katrakis with Maxim Gorky's relatively-unknown play starring Katrakis, Petros Fissoun, and Katerina Helmi. (*Broadway*, Agiou Melitiou and Patisssion, Tel. 862-0231)

A LONG DAY'S JOURNEY INTO NIGHT (Makri Taxidi tis Meras mesa sti Nihta) — The Eugene O'Neill drama presented by the Elsa Vergi troupe, to be followed at a later date by Tennessee Williams's *Sweet Bird of Youth* (To Gliko Pouli tis Niotis). (*Vergi*, Voukourestiou 1, Tel. 323-5235)

MARY, MARY (To Pechnidi tou Erota) — An adaptation of the John Kerr comedy with Angelos Angelopoulos and Gogo Anzoletaki, directed by Michael Bouklis. (*Akadimos*, Ippokratous 5, Tel. 362-5119)

MUSIC FOR A DEPARTURE (Musiki yia mia Anahorisi) — Four one-act plays by Kostoula Mitropoulou alternating with last year's production of Tennessee Williams's *Summer and Smoke* (Kalokairi kai Katachnia). (*Moussouri*, Platia Karitsi, Tel. 322-7748)

NO EXIT and THE RESPECTFUL PROSTITUTE (Keklismenon ton Thyron and I porni pou Sevete) — Two one-act plays by Jean-Paul Sartre translated by Alexis Solomos and Minos Volonakis, starring Anna Fonsou, Vassilis Andreopoulos, Anna Veneti and Yannis Evangelidis. Directed by Kostas Bakas; sets by Alekos Fassianos. (*Orvo*, Voukourestiou 1, Tel. 323-1259)

PRIVATE LIVES (Thimisou ton Septemvri) — The popular Noel Coward comedy, starring Kostas Karras, will be followed in late November by Despo Diamantidou's translation of John Osborne's *Look Back in Anger* (Orgismena Niata) with Karras joined by Betty Arvaniti. (*Athina*, Derigny 10, Tel. 823-7330)

RING ROUND THE MOON (Prosklisi ston Pirgo) — Minos Volonakis directs Nicos Kourcoulos, Eleni Halkoussi, and Katia Dandoulaki in the Jean Anouilh work. (*Kappa*, Kypselis 2, Tel. 883-1068)

SOME LIKE IT HOT (Meriki to Protimoun Kafto) — Peter Stone's high-spirited musical comedy has been adapted by Paul Matessis and stars Alecos Alexandrakis, Nonica Galinea, Dino Iliopoulos, and Mimis Photopoulos. (*Acropolis*, Ippokratous 6, Tel. 361-4481)



THE SPECTATORS (I Theatros) — The Mario Pontikas play directed by Thanassis Papageorgiou who stars with Yitsa Georgopoulou. (*Stoa*, Biskini 3, Zografou, Tel. 770-2830)

SUICIDE (Atoneiras) — Soviet writer Nicolai Robertovich Erdman's satirical drama presented by the Art Theatre (*Theatro Technis*) of Karolos Koun. To be followed later in the season by the same author's *Testimonial* (Pistopitiko). (*Veaki*, Stournara 32, Tel. 522-3522)

TARTUFFE — Molière's classic comedy of manners in a production by the Amphi-Theatre of Spyros Evangelatos. (*Dimotiko Theatro*, Agiou Konstantinou, Piraeus, Tel. 417-8351)

THE TEST TUBE BABIES (Ta Pedia tou Solina) — A satirical revue by Dalianidis, Cambanis and Makridis, with music by Jack Iakovidis, direction and choreography by Fotis Metaxopoulos, and starring Aleka Stratigou, Rena Vlachopoulou, Sotiris Tzevelekos, and Nicos Tsoucas. (*Rex*, Panepistimiou 48, Tel. 361-4592)

THREE MEN IN MY BED (Tris Andres sto Krevati Mou) — A satirical comedy written by Lakis Pappas and Vassilis Imbrochoris with music by Lakis Pappas and Mary Dalakou, directed by Michael Bouklis. (*Hadzichristou*, Panepistimiou and Ippokratou, Tel. 362-7248)

THE TRIAL (I Diki) — A play by Nicos Zacopoulos presented by the Artistic Society of Athens, directed by George Bellos with music by Stamatis Kraounakis and sets by Maria Stanicopoulou. (K.E.A., Kekropos 1, Tel. 322-9889)

THE TWELFTH NIGHT OF MR. SHAKESPEARE (I Dodekati Nihta tou Kyriou Sexpir) — George Skourtis has freely adapted the Bard's comedy, which stars Katerina Vassilakou, Thanassis Mylonas, and Thymios Karakatsanis, directed by G. Remoundos with scenery and costumes by Alekos Fassianos. (*Alambra*, Stournara 53, Tel. 522-7497)

TIMON OF ATHENS (Timon Athinaios) — The Popular Experimental Theatre with Dimitris Horn in the title role of the Shakespeare play, directed by Leonidas Trivizas and translated by Vassilis Rotas. (*Poreia*, Trikorfon 3 and Tritis Septemvriou, Tel. 821-9982)

A WOMAN OF...IMPORTANCE (Mia Gineka me... Simasia) — A new play by Vangelis Goufa, directed by Dimitris Myrat who stars with Voula Zoumboulaki. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

WHY DON'T YOU STAY FOR BREAKFAST — A revival of Suki Yaki, Platon Mousseos's translation of the English hit by Gene Stone and Ray Cooney, starring Costas Rigopoulos. To alternate later in the season with Tennessee Williams's *A Streetcar Named Desire* (Leoforio o Pathos) with Kikia Analyti and Costas Prekas. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

## CINEMA

New releases expected to appear this month at first-run theatres where they are often held over for several weeks before moving on to second-run neighbourhood theatres where programs usually change on Mondays, Wednesdays, and Fridays. Some downtown cinemas begin screening in the afternoon but at most, regular programs begin at 8-8:30 and 10-10:30. Among the re-releases expected: Arthur Penn's *The Chase* (with Marlon Brando and Robert Redford), Woody Allen's *Bananas*, *George Roy Hill's The Sting* (with Paul Newman and Robert Redford), *Airport* (with Burt Lancaster and Dean Martin), and *Sidney Lumet's Serpico* (with Al Pacino, and music by Mikis Theodorakis).

THE CHEAP DETECTIVE (Detektiv tis Pendaras) — Neil Simon with a thin spoof of Humphrey Bogart drawing on his various classic roles. Starring Peter Falk who sleuths around, tangling with the good crime we came to know and love when the world was "innocent", and Ann-Margret, Louise Fletcher, Stockard Channing, Madeline Kahn, Marsha Mason and others.

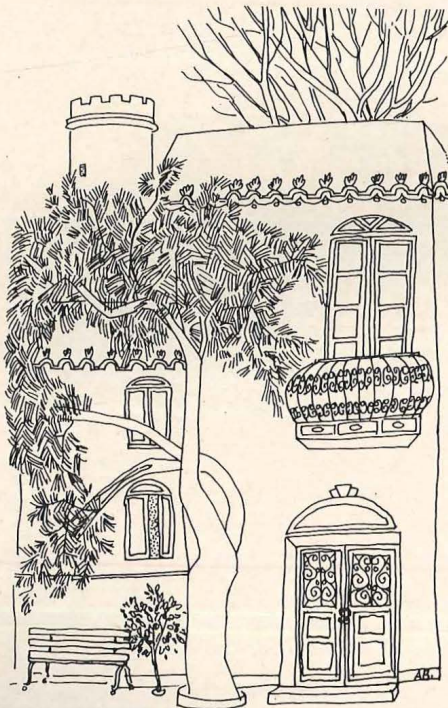
COMING HOME (O Yirismos) — Directed by Hal Ashby, with Jane Fonda, Jon Voight and Bruce Dern in the first of a new wave of films about the Vietnam War and its effects on individuals. Jane Fonda, the wife of a hawkish Marine Captain serving in Vietnam, works as a

volunteer at a veterans' hospital where she meets Jon Voight, a veteran confined to a wheel chair.

DAMIEN-OMEN II (O Mikros Antihristos) — A sequel to the money-making *Omen*. The satanic little Damien (Jonathan Scott-Taylor) is alive and well at thirteen and at it again, this time in a military school. Directed by Don Taylor, and starring a somewhat blasé William Holden.

GO TELL THE SPARTANS (I Kolassi ine ya tous Iroes) — Another attack at the Vietnam War. A fistful of men under the command of a stubborn and duty bound major (Burt Lancaster, in perhaps his best role in years), try at all costs to hold an outpost which isn't even strategically important. A brilliant satire on gratuitous heroism, directed by Ted Post.

THE GREEK TYCOON (O Elinas Megistanas) — A vulgar and outrageous film trying to cash in on the Aristotile Onassis myth, but hardly scratching the surface of the man himself, taking the easy way out with four-letter words, folkloric wisdom, and a picture postcard view of Greece. Directed by J. Lee Thomson, it stars (who else?) Anthony Quinn, Raf Vallone and Jacqueline Bisset.



HOOPER (Monomahia me ton Thanato) — Burt Reynolds plays an aging stunt man challenged by a daring newcomer, and Hal Needham directs. Some commentary is made about life in the Dream Factory but the satire is only skin-deep and the film misses being really interesting.

HOUSE CALLS (Ponires Episkepsis) — Howard Zieff directed this comedy about a middle-aged widower (Walter Matthau) who tries to make it with every young woman he meets, and a wisecracking divorcee (Glenda Jackson) who is on the lookout for a faithful husband. The setting is the medical milieu which gets the best jokes and cracks, especially from Art Carney, who steals the show as an almost senile Chief of Surgery.

THE LAST WALTZ (Randevou me t' Asteria tis Pop) — A loud, super-spectacle directed by Martin Scorsese (*New York, New York*) featuring such Pop stars as Neil Diamond, Bob Dylan, Eric Clapton and Neil Young.

LOOKING FOR MR. GOODBAR (Anazitontas ton Mister Goodbar) — Based on Judith Rosener's best-seller about a school teacher in New York who prowls bars by night, indiscriminately taking home strangers until she is brutally murdered. With Diane Keaton.

MARSEILLES CONTRACT (O Anthropos apo ti Masalia) — A thriller in the vein of (and as good as) *The French Connection*, directed by Robert Paris, and starring Anthony Quinn, Michael Caine and James Mason.

SATURDAY NIGHT FEVER (Piretos to Savatovrado) — In the role of Toni, John Travolta, the fastest rising star in Hollywood, sells paints during the

week at a Brooklyn hardware store and on Saturday nights finds escape at the local disco where he is the champion dancer. The Bee Gees provide the beat for this powerhouse of music and sentimentality which will have everyone dancing in their seats for two hours of solid entertainment.

THE STUD (O Epivitoras) — Another super-musical, this one with a heavy dose of sex, directed by Quentin Masters and featuring, among others, Joan Collins and Emma Jacobs.

SWARM (To Sminos) — Irwin Allen (*Poseidon Adventure* and *Towering Inferno*) with more horrendous spectacle. In this one, some African bees imported for genetic purposes run amok in the Americas, creating havoc and more reasons for Michael Caine to come to the rescue. With Richard Widmark, Olivia de Havilland, Katharine Ross, Ben Johnson, Lee Grant and Patty Duke Astin.

TURNING POINT (I Krisimi Kambi) — An overly-sentimental drama about the world of classical ballet. Directed by Herbert Ross, with Anne Bancroft as an aging ballerina and Shirley MacLaine, as her friend who gave up her ballet career for hearth and home. The highlight of the film is definitely the dance sequences with Mikhail Baryshnikov, the renowned Soviet dancer.

AN UNMARRIED WOMAN (Mia Yineka Eleftheri) — A feminist but non-militant social drama directed by Paul Mazursky, with Jill Clayburgh as a woman trying to adjust to the outside world after the breakup of sixteen years as a housebound wife. (The role won her the Best Actress award at Cannes.) A fine, comic performance by Alan Bates as a famous artist who wins the heroine's affections.

THE WILD GEESE (Ephirisis: Agries Hines) — Machismo! The all-male cast is headed by Richard Burton, Roger Moore and Richard Harris, as weathered mercenaries signing up for an expedition to rescue an ex-President from the clutches of a corrupt dictator in Africa. The film dodges all issues, political and others, to focus on aging men who, with women safely out of the way, rejoice in the last spasms of their "virility" by indulging in war games. Flowers anyone?

## ART CINEMAS

Art films are shown in Athens at three cinemas: Alkionis, Ioulianou 42, Tel. 881-5402 and Iliou, Trias 34, Tel. 881-0602 (both near Victoria Square) and Studio, Stavropoulou 33 (near Amerikis Square), Tel. 861-9017. Call for specific program information. There is also a Cinematheque (*Teniothiki*) at Kanaris 1, Kolonaki, Tel. 361-2046. Call for membership details.

## AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. *The Artist Speaks: Kenneth Armitage, Five British Sculptors at Work and Form in the Making* (three short films to be shown on Nov. 13 at 7:30 and 9 pm)... *A Man for All Seasons* with Paul Scofield (Nov. 20 and 30 at 8 pm).

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Jean-Pierre Melville's *The Army of Shadows*, with Lino Ventura, Simone Signoret and Paul Meurisse (Nov. 9 at 6:30 and 9 pm).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. A series on "Isle of Manhattan": Clint Eastwood and Lee J. Cobb in *Coogan's Bluff* (Nov. 7)... Mia Farrow and John Cassavetes in *Rosemary's Baby* (Nov. 16). An "On the Road" series: David Carradine in *Bound for Glory* (Nov. 21)... Peter Fonda and Dennis Hopper in *Easy Rider* (Nov. 28)... Ryan and Tatum O'Neal in *Paper Moon* (Dec. 5). All screenings at 8 pm.

ITALIAN INSTITUTE, Michail Voda 28. A week of Italian cinema from the Sixties: Vittorio Gassman in *The Great War* (Nov. 13)... Vittorio Seta's *Bandits at Orgosolo* (Nov. 14)... Carlo Cabrin and Anna Canzi in *The Fianceses* (Nov. 15)... Claudia Cardinale and Georges Zacharis in *The Girl of Bube* (Nov. 16)... Stefania Sandrelli and Aldo Puglisi in *Seduced and Abandoned* (Nov. 17)... Jean Jervais, Franco Citti, and Woody Strode in *The Death of a Hero* (Nov. 18). All screenings are at 8:30 pm.



# 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. Most have music and a few dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reservations are usually necessary.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by 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 Mondays.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrees, and desserts, but favoured for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

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

Dionissos, Dionissiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936, 923-3182. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace on warm days, international cuisine and ground floor coffee shop and snack bar. Expensive. Daily noon to 4 pm and 7 pm to 1 am.

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

Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex where the well-prepared French cuisine is graciously served. Open 8 pm to 1:30 am. Dancing to a small orchestra begins at 10 pm.

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. Dinner served from 8:30 pm. Dancing to the Trio St. Georges from about 10.

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

Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus' finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. Open from 8 pm. Reservations necessary. Closed Sundays.

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.

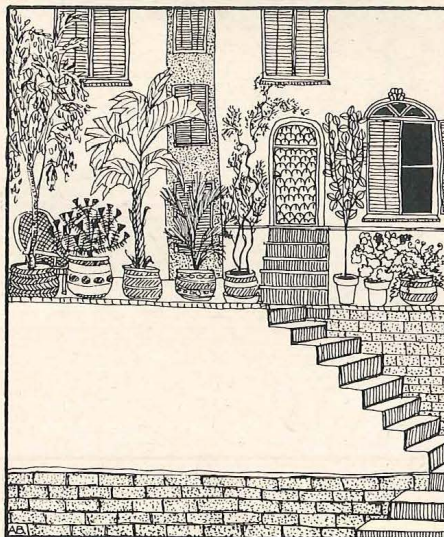
Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety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

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 pm and 8 pm to midnight.

## INTERNATIONAL CUISINE

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

Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipastos*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa Siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Daily 8:30 to 1 pm. 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 Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30.

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, cosy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from 1 pm to 4 and 7:30 to 12. 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 noon to 4 and 7 pm to 1 am.

Asteria Tavern, at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna, which presents an array of hors d'oeuvres, main courses, fruit, sweets and wine. On Saturdays there is a table d'hôte menu (520 Drs.). Dancing to the music of the Niarhou Orchestra; Tammy provides the vocals. Open from 8:30 pm. Closed Sundays.

Atrium, G. Papandreou 7, Zografou (opposite Mihalakopoulou), Tel. 779-7562. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills. Mrs. Hadjis is the hostess. Open from 8 to 1.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's oldest international restaurants. The downstairs is particularly

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. Daily noon to 3:30 pm and 7 pm 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. Daily 8 pm to 1:30 am. Closed Sundays.

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

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, a cross between a bistro and a pub, with a comfortable spacious bar. Fluffy omelettes and excellent roast beef. Moderately priced. Daily from 9 pm.

Dionissos Mt. Lycabettus (accessible by the funicular which originates at the top of Ploutarchou St., above Kolonaki Square), Tel. 726-374. Comfortable dining atop one of the Athenian landmarks with a view of the entire city. A comprehensive, moderately-expensive menu. Open continuously from 8:30 am to midnight.

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. Daily 8:30 pm to 1 am. 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 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.

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. Moderately expensive. Open daily 7:30 pm - 1.

Je Reviens, Xenokratou 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 oriental 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 Sundays.

L'Abreuvoir, Xenokratou 51, Tel. 729-061. The oldest French restaurant in Athens where the quality of the food and service are 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 pm and 8 pm to 1 am.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizzas, pastas, main courses and Italian salads. Modern surroundings. Moderate prices. Open nightly from 8 pm to 1:30 am and Sundays and holidays for lunch.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton), Tel. 726-291. Somewhat informal but pleasant atmosphere. A fine selection of well prepared dishes: frogs legs, *escargots*, kidneys



- flambé, prawn croquettes, crêpes, etc. The *vin maison* is very good. Daily 8 pm to 2 am. Closed Sundays.
- La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copperware 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.
- 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 accompanied by unusually well-prepared vegetables. Crêpes and Le Foyer ice cream special are delicious choices for desert. Moderately expensive. Open from 9 pm, music starts at 10 pm. Closed Sundays. Reservations necessary.
- Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-606. 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.
- 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. Breakfast, lunch and dinner, from 8 am to 1 am.
- Lotophagus (The Lotus Eaters), Parodos Aharnon 30-32, Kifissia (below train station), Tel. 801-3201. A quiet, charming restaurant located in a tiny cottage set back in a garden. Tastefully furnished with ceramic tile tables. Sangria to start, an array of hors d'oeuvres, and various salads unusually spiced. The main courses are marinated dishes and the desserts are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.
- Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *chukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). 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, with a range of prices from inexpensive to moderately expensive. Noon until 2 am. Closed Sundays for lunch.
- Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Elegant atmosphere with soft stereo music overlooking a small picturesque bay. Open daily for lunch and dinner.
- 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.
- 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 pm and 7 to 1:00.
- 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 and piano music by John Valsamakis. Greek and French cuisine, the specialty, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.
- Peacocks, Kifissias 228, Psychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alpha-Beta supermarket. Omelettes, steaks, salads, shish-kebab. Cafeteria open from 9 am. Grill room open from 12:30 to 3 pm and 8 pm to 12:30 am. Closed Sundays.

- Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Highly recommended. The ambience of a small Paris café, quiet atmosphere with gracious service. The cuisine is refined and meticulously prepared with a wide selection of French dishes, superb fish, and often less-standard surprises (miniature scallops, for example). Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.
- Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious café-restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jäger schnitzel (served with a spicy sauce), and chocolate and cherry cake. Open daily from 12:30 pm to 1:30 am.
- Stagecoach, Loukianou 6, Kolonaki, Tel. 743-955, 737-901. 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 excellent steaks, standing rib roast and salads. Good service. Sensible prices. Open noon to 4 and 7 pm to 1.
- Steak Room, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils served with baked or fried potatoes, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Closed Sundays.
- Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings

- with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Daily from noon to midnight.
- 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 specialities 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.
- Tika, Aloniu 23, Kifissia, Tel. 801-1591. Grenville and Mary are the hosts at Greece's only Indian restaurant where the authentic Indian fare includes delicious appetizers followed by curries prepared according to your taste. The atmosphere is intimate and friendly, there is an informal bar, and dining by candlelight. Moderately expensive. Daily from 9 pm. Reservations necessary on weekends.
- Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crêpes and broils in a rustic atmosphere. Expensive. Daily from 8:30 pm.
- Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island torches, 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.



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## MAINLY GREEK CUISINE

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

Aliki, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes and soft, taped music. Specialties include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style *souvlaki*. Moderately priced. Open for breakfast, lunch and dinner.

Athrio, 14 Profitis Ilias, Halandri (third right after Drosou Square), Tel. 681-9705. Good basic Greek cuisine and attentive service in this old, neoclassical house. Moderate prices. Daily from 8 pm. Closed Sundays.

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

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant 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.

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Moderately priced. Open daily from 11:30 am to 1 am. Closed Sundays

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 5:30 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from attractive displays. A 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 but expensive. Open 12:30 to 4 and 7:30 to 3.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Air conditioned. Moderately expensive. Open daily noon 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 to create a 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.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialties in a converted mansion. Moderate prices. Daily from 9 pm. Closed Sundays and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialties. Fast service and very reasonable prices. Open daily 8 am until late.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. An

extensive menu and a view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high prices. Daily 12 to 3:30 pm, 8 pm to midnight.

Roumali, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of well-prepared Greek dishes, such as stuffed peppers & squash and *katsiki* (goat with lemon sauce). In the evening the specialties are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

## 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 Floca's 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.

Askimpapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling" but belies this intriguing assemblage of small rooms whimsically-decorated with objects found here and there by the imaginative owner. Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

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

Kavaleratos, 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 5 pm to 1 am and for lunch on Sundays.

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). Moderately priced. Daily from 7 pm to 1 am.

Lambros, on the shore road opposite Vouliagmeni Lake. A spacious taverna by the sea with a lovely view of the bay. A variety of appetizers,

all very good, and usually a fine assortment of fish. Service variable. Prices reasonable. Daily 10 am to 1 am.

Leonidas, corner of Eolou 12 and Iasonos 5 (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Daily 12 to 3 and 8 pm to 1.

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; 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. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

Rodia, Aristippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house decorated with 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. 727-934. A few steps from Kolonaki Square, set off on a small cul de sac (*rouga* means lane). Small, pleasantly-spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322. A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. Highly recommended. Moderate prices. Open from 8 pm.

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 12:30 am.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi St. Between Glyfada and Vouliagmeni, Tel. 895-2446. 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 (about 250 Drs). Daily 7 pm to 11:30 pm. Closed Sundays.

## KOUTOUKIA

*Fundamental eating places originally spawned by enterprising grocers 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.*

Kitsinis, Neo Ephessou St. 83, Kesarianni, Tel. 728-774. Small and colourful. Specialties include baby lamb chops, cod in garlic sauce, and their own wine. Open daily 8:30 pm to midnight.

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 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.

○ 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

○ 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.

Ta Bakaliarakia (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.

#### 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); Kaplanis (411-1623); Kokkini Varka (475-853); Kuyu (411-1623); Mavri Yida (412-7626); Mourayio (412-0631); Ta Prasina Trehandiria (411-7564); Zorba (412-5004). Reservations are not necessary, however, and customers are invariably greeted with enthusiasm.

#### TAVERNAS WITH MUSIC

*The emphasis is on Greek cuisine. The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.) A few of those listed below are luxury tavernas which have more elaborate programs.*

Belle Maison, Fokeas 6, Platia Victoria, (Patissia area), Tel. 881-9830. Quiet nostalgic atmosphere. Parousis and the Tselepidi Brothers entertain. It's a must for the music but the food is only so-so. Moderately priced. Open daily after 10 pm.

Embati, on the 18th km. of the National Road in Kifissia, Tel. 801-1757. Light bouzouki and current Greek music from Tsiknis, Oris, and Diamandopoulos. Dinner from 11 pm. Closed Sundays.

Epestrete, Nea Kifissia (west of the National Road; follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury-taverna atop a hill. Rustic and cosy, with a large fireplace. Grigoris Soumaidis heads the bill which includes Hari Andreadis and Alexei and his balalaika. Dinner from 10 pm. Closed Sundays.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). 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. Moderate prices. Daily from 8 pm.

Hatzakos, Irodou Attikou 41, Marousi (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 1 to 4 pm.

Laleousa, on the National Road (Platanou at the 15th kilometre, near Kifissia), Tel. 801-3627. The ever-popular singer Toni Maroudas with old and new nostalgia at this cosy, country-style taverna. Fairly good food. Expensive. Entertainers include Sotos Panagopoulos, Soula Markizi, Takis Kalyvokas, and Polyna. Program begins at 10 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Margetakis, Haremis, Sofia Christo, Morali and others. Closed Sundays.

Melodia, Kyprou and Stavropoulou 52 (Amerikis Square), Tel. 861-3300. 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 but good singing it's a must. Daily at 10 pm.

Mostrou, Mniskleous 22, Plaka, Tel. 322-5558. Live entertainment from Tsilivikas, Klio Denardou, Terris Hrisos, the Manolis Kostrinou Ballet, and others. Dining after 9:30 pm. Closed Mondays.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Spacious and wood-panelled with a huge fireplace in cool weather. Two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 pm to 1 am; Sundays 11:30 am to 3 pm.

Xynou, Angelos Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals depicting the life of old Athens. Spicy appetizers, prepared dishes, excellent retsina. Two guitarists entertain with popular Greek songs. Moderate prices. Open from 8 pm to 2 am. Closed Sundays. Call for reservations.

#### 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.*

Apotsos, 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.

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## BOITES

Strictly for music, the Athenian boites have evolved into a number of styles and moods: some offer low-keyed performances in a crowded, low-ceilinged and smoky setting, others launch elaborate floor shows in spacious surroundings. The musical fare may include anything from rebetika, folk classics, and resistance songs, to current hits performed by young unknowns or superstars. Admission price is usually about 200 Drs. and includes one drink. Most have shows beginning at around 10 pm, but telephone ahead to confirm.

Apanemia, Tholou 4, Plaka, Tel. 324-8580. Yiorgos Zografos, Dimitris Dimoulas, Yiolanda Petsiou and Yiorgos Dikos entertain. Daily at 9:30 pm and on Saturdays at 9:30 pm and 12:15 am.

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. The energetic and versatile Yiorgos Marinos leads Sophie Zaninou, Emilia Sarri, Stelios Marketakis, Tolis Velonakis and others through a fast-paced variety show of song, dance and satire. Daily at 11 pm and on Saturdays at midnight. Closed Mondays.

Rigas, Aphroditis 9 and Andrianou, Plaka, Tel. 324-6125. *Oh Calcutta* style musical adjusted to Greek style of living. Text by Mimis Thiopoulos, choreography by Hristos Patrinos.

Skorpios, Kydathineon 15, Plaka, Tel. 322-5064. One of the classic standbys of the boite scene who boasts a devoted following, folksinger Kostas ("The Gypsy") Hadzis and his entourage, offer a subdued and carefully orchestrated selection of folk, protest and political songs.

Zoom, Kydathineon 37, Plaka, Tel. 322-5970. Marinella, the superstar of Greek-superstars, presides over the lavish proceedings which include Dakis, the Tzavara Brothers, Nana Alexandri, and Spiliotopoulou. Daily at 10:30 pm and Saturdays and Sundays 9:30 pm and 11:30 pm. Closed Mondays and Tuesdays.

Zygos, Kydathineon 22, Tel. 322-5595. The spotlight is shared by some of Greece's favourite singers: Haris Alexiou, Dimitra Galani, Andonis Kaloyannis, and Haralambos Garganourakis who gives a dazzling performance of Cretan songs on the lyra. Shows daily and on Sundays at 10 pm; Saturdays at 9:30 pm and midnight. Closed Mondays.

## NIGHTCLUBS AND BOUZOUKIA

*Bouzoukia* are relatively spartan establishments where the edibles are limited and the entertainment confined to bouzouki music and the latest local hits. Nightclubs are their more "fashionable" counterpart where the evening usually begins with dinner. At both, the doors open after ten, but things only begin to stir at the witching hour. The stars usually appear at midnight or later. The volume is unrelentingly loud. As the night progresses, patrons toss flowers at the performers, burst balloons, break dishes (all of which they must pay for) and leap into impromptu dances, the more agile on top of the tables (free of charge). Prices range from the very expensive to the hair-raising: the uninitiated are forewarned that the final tally for an evening's fun is bound to be sobering. Call for reservations or details, but bear in mind that most do not answer until late in the evening.

Coronet, King's Palace Hotel (just off Syntagma), Tel. 361-7397. The Eric Brown Ballet, Omar Pasha's Magic Show, acrobatics, and other hoopla. Dancing begins at 10:30 and the show at 12:15.

Fandasia, Agios Kosmas (across from the West airport), Tel. 981-0503. Vicky Moscholiou, Yannis Parios, Litsa Diamandi, Menidiatis, and others with the Ignatiadis Orchestra. Closed Sundays.

Harama, Endos Skopeftiriou, Kesariani, Tel. 766-4869. The dean of bouzouki composers and singers, Tsitsanis, and the deep-voiced, high-priestess of rebetika, Sotiria Bellou. Also Papaioannou, Katie Dali, Tsifaras and others. Open daily.

Palea Athena, Flessa 4, Plaka, Tel. 322-2000. The floor show includes a roster of singers, bouzouki music, Greek folk dances, and a belly dancer. Closes at whim, so call ahead.

## CASINO MOUNT PARNES

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

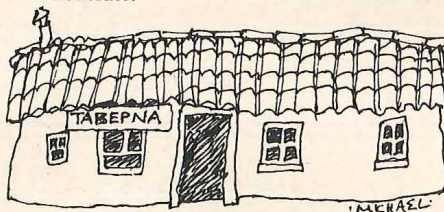
The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory and expensive. The Casino is open from 7 pm to 4 am (closed Tuesdays): the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants who might be tempted to gamble with their bank's or the Nation's assets.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.

## OUT OF TOWN RESTAURANTS

### PATRAS

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

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



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

Evangelatos, on Agiou Nikolaou, Tel. 277-772. One of the oldest and best-known restaurants in Patras situated in the heart of downtown close to the harbour, station and shopping area. Offers good food at moderate prices.

Grand Hotel Averoff (about five km. from the town of Rion). Luxury hotel-bungalow complex in an idyllic setting by the sea. The restaurant, presided over by chef Maraletos, offers a variety of cuisines. Expensive.

Lido Nightclub, Tel. 522-401. Bouzouki by the sea. A colourful spot for dinner and dancing or just drinks. Prices reasonable; food is average.

Parisiana Nightclub (eight km. from town on the road to Pyrgos, located close to Lido), Tel. 522-402. Bouzouki entertainment, good food and drinks at reasonable prices.

Tzaki Hotel-Restaurant (situated at Bozaitika, about four km. from town), Tel. 421-942. Now in a new location at a modern seaside hotel which offers one of the finest cuisines in Patras. Service is always excellent. Prices are moderate.

### CORFU

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

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

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

Bella Napoli. In the centre of town. Tel. 33338. Lovely decor with good food, specializing in Italian dishes. Expensive.

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

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

Corfu Palace. In town, at Garitsa Bay. Tel. 29485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialties. The grill room also offers excellent a la carte selections. Justifiably expensive. Dinner served from 8 to 10 pm.

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

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

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

Magnet, Kapodistriou 102 (near the Royal Palace). For a refreshing change of pace, a nicely decorated bar serving sandwiches and all kinds of drinks from sodas to champagne. Excellent toasted croissant with cheese, and ice cream specials. Open noon to 3 and 8 pm to 1.

## THESSALONIKI

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Nice Spanish decor and pizza, spaghetti, omelettes, etc. at moderate prices.

Dionysos, Panorama-Hortiati. Recently opened with an excellent chef and service. Moderately high prices.

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

Embati, 80 Farm School St., Tel. 412-980. Pleasant surroundings with music and good food.

Krikelas, Vas. Olgas 284, Tel. 411-289. A must for all visitors. Wild game is the speciality but the menu includes a large variety of hors d'oeuvres, *kokoretsi*, and barbequed kid or lamb. A pleasant atmosphere and music.

Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. A magnificent view of the Bay of Thessaloniki from this cosmopolitan roof-garden restaurant. Moderately high.

Olympos Naousa, Vas. Konstantinou 5, Tel. 275-715. Another must for visitors. The service is dependably quick even during the noon rush. A large variety of dishes including fried mussels. Moderate prices.

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

Pagiantes, Mitropoleos St. (across from the Mitropolis church). A two-storey restaurant with bar. Wood-panelled Greek popular decor. Open from noon.

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

Pipers' Night Club (in Capsis Hotel) Monastiriou 28, Tel. 521-321, 521-421. A roof diningroom next to a swimming pool; a band contributes to a gay atmosphere. Moderately high prices.

Remvi, Nea Krini, Tel. 411-233. Indoor-outdoor restaurant with music, dancing, lovely garden. Excellent food and hors d'oeuvres. Particularly fresh seafood. Highly recommended. Moderately high prices.

Riva, Proxenu Koromila. Newly opened. Specialties include shrimp and bacon, canelloni with spinach. Generally good food at moderate prices.

Tiffany's Grill, Iktinou 3, Tel. 266-300. Rustic atmosphere. Greek fare and grilled steaks served on wooden platters. Open from noon on. Moderate prices.





## our town

### *It's a Dog's Life*

THE plethora of tax bills tabled in Parliament in recent months has generated considerable gloom throughout the population. Individuals will have to pay a ten percent surcharge, and corporations will be asked to make a "special contribution" of ten to fifteen percent on last year's income to help pay for the damages caused by the Thessaloniki earthquake. In addition to an extra two drachmas on petrol, motor car owners will be paying higher circulation taxes on their automobiles, while automobile insurance brokers will have the thankless task of collecting it. Landowners face an uncertain revision of tax legislation on property, and, should citizens be toying with ways of outwitting the system, the Government has made it known that the penalties for tax evasion will be stiffened. What is more, taxpayers earning more than two hundred and fifty thousand drachmas a year will have the thrill of seeing their names in print — along with their vital statistics, addresses, and declared incomes in 1977 — in a three-volume work to be published by the Government at the end of the year, just before they begin preparing their 1978 tax returns. This is not the first time that incomes will be made public, part of the theory being that citizens will rush out to purchase the volume and wile away their evenings looking up their friends' and neighbours' incomes — and tattling on them if they have reason to believe they have understated their earnings.

Homo sapiens, however, are not the only Government targets. Canines are about to be taxed — from one hundred to four hundred drachmas annually, their bracket depending on their dogpower. Adding insult to injury, this unprecedented tax was ignominiously appended to a special bill on "fighting man-animal diseases." An official dog census is planned for the future but the Ministry of Agriculture currently estimates the dog population at approximately five hundred and fifty thousand. Of these, twenty thousand are categorized as "luxury" dogs (house pets), three hundred and fifty thousand as

hunting and guard dogs (i.e. pets that are tied up outside and left to bark all night), one hundred and thirty thousand sheep dogs, and fifty thousand strays.

The bill includes provisions for dealing with strays, compulsory inoculations, and canine medical examinations to detect diseases likely to be passed on to humans. The cost of this program is estimated at sixty-five million drachmas annually and will cover the fees of two hundred veterinarians and the cost of medical supplies and equipment.

The dog tax will yield an estimated thirty-five million drachmas a year. Although dogs failing to comply with the new regulations may get off scot-free, their owners may be sentenced to a maximum of two years in prison and a fine of up to ten thousand drachmas.

The canine bill is explicit on details and deductions. If a female dog has undergone sterilization, the tax is reduced to one hundred drachmas. Shepherds' dogs as well as seeing eye dogs will be exempt from taxes. In the absence of owner willing to cough up the dog taxes, strays will suffer the heaviest penalty. Special municipal crews will undertake their extermination by anaesthesia.

### *The Quake*

FROM Dan A. Zachary, the United States Consul General in Thessaloniki: Not surprisingly, the earthquake that struck Thessaloniki at 11:08 on the night of June the twentieth definitely felt stronger than the "aftershocks" that followed the strong tremor of May 24, which had registered five-point-seventy-five on the Richter scale: it had a strength of six-point-five, a force that put it in the big leagues. I was getting ready to read the thirteenth chapter — entitled "Coping" — of *The Complete Book of Running*, when the whole room began to jog. I moved immediately to the main door near the stairwell, which seemed the safest place to be. The movement of the building grew as plates, cups, and bric-a-brac in my fourth floor apartment fell loudly to the floor. A dishwasher joggled forward ten inches. The quake lasted for an

interminable twenty-five seconds. When it was over, I phoned the other occupants of the building.

The Consulate, like a mom and pop store, has residences on the top floors. Secretary-Communicator Patty Rensch, who had arrived at her post exactly two weeks earlier, said that the water sloshing in her bathtub had reminded her more of the Atlantic than the Aegean and that as the building strained and wall plaster and objects fell around her, she had wondered if the entire building would cave in. Up on the top floor, Vice Consul Jim Murray had gotten out of bed when the swaying began to hang onto an exercise bar to keep from falling over. A statue that had been repaired after being damaged by the May 24 tremor was broken once again, and his stereo set had inexplicably turned itself on.

One mile from the Consulate, Branch Public Affairs Officer Sharek and his wife Jean had both been thrown to the floor in their eighth floor apartment. Residents in their building had panicked and some had run upstairs instead of down to get out of the building.

Patty Rensch, Jim Murray and I went out into the city. The streets were filled with people, some of them in pyjamas, carrying infants or getting into cars to leave the centre and spend the night elsewhere — in parks or back in their villages. Rubble was everywhere. Mouldings and iron ornamentations had fallen from buildings. A quarter mile from the Consulate we saw a collapsed eight-storey apartment building, sections of its concrete floors strewn about like poker chips. Of the fifty people who lost their lives, thirty-five died there. Policemen, soldiers, firemen, and local officials had already begun organizing clearing operations at the site. It took four days working around the clock to clear away the rubble and to remove all the remaining bodies. Back at the Consulate, the damage looked minor by comparison. Bibelots, chinaware, and glassware were strewn about. The walls were covered with long cracks, the bricks showing through where chunks of plaster had fallen off.



The few members of the staff who appeared for work the next day stayed only long enough to carry out urgent tasks. Since the outside and inside of the building looked, to an untrained eye, as though it might have sustained structural damage, the office was closed early and arrangements made for those living in the building to spend the next two nights at the American Farm School. The building was later given a "green" sticker by an inspection committee certifying that it was safe for occupancy.

The relief operation was begun immediately by the Greek government. According to official estimates, five thousand families would need new housing and the cost to the National Treasury would reach some three hundred million dollars to repair the damage to houses, public buildings and businesses. Seismologists and other experts began to arrive from abroad — the only aid accepted from other countries — and used offices in the American Centre to carry on their work. The temporary installation of ten seismographs sent by the United States Government near the epicentre provided some of the first solid data about the series of tremors which had begun on May 8. At the request of the Greek Government, three of the seismographs were left in place after the departure of the U. S. team.

Elsewhere in the American community things had gone reasonably well. Pinewood School sustained some damage, but none was structural or serious enough to prevent the school from opening on schedule. Harder hit were Anatolia College and the American Farm School, with repairs expected to run from \$100,000 to \$150,000 at each. Nevertheless, their campuses provided living quarters to displaced families for up to two and one-half months, Anatolia setting up a kitchen for them immediately following the big quake. The Farm School is housing the one hundred and seventy-five children of the Children's Asylum, and Anatolia's facilities are being used in the evenings by three state high schools whose buildings are unsafe for use.

Visiting the quake epicentre located some twenty miles east of Thessaloniki, we followed a crack one to two inches in width through a village and across several fields. The crack is reported to go on for five or six miles.

On the tenth of June, a U.S. Foreign Service inspection team arrived in Thessaloniki. As good inspectors should, they began to wonder about the accuracy of our accounts of the tremors that had continued regularly since May

24 when after sixty hours there were no tremors. On their second night fireworks were provided. We had all assembled for dinner on the fifth floor of the Consulate when a four-point-three tremor shook the building. They did not question our accounts after that.

Another strong tremor was expected on July 20. This was the night of the full moon, and the major June 20 tremor had occurred within a day or two of the full moon. Prime Minister Karamanlis spent several nights in Thessaloniki to dissipate the panic that was growing. Festivities were organized in the main square of the city with orchestras,



singers, folk dancers, and free food and drink. No tremors were felt. All but a few bold citizens, however, returned to their tents or to temporary lodgings out of town.

Now well on into October, we have had ninety-five tremors registering more than four-point-zero on the Richter scale. It is only natural that one begins to imagine tremors even where they do not occur, as when a large truck passes by or when a sharp noise is heard in another room. The continuing series of tremors which cause increasing stress on already damaged buildings reminds one that the future remains uncertain.

### *Enigmatic Epistle*

WITH the approach of Christmas, most of us can look forward to receiving a good number of mimeographed letters from friends which invariably begin with an apology "for not writing to each of you individually". We are among those who, despite the initial jolt to our self-esteem, enjoy receiving these epistles since they are generally rich with news, but an unsigned early-bird-mimeographed-letter that arrived in our office recently carried the genre a bit too far.

Dear best friend/relative/lover/  
colleague/other:

"What!" (Harrumph - harrumph, bluster-bluster and other sounds indicating indignation.) "A form letter!" you exclaim. "What's it this time?" you ask. "If it's a chain letter, I refuse to comply and win a lottery, or die in a bizarre accident if I break the chain," you declare. Well, it's only me, bringing

you up to date on things. "Imagine that!" you think. "I only merit a form letter, eh? Well, you know what that little (beep) can do!" you explete.

Well, I apologize. I am having a very difficult time because it's been hard settling down after my glorious summer in Greece where I spent memorable days in Athens, Spetses, Crete, Rhodes, Skiathos, Corfu, Brindisi, Patras, Sparta, Olympia, Kalamata and Glyfada, and so take this opportunity to thank all of my best friend(s) in those places who were kind enough to put me up during the visit (that is, if you happen to be on my mailing list which happened in cases where I got your names).

I am having a very difficult time organizing anything beyond the full-time occupation of eating and sleeping (during lectures and classes, while studying, etc.). Hence, it has proved very strenuous to find time to write to each of you, including those "nearest and dearest". I do, needless to say, intend to eventually get a personal note off to *you*. Yes, *you!* Not all the other people who will receive this. If you must know the truth, you are the only recipient of this letter I really consider to be a close friend/relative/lover/colleague (delete where necessary). I'm only writing to *them* out of a sense of duty. So, until I get the time and postage stamps to write to all of you, or the air fare to pay you an unexpected visit, this is my news:

I am back at school and in good health and enjoying myself. The town is small and quiet, the countryside very beautiful. What am I studying? Well, I'm on a collision course with a bachelor's degree but I wouldn't feel too safe in being specific on the subject(s) I'm taking.

But enough of myself. How are you? Are you (a)well (b)happy (c)healthy (d)all of the aforementioned (e) none of the aforementioned? I hope that this is the case for you and yours, whoever you are. One of the major reasons for writing this is to say I want to hear from you. I love getting letters and Christmas cards. It makes the people here think I'm popular. When writing back: If you're a male, please change your first name to Annette or Elizabeth or something like that on the return address. If you're a female, don't use initials. Write out your first name and if you must preface it, use Ms. (I'll explain why when I see you.)

Take care. Have a joyous autumn, Merry Christmas, Happy New Year and all that. I'll write properly soon, eventually I hope, and look forward to seeing each of you next summer.





## issues

### AND NOW THE SHIPPING COMPANY

GREEK shipowners are now being provided with a new legal form of business enterprise, designed to attract their shipping operations away from foreign "flags of convenience" and into the Greek register. Up until now, in addition to individual enterprises, there have been four legal forms of doing business in Greece: the corporation; the limited liability company; the general partnership; and the limited partnership. Now, if a bill drafted by the Ministers of Justice, Finance, and Merchant Marine is approved by Parliament, there will be a fifth legal form of business enterprise, namely the shipping company.

World War II and its aftermath kept much of Greek-owned shipping away from the Greek register. Major strides have been made since then to bring this shipping back into the national fold, but even today, an estimated 28% of Greek-owned tonnage still flies other than the blue-and-white Greek flag. The new bill seeks to re-establish an identity between ownership and flag by creating a new form of shipping enterprise with tax incentives and flexibility of operation. The drafters of the bill have taken into account similar corporate legislation of other countries as well as a February 28, 1968 directive of the EEC Council of Ministers on company law in member countries.

The legal forms of business enterprise already existing in Greece do not differ substantially from those existing in most other Western countries. The corporation (*anonymos eteria* or simply

A.E. in Greek) requires the existence of two or more partners (individuals or legal entities) regardless of nationality and a minimum capital stock of Drs. 5,000,000 fully paid-in at the time of incorporation and divided into bearer or registered shares. In a limited liability company (*eteria periorismenis ethinis* or E.P.E.), two or more partners regardless of nationality have a liability for the company's financial obligations limited to the amount of their individual capital share. Minimum capital stock is Drs. 200,000 fully paid-in on establishment and divided into corporate parts of at least Drs. 10,000 each. A general partnership (*omorrythmos eteria* or O.E.) consists of two or more partners, regardless of nationality, who are jointly and without limit liable for the partnership's obligations toward third parties. The limited partnership (*eterorrythmos eteria* or E.E.) comprises, in addition to at least one general partner, one or more limited partners, again regardless of nationality, who are liable for the company's debts and obligations only to the extent of their share in the company's capital. There is no minimum capital requirement for partnerships.

According to article one of the new 63-article draft law, the shipping company (*nautiki eteria* or N.E.) is defined as a commercial company established for the exclusive purpose of owning, exploiting, or managing Greek merchant vessels. The law does not preclude the formation of companies in another legal form but with similar aims.

A shipping company may participate in another shipping company.

A company deed forming a shipping company must be drawn up in writing and filed in the Register of Shipping Companies. Such company deed must provide for the company's title, head office, purpose and duration, capital stock and shares, board of directors, general assembly, shareholders's rights, dissolution and liquidation of the company's property. The company's title must be followed by the indication *nautiki eteria* or simply N.E. Its head office must be situated in a municipality or commune of Greece and its duration may be limited or indefinite.

The shipping company's share capital must be fully paid-in in cash by at least two founders within a month of the company's registration. Minimum capital stock is set at Drs. 300,000 or the equivalent in foreign currency at the official rate of exchange on the day of registration. The minimum nominal value of each share is Drs. 1,000 or its equivalent in foreign currency. A shareholder's rights are proportionate to his participation in the capital stock. The company deed may indicate the issue of privileged shares with or without the right of vote. The shares may be registered or to bearer. Registered shares may be transferred by inscription in the company's shareholders registry. The company deed may provide restrictions on the transfer of registered shares. The shares of a shipping company may not be traded on the Stock Exchange.



## COMPOSITION OF GREEK-OWNED SHIPPING

(as of August 31, 1978)

	NUMBER OF VESSELS	TONNAGE G.R.T.
<b>TOTAL UNDER GREEK FLAG</b>	<b>4,059</b>	<b>35,734,869</b>
Of which:		
Freighters	2,957	23,108,710
Tankers	507	11,718,492
Passenger ships	345	816,005
Other miscellaneous	250	91,662
<b>TOTAL UNDER FOREIGN FLAGS</b>		
whose crews are insured with Greek Seamen's Pension Fund (N.A.T.)	847	13,943,282
<b>TOTAL GREEK-OWNED SHIPPING</b>	<b>4,906</b>	<b>49,678,151</b>

*Source: Ministry of Merchant Marine, Piraeus*

Foreigners or foreign legal entities may not acquire real rights *in rem* (ownership, mortgage, etc.) on shares of a shipping company. Exceptionally, the company deed may provide that shares representing less than one-half the share capital may be acquired freely by foreigners. A mention should be made on shares first issued whether they may be transferred to foreigners or not. An exception to the aforementioned restriction on the acquisition of real rights is made in the case of shares being acquired by foreigners through death, dowry or procedure leading to compulsory auction. The company deed may provide for the terms of capital increase, according the right of preference for such increase to existing shareholders or, if these fail to exercise such right, to others, including the company's personnel.

The shipping company's board of directors must be composed of at least three members, either indicated in the company deed or elected by the general assembly of shareholders. Unless otherwise indicated in the company deed, the members of the board serve for three years. They may be re-elected or their appointment revoked. If the post of member of the board becomes vacant, the other members, so long as they are at least two, elect a provisional member to fill the unexpired term of the previous member. Such election must be submitted to the following general assembly for approval. Until such time, the acts of members so elected are considered valid, even if their election is subsequently denied by the assembly.

The company deed may provide that one or more shareholders are entitled to appoint one or more revocable members of the board, up to one-third of all members, with specific rights and duties, the general assembly being limited to the election of the remaining members. The same persons may be members of the boards of several

shipping companies. The board of directors meets at the company's head office or, if it so decides, elsewhere in Greece or abroad. Unless otherwise provided in the company deed, the board's decisions are taken by absolute majority of members present and represented. The board meets validly if one-half of the members plus one are present or represented, so long as at least three members are present or represented. The board decides on any subject concerning the company's management, purpose, or property, and may specifically assign one or more of its functions to one or more of its members or to third parties, such assignment being inscribed on the Register of Shipping Companies. The remuneration of members is determined by the general assembly.

The company's general assembly of shareholders must meet at least once every financial year at its head office, or elsewhere in Greece or abroad following a decision of the board of directors. The assembly is validly convened if shareholders representing more than one-half of the capital stock are present or represented. If no quorum is attained at the initial meeting, the assembly meets again ten days later and is validly convened regardless of the capital represented. The company deed may specify the conditions of increased representation. Every share other than non-voting shares gives the right of one vote. Decisions are taken by absolute majority of shares represented. The company deed may require increased majority for specific cases. Unanimity of shareholders is required for an amendment of the company deed aimed at restricting the transfer of registered shares or at enabling foreigners to acquire shares. Likewise, a unanimity of privileged shareholders is required for the abolition of privileges in favour of shares or shareholders. Otherwise, the decisions of a general assembly on

company matters are binding on absent or dissenting shareholders as well. But an assembly's decisions that run counter to the law or to the company deed may be declared null and void by the court of first instance at the request of the board or of shareholders representing one-tenth of the capital stock.

The 12-month financial year of a shipping company ends on June 30 or December 31, as provided in the company deed, except for the first financial year, which may cover a period of up to 24 months. Company books may be kept and the balance-sheet or statement of accounts may be drawn up in the currency in which the company's capital stock is expressed. Books may be kept in Greek or another language as provided in the company deed, except for the Revenue and Expenditure book which must be kept in Greek. Net profits may be distributed freely without any obligations regarding distribution of dividends or formation of a reserve, unless otherwise provided by the company deed. A shipping company's documents may be validated by a notary public.

The rights of minority shareholders are protected. The company deed may provide for examination of the balance sheet or statement of accounts by certified public accountants. Shareholders representing one-tenth of the capital stock may oblige the board to summon a general assembly within twenty days of such request. Following a request by shareholders representing three-tenths of the capital stock, the court of first instance may order an auditing of the company, whereupon the board is required to cooperate with the auditors.

A shipping company's dissolution may come about in cases provided for in the company deed or in case of bankruptcy. Such dissolution takes place by a decision of the Court of First Instance following an application to this effect by an interested party or by the Minister of Merchant Marine if the company has deviated from its official purpose. Upon its dissolution, the company undergoes liquidation by one or more liquidators, who thereupon take over the functions of the board of directors.

One of the principal novelties of the bill is the institution of a Register of Shipping Companies by the Ministry of Merchant Marine under the supervision of the Piraeus Court of First Instance. All shipping companies must be listed on the Register, which includes a file on each company and an index of companies and assigns a special regist-



ration number to each company. The file includes the company's title, date of incorporation, head office, address, duration, capital stock, names and addresses of members of the board and of others legally representing the company as well as the company deed, any amendments thereof, dissolution, liquidation and other relevant documents and court decisions. Initial registration dues amount to Drs. 35,000 plus Drs. 3,000 for each subsequent addition to a company's file. Being a public document, the Register is available for public scrutiny and copies can be made thereof.

Shipping companies previously operating in the form of corporations (A.E.) may be transformed to shipping companies (N.E.) following a decision of their general assemblies of shareholders and a corresponding readjustment of their statutes. However, a shipping company (N.E.) may not be transformed into another legal form. The provisions of article 2 of Law 27/1975 on shipping taxation and of article 11, paragraph 4 of E.L. 148/1967 on the capital market are applicable to a shipping company. But the new bill includes an important incentive in exempting the shipping company from all taxes, dues or other charges in favour of the state of third parties in respect of: the distribution of profits and the net liquidation product, withdrawal of capital, inscriptions in accounting books, documents referring to acts of the company abroad, deposits and loans by shareholders to the company, the capitalization of profits and the non-withdrawal of profits by shareholders. However, such exemptions are not applicable to shipping companies managing or exploiting vessels belonging to third parties in respect of their income tax obligations. Besides these last-named companies which are obliged to observe the provisions of the Tax Code, all other shipping companies owning vessels may keep only a Revenue and Expenditure book and submit relevant data to the tax authorities.

The provisions of Law 2190/1920 on corporations as well as several provisions of the Civil Code and the Commercial Code are not applicable to shipping companies, but these companies may benefit from the provisions of E.L. 89/1967, E.L. 378/1968 and Law 27/1957 on regional headquarters offices. Finally, the shares of a shipping company may be freely exported and reimported.

—ANTONY M. ECONOMIDES



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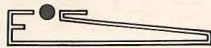
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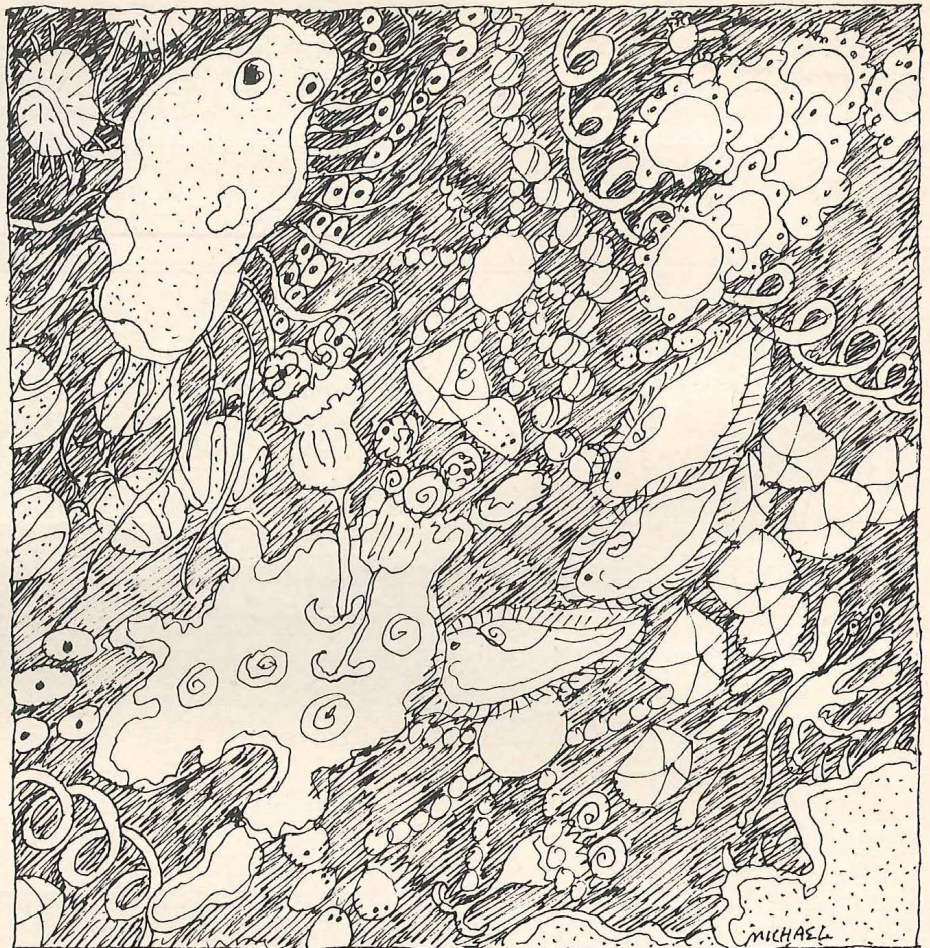
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## SOUTHEAST FOR EDEN

**O**N a dung-heap somewhere in Western Europe, a colony of bacteria was holding its annual congress. There was an atmosphere of general depression and overriding gloom among the delegates who were feeding on the compost with a marked lack of enthusiasm and were multiplying at an almost minimal rate. The causes of the despondency were neatly summed up by the chairman in his opening address.

"Fellow bugs," he said, "there is no use beating about the bush. We are, at this moment, virtually on the verge of extinction and the causes are well known to you all.

"Sanitary conditions in this part of the world have reached such a high peak of perfection that we have literally been relegated to the dung-heap. Indeed, where once we had established flourishing colonies in almost every home, every food shop, and every restaurant in the West, we have now been reduced to relying exclusively on equine excreta for our sustenance."

At this point, a salmonella began

fidgiting in his seat and tried to catch the chairman's eye. But the chairman went on: "With his refrigerators, cellophane wrappings, disinfectants, antibiotics, inspections, pasteurizations, and high health standards, iniquitous man has placed our normal sources of food completely out of reach. And as if this were not enough, man has the colossal nerve to make use of us in sewage treatment plants, to make alcohol and a whole range of products that derive from fermentation and from the enzymes we produce. He even uses us to make the antibiotics that kill us. And his thanks to us for all this, and for producing the B-complex vitamins he needs in our travels through his digestive tract, is to deprive us of such goodies as rotten meat, rotten fish, and other delicacies of the bug table.

"The question is, fellow bugs, what does the future hold? Is there anything we can do to stop the rot—er, figuratively speaking of course, ha, ha, rot is the last thing we want to stop. Now I believe there is a bug in the audience who has something to say to us.



Meanwhile, excuse me while I multiply." The chairman grew in size, narrowed at the middle and split into two. The salmonella took his place on the podium and spoke:

"Mr. Chairman, or rather Messrs. Chairmen, fellow delegates. I share everybody's concern with our predicament and I am fully aware of the impasse we have been brought to. But if sanitary conditions here are such that we can no longer enjoy the good things of life the obvious answer is to move somewhere else. We must simply leave this part of the world and go to a place where cleanliness is not next to godliness." The salmonella paused to let his words sink in. Then he went on: "I have heard speak of a country, southeast of here, where the inhabitants eat tons of rotten meat every year, where hundreds of crates of decomposed salted cod are sold on the market, and where trillions of our kind can be found living happily in the ice cream sold in the streets and in cafés."

There were cries of "Ooh" and "Aah!" as all the bugs on the dung-heap sat up and listened.

"What's more," the salmonella went on, "there are flourishing colonies of our kind in bottled soft drinks and bottled water which nobody makes any attempt to disturb."

"Wonderful, wonderful! Magnificent! What a country! Let's go there at once!" were some of the comments that came from the audience.

"And that is not all," the salmonella continued, "after our kind have lived and multiplied contentedly in these admirable conditions, they pass unhindered through extremely hospitable digestive tracts and end up in the sea along some of the most beautiful beaches you have ever seen, where they continue to multiply in superb co-existence with thousands of unconcerned bathers. Fellow bugs, if there is a heaven on earth for bacteria, this place is it!"

"What a country! What bliss! When can we start!"

A wiser and more experienced shigella in the audience broke in at this point to say: "I do not doubt for a moment the truth of my colleague's words and the country he speaks of indeed seems to offer ideal conditions for our future development. However, I find it hard to believe that the symbiosis he speaks of is so perfect that we do not cause gastric disorders among these humans and that they do not attempt to eradicate us with deadly antibiotics. Has our friend anything to say about that?"

The salmonella replied: "A very

good question. I myself wondered about that when I was first told about this place. And the answer I got was a very curious one. Apparently, antibiotics are sold without prescription in this country and everybody takes them for the slightest ailment. As a result, the resident colonies of bacteria in their systems have developed an admirable immunity against most antibiotics which they gladly pass on to any newcomers who may bring on gastric upsets in the host."

"And what about the health authorities in this country? Do they allow all this lovely rotten meat and fish to be sold unhindered?" the shigella went on.

"Indeed they don't," the salmonella replied. "Every now and then they carry out an inspection, condemn what they find, and bring charges against the meat merchants or butchers, but these are minor inconveniences compared to the bonanza that lies in wait for us when we go there."

The audience gave the salmonella a standing ovation at which he blushed deeply, grew bigger, narrowed at the waist and split into two. The older of the two chairmen rose and said: "Well, fellow bugs, this has been indeed a most successful meeting and we are extremely indebted to the last speaker for his valuable information. I take it we are all agreed that we no longer need to stay here and that we should make immediate arrangements to move to this wonderful land he has described to us. All in favour say aye!"

There was a roar of 'ayes' from the audience. With the very next favourable wind, the bacteria on the dung-heap lifted themselves into the air and were wafted gently to the local airport. They boarded the first plane heading towards their destination and, as the salmonella attached himself to a stale canapé, he laughed gaily and said: "Goodbye dung-heap, hello Greece!"

—ALEC KITROEFF



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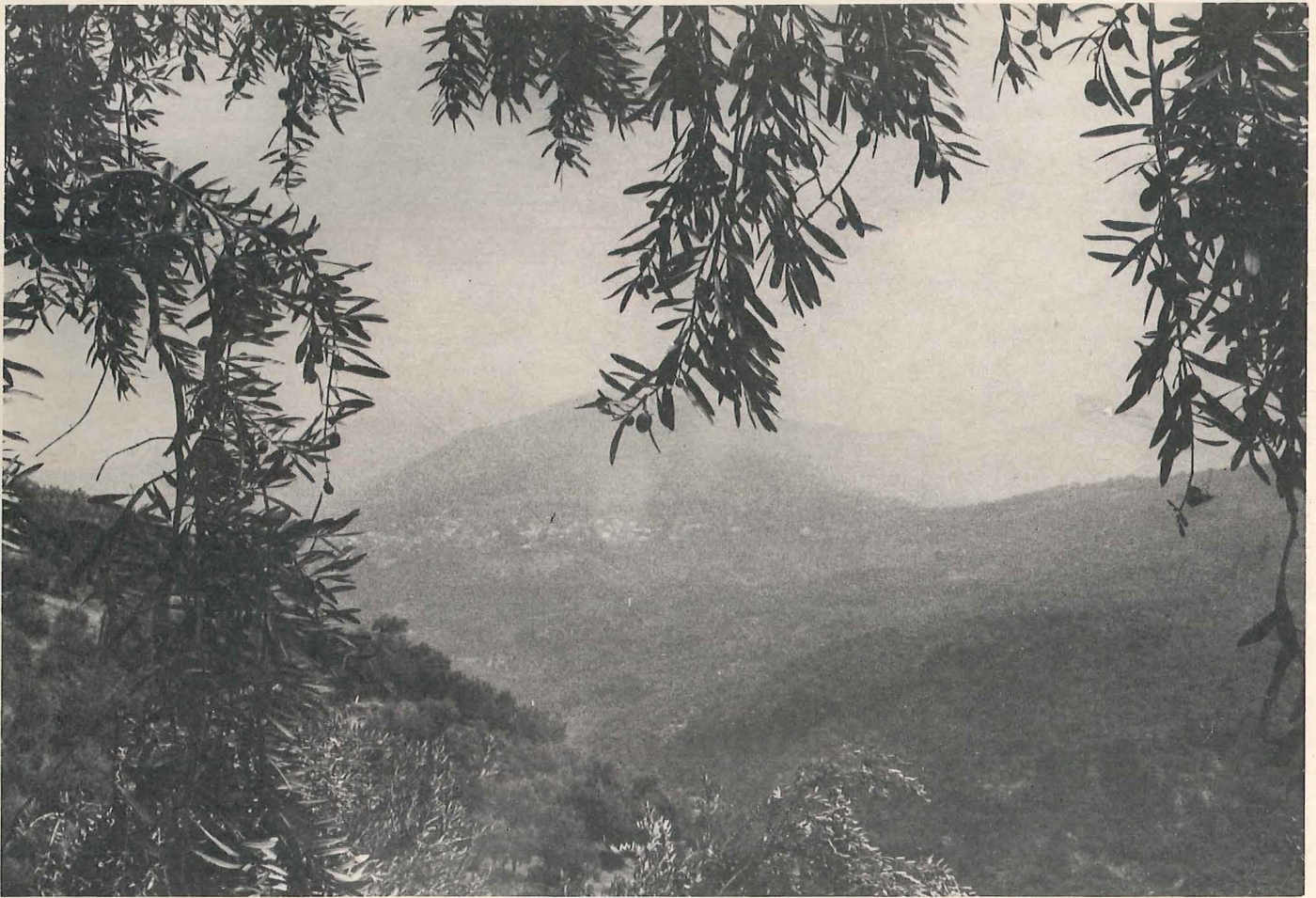
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## Pilion: Where the Centaurs Roamed

COVERING most of the peninsula of Thessalian Magnesia, which juts out from the eastern coast of mainland Greece about half-way between Athens and Thessaloniki, is the Pilion area, dotted with villages strung out along the beaches. Accessible to each other on the gentle Gulf of Volos side, on the wild, Aegean side, where the mountains drop to the sea in precipitous cliffs, the villages are isolated from each other, lying at the end of long winding roads which cut deep into the mountains, or on the few main roads leading over passes.

Cascading waterfalls, singing tree-tops, and lush green slopes may not fit the image of "typical" Greece, but these refreshing sights and sounds come to mind when remembering summer days spent crisscrossing Pilion. Yet it is a Mediterranean landscape, often reminiscent of Provence, of Tuscany, of villages as far north as the Ticino. In the Spring and Autumn, violent storms bring heavy rainfalls nourishing the apple, peach and pear orchards that climb up from the seacoast. In Winter, the impenetrable blackberry thickets

with their sweet fruit, the forests of oak and chestnut trees, turn to a bright ochre. Throughout the year, the immense olive groves stretch silver-green and shimmering over the soft rounded foothills. The green mountains, the spectacular views from their crests, the cool summer nights, the skiing in winter, and the charming villages attract increasing numbers of visitors.

The first known settlements of agricultural people in Europe were in Thessaly. Important neolithic and late neolithic excavations have been made at the nearby ancient sites of Sesklo and Dimini. Many traces of independent Mycenaean settlements have been found at Pagasai and at Iolkos, celebrated in mythology as the home of Jason and by tradition the point from which the Argonauts set off on their expedition to recover the Golden Fleece.

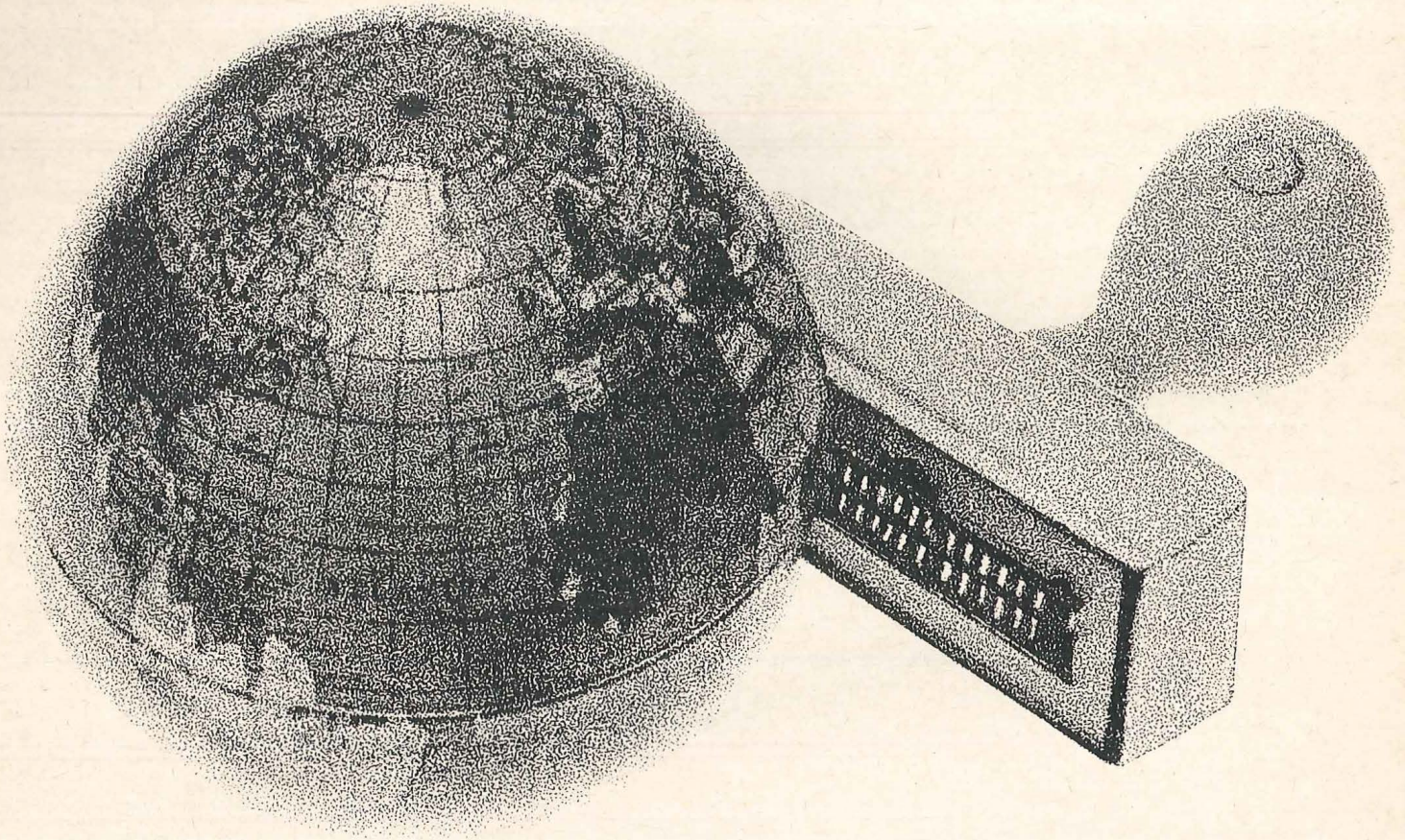
At Iolkos, which is today just a suburb of the modern town of Volos, preliminary excavations strongly suggest that it was the site of a major Mycenaean palace. The importance of the area declined during the Persian

Wars, but in 293 B.C. Demetrius I of Macedonia built the city of Demetrias in a bay outside Volos. Because of its location and massive fortifications, it became an important military and commercial centre. The Agora (market place), large sections of the walls, the theatre, as well as ruins of the palace attest to its significance.

During the Byzantine period, the towns succumbed slowly to the waves of invasions from the North. In the tenth and eleventh centuries, hermit colonies were founded on Pilion, probably by monks fleeing from Mount Athos. Eventually, the peasants who worked their fields around these monastic colonies began to seek their protection and small settlements grew up around the monasteries, taking their saints' names: Agios Lavrentios, Agios Georgios, Agios Yiannis, Agios Vlasios.

Under the Ottoman Empire, these settlements were largely self-governing, their affairs being run by the village elders. The Turkish overseers, living within the fortress of Golos (the site of today's Volos), seldom ventured into Pilion, content to receive the tributes





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A typical Pilion house. The third floor houses the "kathistiko", a large airy living room with many windows intricately shuttered to regulate light and heat.

paid to them by the villages. Artisans and merchants arrived from other areas, swelling the population. It was then that a very specific architecture developed, most evident today in the typical Pilion ("pilioritiko") houses and the distinctive style of the squat, low-sitting churches.

In 1668, Sultan Mohammed V

granted special privileges to the Pilion settlements. In 1774, as a result of a Russian-Turkish treaty, Greeks were given the right to sail their ships under the Russian flag in the Aegean and the Black Sea. The isolation of the villages thus ended and the existing trade in wool and silk fabrics expanded. As the merchants grew wealthy, they built



The interior of a "pilioritiko" house.

large homes in the particular architectural style that had evolved. These stone houses, clinging to the steep slopes, characteristically have two lower floors with small, iron-barred windows. A third floor, built of lighter material and extending out over the lower floors, houses the *kathistiko*, a large, airy living room with benches covered with blankets and pillows, its many windows intricately shuttered to regulate light and heat. Sections of the shutters open sideways, but the upper parts open upwards to form an awning-like extension over the window. On the outside walls, beneath overhanging, gently-sloping, slate roofs, and over the windows, are painted decorations, often showing oriental influences. Frequently a frieze covers the entire front wall above the windows, sometimes depicting imaginary scenes or views of Constantinople. The inside walls of the wealthier houses were decorated with paintings as well, and in some the ceilings were beautifully carved and brightly painted.

To meet the building demand, artisans were imported, many from Epirus. They developed an uninhibited style, full of fantasy and imagination. Often crude, the woodwork and stonework exude insouciance. Itinerant artists such as Konstantis Pagonis, who painted many village churches and house interiors, and, in later years, Theophilos, left a large bulk of their work in these villages. Surviving examples suggest a fruitful interchange between the profane and the sacred.

As the importance of the villages grew and interest turned to education and the arts, important centres of learning developed. One of these was Zagora, the capital of the Pilion villages. Rigas Pheraios, the revolutionary poet and national hero, grew up here. The library at Milies houses a unique collection of old manuscripts and first editions given to it by its native son, Anthimos Gazis, who lived for many years as a savant in Vienna, and was a hero of the Greek War of Independence.

As trade grew, the merchants needed a larger port. At the site of the old fortress of Golos, the modern town of Volos grew into a significant outlet. (The present harbour was built in 1912.) This brought about the decline of the villages. As the merchants moved to the new town, their houses were abandoned and fell into disrepair. Volos is today an important industrial trading centre, playing an ever-increasing role in Greek economic life, and considered a city with a great growth potential.



The Pilion area is linked to numerous Greek myths, some of which are increasingly regarded as guides to actual history. The Argonauts' quest for the Golden Fleece, for example, is placed by archaeologists and historians at around 1500 B.C. According to mythology, it was on Mount Pilion that Apollo met Cyrene, the ardent huntress, and watched her wrestling with a lion. He fell in love with her, carrying her off to Libya where the city of Cyrene was founded. Peleus, commander of the Myrmidons, an army of ants that had turned into warriors, and Thetis, daughter of Nereus, a god of the sea, were said to have been married on Pilion. Both Zeus and Poseidon had desired Thetis but a prediction that her son would be greater than his father made them retreat. In her quest for the immortal child, Thetis either threw each newborn child she had into the fire or scalded it. After the birth of her seventh child, Peleus finally managed to deter her from this cruel test, and the boy survived as Achilles. Pilion was also the home of the wild, half man and half horse centaurs. Invited to the wedding of King Pirithous, King of the Lapithae, with Hippodamia, the centaurs got drunk and tried to seduce the women, including the bride herself. On another drunken occasion they had the temerity to attack Heracles who, not surprisingly, slew many of them and drove the rest away. A centaur with more gentle traits was Chiron who lived in his lair under the summit of Mount Pilion. He is said to have taught Jason, Achilles, and Asklepios, instructing them in riding, hunting, playing the lute, and imparting to them his medicinal knowledge of herbs and plants. Zeus rewarded him for his good deeds by letting him shine forever as a constellation in the firmament.

All that remains today of Pilion's immediate past are the Byzantine churches, remnants of the old monasteries and hermitages, and the beautifully-embellished eighteenth and nineteenth century village houses. And precious little it is, to judge from old etchings and drawings, which show Portaria, Zagora, Milies, Visitsa, Lehonía, Tsagarada, as magnificent settlements with an abundance of stately mansions, not unlike middle-European medieval towns. In this century, two events further decimated the population. During the Second World War, some of the villages suffered heavily from reprisals for guerrilla attacks made on German occupation troops. In Drakia, one hundred and fourteen villagers were



*A church at Kissos, typifying the style which developed during the Ottoman period.*

shot. Many houses were burned down at that time and, in 1955, a major earthquake added damage to the old houses already in disrepair.

In the last few years, a major effort has been made to preserve what is left. The National Tourist Organization (EOT) has introduced a program to encourage local artisans to work in the traditional manner and cater less to tourism and all its gaudy manifestations, which are so evident in the "antique" shops lining the road leading to the magnificent square in Makrinitisa, or to Portaria. Another EOT project involves the preservation of traditional village houses in Visitsa, where ten old mansions are being restored as guest houses. In Makrinitisa, the Mousli family house has been completely restored, furnished with local handicrafts and homespun, and is operating as a guest house. In Milies, one of the few remaining houses has been bought by EOT for future restoration.

Regulations have been introduced to guarantee that old houses are reconstructed and new ones rebuilt in the traditional style, but using modern construction methods and materials to make them earthquake resistant. One wishes that the authorities had taken action before the three - and four - storied charmless, concrete bunkers went up; or the Miami-style condominiums at Malaki on the coastal road, complete with polka-dotted mushroom garden lamps; or the kidney-shaped swimming pool in a private courtyard (although fairly well hidden)

a few steps below Makrinitisa's beautiful square with its majestic, century-old plane trees.

As the local people have moved to the cities in quest of work and more comfort, they have been replaced by people from the cities in search of country retreats. The Pilion villages have increasingly attracted people from Volos, as well as from Athens and Thessaloniki. The unique character of the area makes the long drive worth the effort. Some of these new inhabitants have been extremely conscious of the area's heritage and have made great efforts to preserve its character. They are more inclined to use local materials and can better afford them. Villagers tend to use cheaper, more quickly-installed substitutes which drastically change the image of the village.

Although Pilion's fascination is inescapable, life there takes some effort. Everything must be hauled from the road, often up or down steep, uneven and arduous stone-paved walkways. Nor are the beaches easily accessible. On the Aegean side it may involve a treacherous drive on winding dirt roads, or a long walk through olive groves to coves by the sea. Pilion is for those who like to walk, who do not mind climbing mulepaths or up the mountainside, and are not fearful of getting lost when venturing forth in search of a road which may appear on the map, but does not really exist yet.

— MARGOT GRANITSAS



## MINISTRIES

Agriculture, Aharnon 2	329-11
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, Diikition, Thessaloniki	(031)260-659
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## EOT (National Tourist Organization)

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

## U.N. REPRESENTATIVES

Information Centre, Amalias 36	322-9024
U.N.D.P., Amalias 36	322-8122
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, Irodotou 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
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vass. Konstantinou 7	732-771
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, Irodotou 2	790-072
Mexico, Vass. Sofias 21	362-4974
Netherlands, Vass. Konstantinou 7	739-701
New Zealand, Vass. Sofias 29	727-514
Norway, Vass. Konstantinou 7	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	717-298
Sweden, Vass. Konstantinou 7	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou 88	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vass. Sofias 91	712-951
U.S.S.R., Irodotou 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, Spe

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
Hellenic Chamber of Shipping, 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 through 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 10 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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(\* Recorded messages in Greek)

## THE CENTRAL BANK

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

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

## COMMERCIAL BANKS

All banks are open from 8 to 1:30 Monday through 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 (Mon-Sat 8-8, Sun 8-12)	323-6172
Credit Bank Pezmazoglou 10 (Mon-Fri 5:30 pm-8:30 pm)	324-5111
Kifissias 230 (8am-7:30)	671-2838

## Citibank N.A.

Kolonaki Square (Tues, Thurs, Fri 6pm-8pm)	361-8619
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## Ionian & Popular Bank of Greece

Mitropoleos 1 (Mon-Fri 8am-7pm, Sat 8am-8pm, Sun 9am-12)	322-1027
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## National Bank of Greece

Kar. Servias 2 (Mon-Sun, 8am-8pm)	322-2737
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## FOREIGN BANKS (Mon-Fri 8-1:30)

Algemene Bank Nederland, Paparigopoulou 3	323-8192
American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	325-1906
Bank of Nova Scotia, Venizelou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8	324-1831
Barclays Bank, Voukourestiou 15	361-9222
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, Kar. Servias 1	324-7015
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Venizelou 25-29	324-9531
Williams and Glyn's 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



# ORGANIZER

## NUMBER THE FIRST TIME

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
Iraq 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	32-944
Luxair (Luxembourg), Krietzotou 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, Amalias 30	322-8211
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 Yolları, 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

ATHENS TIME: GMT + 2

### AUTOMOBILE & TOURING CLUB

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists. Services include information on road conditions, gas coupons, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service ... 779-1615; Emergency Road Service Athens & Thessaloniki ... 104.

### 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 - Anhalos	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
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs,	
Dragatsaniou 4	323-4107
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
Paradissos Tennis Club, Marousi	681-1458
Politia Club, Visarionos 3	362-9230
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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Responding 24-hours a day in all languages.  
For questions or problems of any kind.

Dial 171

### EMERGENCIES

For all emergencies (police)	100
Fire	199
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### Ambulance/First Aid

Athens only (Red Cross)	150
Athens & Piraeus (I.K.A.)	166
Poison Control	779-3777

### For U.S. Citizens

Emergencies	981-2740
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### 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

### SCHOOLS AND COLLEGES

Educational institutions which may be of interest to the international community.

American Community Schools	659-3200
Athens College (Psychiko)	671-4621
Athens College (Katza)	665-9991
Campion School	671-8197
College Year in Athens	718-746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Deree-Pierce (Agia Paraskevi)	659-3250
Dorpfeld Gymnasium	681-9173
Hellenic International School	808-1426
Italian School	280-338
La Verne College	808-1426
Lvcee Francais	362-4301
St. Catherine's British Embassy	801-0886
Study in Greece	722-789

### CHURCHES & SYNAGOGUES

#### Greek Orthodox Churches of special interest

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

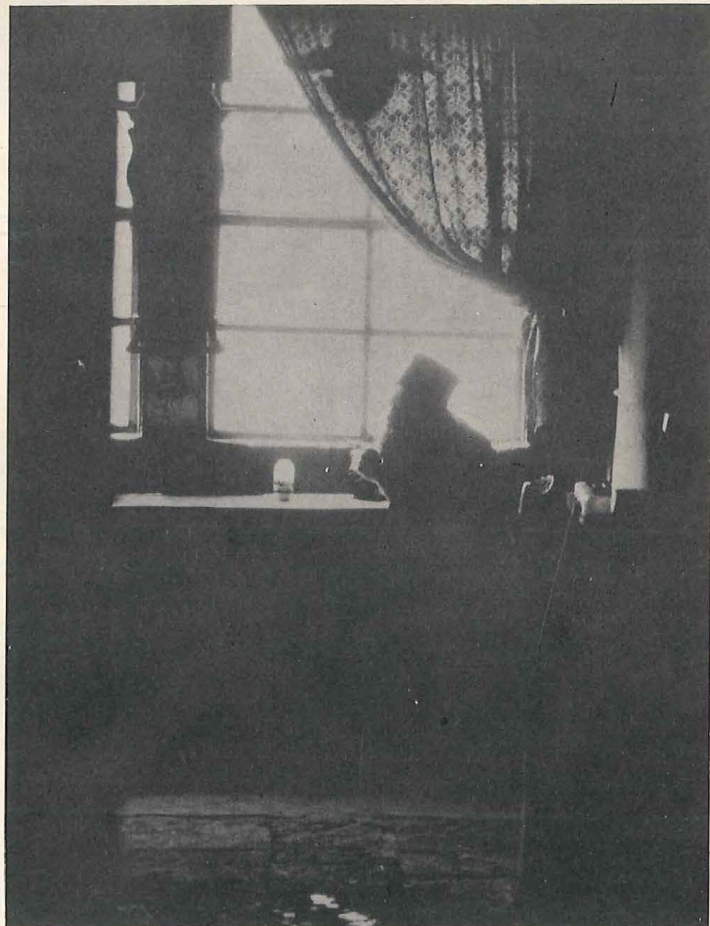
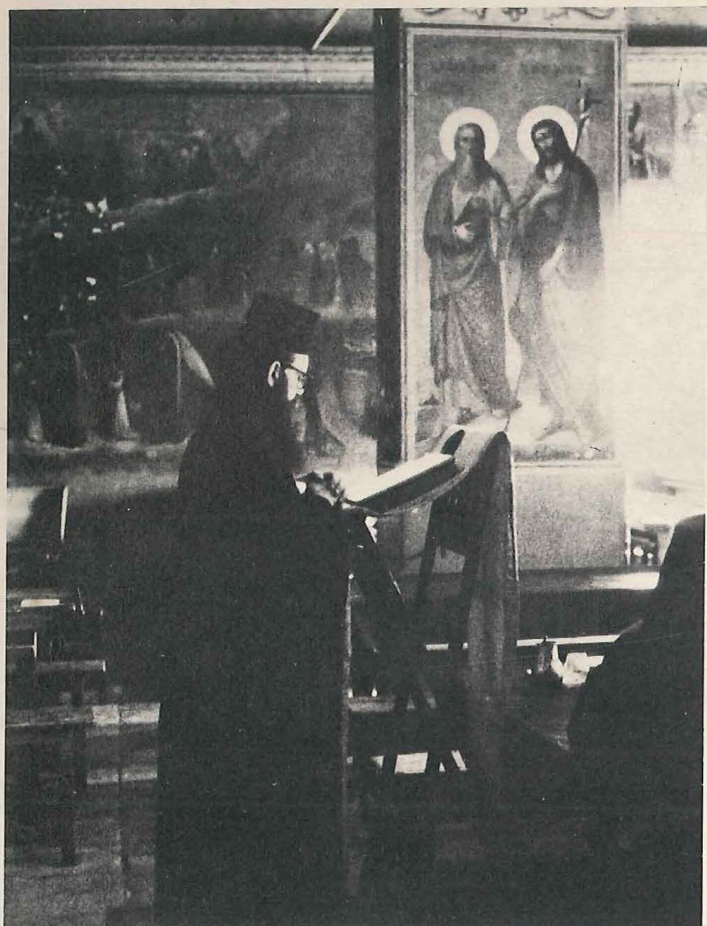
#### Other denominations:

Ayios Grigorios (Armenian)	
Kriezoi 10	325-2149
Crossroads International Christian Centre	
Kessarias 30, Ambelokipi	808-0491
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
Roman Catholic Chapel	
Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
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





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## TO THE HOLY MOUNTAIN

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*When a group of young students set off for Mount Athos, their intention was to explore the Holy Mountain on foot and to visit as many of the twenty surviving monasteries as possible. Their religious convictions ranged from the devout to the sceptical, their reasons for the journey from the spiritual to simple curiosity. When after ten days they returned to the "outside world", they brought with them vivid impressions of the monastic life — and new insight into this renowned but little-known sphere of Orthodoxy.*

FROM Thessaloniki, a four hour bus trip through mountain villages and grove after grove of chestnut, walnut, and pine, brought us to Ouranopolis, the last secular outpost on the perimeter of the Holy Territory. Here we boarded the boat for Daphni, the only port town on Mount Athos. Rising like a steep pyramid on the easternmost prong of the Halkidiki peninsula, forty miles in length, its width varying from four to seven miles, the Holy Mountain reaches out like a talon into the Aegean Sea which is rarely out of sight from its lushly-wooded slopes. At a height of more than six thousand feet, its summit is visible from the slopes of Mount Olympus in the west, and from the coast of Turkey in the east.

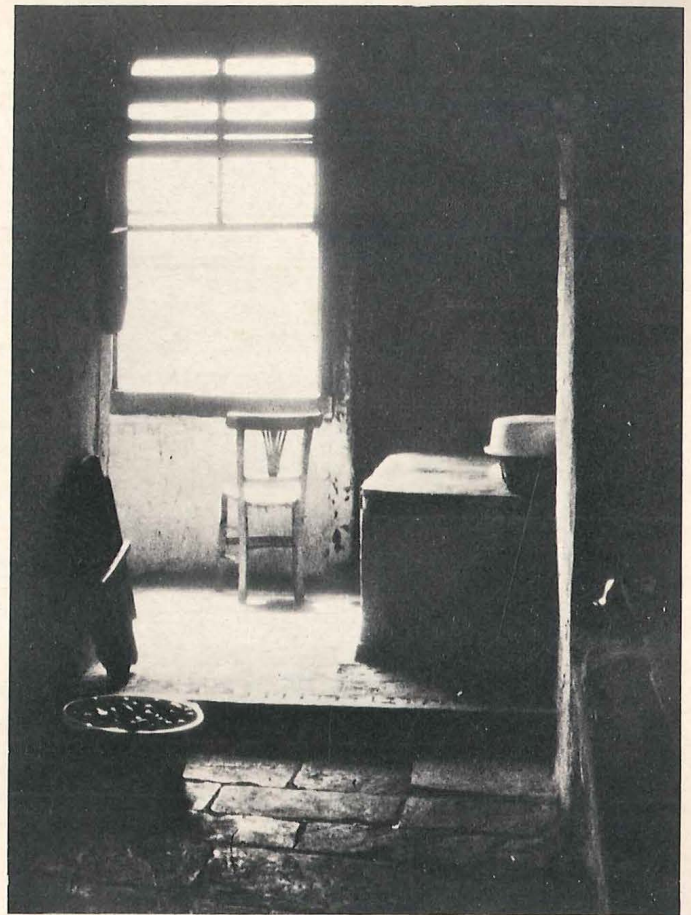
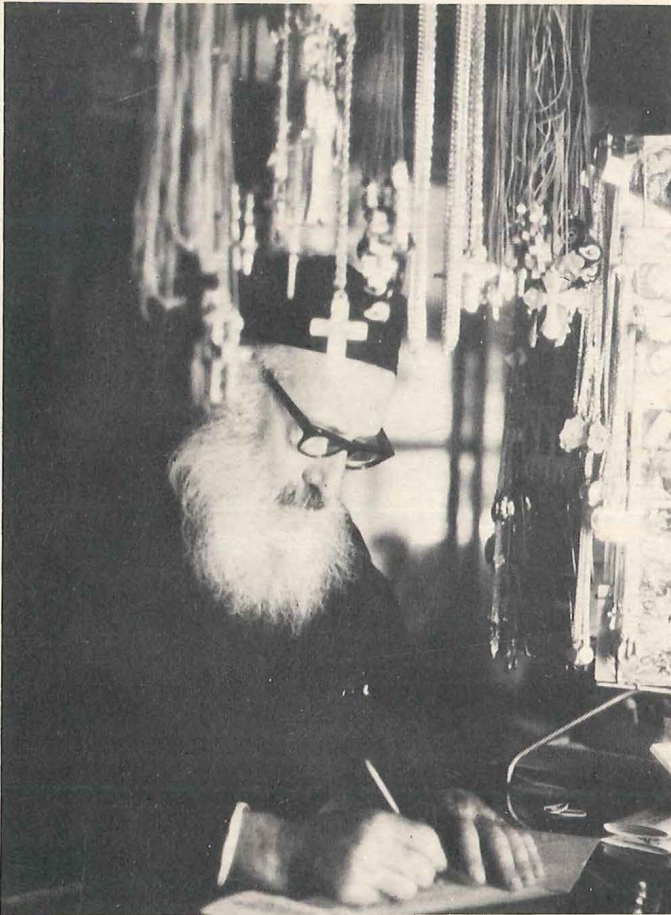
In ancient times, Mount Athos was

considered sacred to Zeus. That in 492 B.C. a Persian fleet on one of many expeditions against Greece was destroyed trying to round the cape, may well have been regarded by the ancients as divine justice administered by the Olympian god. A decade later, when King Xerxes led yet another Persian force against the Greeks, he took the precaution of building a canal (traces of it can still be seen) through the peninsula. In early Christian times, religious hermits sought seclusion in its remote, wooded forests, and monastic settlements soon followed. By the sixteenth century there were forty monasteries and Athos was a major centre of the Orthodox faith. One of the most beautiful sites in this area of the world, its monasteries richly endowed

and with revenues from vast domains in Asia Minor, Russia, and the Balkans, Athos flourished as a centre of religion, learning, and art. The churches and refectories were covered with priceless frescoes and icons, the libraries overflowed with unique manuscripts, the treasuries with religious relics from all over Christendom.

Athos remained the spiritual centre of Orthodoxy even after the capture of Thessaloniki in 1430 and the fall of Constantinople in 1453. Indeed, during the centuries of the Turkish presence in Greece, it flourished and retained its autonomy. Since 1926, Mount Athos has been part of Greece, but retains autonomy over administrative matters. Its constitution dates from 1783. Spiritually under the Patriarchate of





Constantinople, it is governed by a Synod or Holy Council made up of twenty monks, each elected from one of the existing monasteries, and a representative of the Greek Ministry of Foreign Affairs.

To visit the Holy Mountain, one requires a special permit. For several days in Athens we had been obliged to run back and forth between various offices and the Ministry of Foreign Affairs to secure the necessary documents. (Later, the Abbots of many monasteries would express concern about the daily crowds of tourists that did not allow the monks to devote enough time to God, and often made them feel like "animals in a zoo".)

Most visitors to Athos spend only a brief time there, some just a few hours, often arriving by yacht to tour one of the monastic settlements near the shores. There are few roads, and transportation is by foot, mule, donkey, horse, or the small boats that ply the seas around the peninsula, picking up or depositing monks or visitors at the various monasteries along the route. There is no electricity, although one or two monasteries have their own generators. Visitors are guests of the monks, sharing their frugal meals. With few exceptions, our meals consisted of lentils, bread, and wine, since it was a period of fasting. But then, periods of fasting are virtually

continuous on the Holy Mountain.

In the eleventh century, the Byzantine Emperor, Constantine IX, decreed that "any woman, eunuch, beardless person, female animal, or child", was forbidden on Athos. Female domestic animals and beardless men are permitted today, but females of the human species continue to be forbidden, despite occasional attempts by some to enter the area disguised as men and half-hearted efforts by figures such as Melina Mercouri to alter the regulation. For the moment, the closest view of the Holy Mountain permitted to women is from the sea — at a distance of two hundred metres from the shore.

At Daphni, Stelios and his bus — the bus of Athos as far as we could discern — were waiting. An hour later we were in Karyes, the capital, located in the centre of the peninsula, and the Territory's only town other than Daphni. We presented our documents and a modest fee to the elderly clerk of the Holy Community. Tall and stately, he was clothed in the black cassock adorned with the Byzantine Eagle, worn by all the lay officials. After examining our documents and taking our passports, he issued us residence permits. We had officially entered the Holy Territory.

Karyes is a small dilapidated village, its major feature the fourth century

church where the Holy Synod meets. There are two inns; a few restaurants; a plethora of shops, run by monks, which carry religious items, maps, canteens, and postcards; four grocery stores; a hospital; a post office; a tourist police station; and a communications centre with a single, ancient, handcranked telephone. To modernize the telephone system would mean bringing in electricity, it was pointed out, and that might lead in time to the introduction of other electrical paraphernalia such as radios and television which would interfere with the contemplative life. We ate our first meal of lentils, and supplied ourselves with tinned goods, fruit, and a few essentials for the days when we would be hiking.

Today there are twenty monasteries on Mount Athos, ranging from modest settlements to immense, formidable fortresses that once accommodated hundreds of monks. Each monastery consists of a complex of buildings with several chapels and churches. Located by the sea, Iviron, the tenth century monastery noted for its unusual treasures, and the fifteenth century Stavronikita, are easily accessible by bus and usually receive more guests than they can accommodate. After a brief visit at Stavronikita, we began the long hike to Pantokratoros, further along the coast. En route, we met Farther Timotheos, a





parish priest on pilgrimage to Mount Athos. A wealth of information, he was to accompany us for several days. An hour later, we emerged from the woods and saw Pantokratoros towering before us so close to the shore that it seemed to rise out of the sea. We were greeted by the Abbot and presented with the traditional welcome at all monasteries: *loukoumi* (Turkish delight) and *tsipouro*, a harsh, ouzo-like liquor, and led to the refectory where we joined a group of German tourists. The meal over, we were shown to a spartan, medieval room furnished with a table and six beds. Father Timotheos went off to services. Exhausted after our day's travelling, we decided to go for a swim before beginning our tour, and made our way down to the shore.

Upon our return, an elderly monk stood eyeing us grimly as we approached. "May we visit the famous icon of the *Panagia Gerontissa*?" we asked. "No," came the terse reply. "She left when she saw that you went swimming before visiting her." We had yet to tune in to the monks' sensibilities. It was some time before he relented and led us through the feeble light of the chapel, and into the *Catholicon*, the main church. Patiently and reverently he lit the candles one by one, each casting a new shadow, gradually illuminating the century-old frescoes that covered every inch of wall space, every niche, and the entire dome. To the left of the *prie-dieu* we saw the Virgin Mary standing life-size before us. Byzantine icons generally represent figures from the waist up but the *Panagia Gerontissa* ("The Abbotess") is shown in full, her figure dazzling with finely worked silver and gold and precious stones which overlay the icon's surface. The monk recounted the many feats and miracles attributed to her, among the most recent in 1950 when the monastery caught fire: the monks, he said, had carried the icon out of the church chanting the liturgy and as the Virgin advanced, the fire withdrew.

We awoke early the next morning to take the boat to Vatopediou Monastery. Boat-landing areas on Athos are often small ports, with now-abandoned living quarters and storage areas or "customs houses", and turreted watch towers. It is not unusual to see logs piled high on the jetties since some of the monasteries deal in timber, a major source of income. The caïque pulled in and we took our place beside several monks clutching plastic shopping bags containing the few items they would need on their journey. As the caïque passed close to shore, tiny cells (*skites*) built

into the cliffs came into view.

There are countless such *skites* throughout Athos, the retreats of the most ascetic monks, or anchorites. Most are now deserted, and the monastic life concentrated in the two existing types of monastery: *idiorrhhythmic*, and *coenobitic*. In the first, the monks live separately, usually preparing their own meals and eating alone in their cells which are often actual rooms or small apartments. At the *coenobitic* monasteries, the monks live a communal life, taking turns at the day-to-day tasks and eating together in the refectory. Although the number of monks on Athos dropped to less than two thousand in 1971, it is now said to be increasing.

The time, on Mount Athos, is Byzantine — approximately three hours ahead of local Standard Time. The day thus begins in what is the middle of the night — around four o'clock in the rest of Greece — and comes to an end at sunset, when the monasteries close their gates, signalled by the beating of the *simandron*, a long piece of wood struck by a mallet. It is also used to call the monks to meals and to communal prayers. "You must be careful," Father Timotheos warned us, "not to interfere with the monk's schedules."

The monks begin their devotions with matins at four a.m., followed by mass from seven to nine. In the communal monasteries, they then breakfast in the dining hall after which they have "free time" to perform chores, with services at regular intervals throughout the day. Evening prayer is at four or five in the afternoon, followed by dinner, vespers, and vigils. By then, it may be going on midnight according to their time, and many retire to bed.

At Vatopediou, a vast monastery spread out over gently-sloping hills, and with beautifully-landscaped grounds, a young monk was assigned the task of guide. There is little resemblance in appearance between monks of the Western tradition and Orthodox monks, who wear a black habit not very different from that worn by Orthodox priests on ordinary occasions. Their hair is long, flowing freely or, more often, gathered up in a tiny bun, and beards are compulsory. Had our guide not chosen the Holy Orders, he might well have joined a track team. Seemingly incapable of a normal pace, he dashed about clutching his robe, and later was seen bustling about his chores. (As we panted behind, Father Timotheos noted that on the Holy Mountain it takes four hours to cover ten kilometres on foot, three hours by donkey, and two hours following a monk.) Although the





One of the many boat landing areas that dot the shores of Athos.

monastery dates from the seventeenth century, it is the most modernized on the Mountain, its appearance sometimes likened by guide books to a country club. Of the many scholarly centres which once existed in Medieval times, that of Vatopediou was among the most renowned. The carefully-guarded library, the most outstanding on Athos, contains eight thousand volumes.

We had planned to set off before noon, but the monastery's Abbot insisted we share their meal. We reached a compromise, agreeing to wait until the bread was out of the ovens, and he could see us off properly laden with freshly-baked bread, olives, cucumbers, and his blessings. We found the narrow, rocky footpath and began the hike north along zigzag paths, down steep hills, and across ravines, through snake-infested dim and silent forests, and swarms of insects. There were times when it seemed like a remote jungle. Arriving at monasteries, we were often greeted with mild astonishment by the fathers who told us that the trails we had taken had not been used in years.

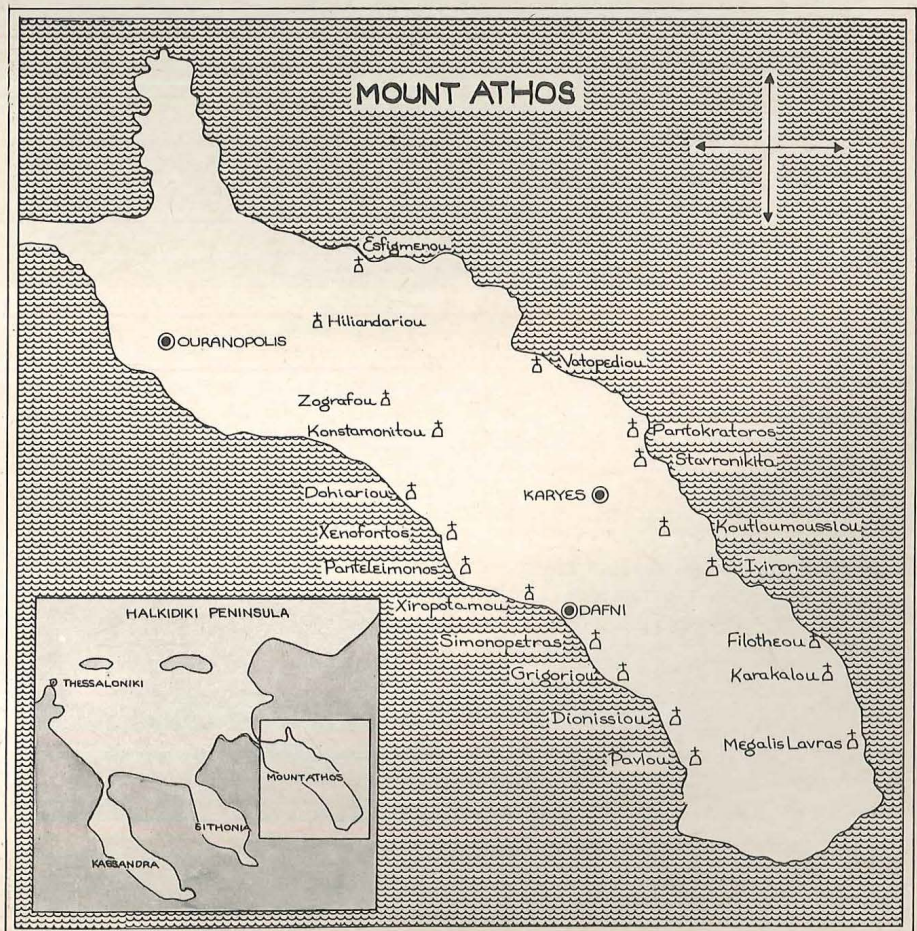
All of the monasteries on Mount Athos are Greek, except for Hiliandariou, which is Serbian, Pan-teleimonos, which is Russian, and Zografou, which is Bulgarian. Founded in 1197, Hiliandariou means "one thousand men" and it was built to house more than that number, although today there are only a score of monks. Situated in a well-irrigated, heavily-wooded vale, it is equipped with an electrical generator and farm machinery — gifts, according to the monks, from Marshal Tito. We spent the night here.

Throughout the day, silently and incessantly, the monks repeat to

themselves their Spiritual Prayer: "Lord Jesus Christ, Son of God, have mercy on me the sinner." "I work all day with those words on my mind," said a ninety-year-old Father selling *komboskinia*, long, knotted-silk cords, similar to rosary beads. "They are the first words on my lips in the morning and the last at night." Continuing, he spoke of his convictions, tears coming to his eyes whenever he uttered the word *Panagia* — the Virgin Mary. One of our group

absentmindedly began eating an apple from his backpack. Suddenly the monk became agitated and began lecturing us on the evils of gluttony, but in a few moments his voice subsided, his eyes closed, and he began to weep, expressing his fears for the salvation of mankind. Remorsefully, we took our leave and began the two hour climb that would bring us to Zografou.

The young Bulgarian monk who was our guide at Zografou did not speak





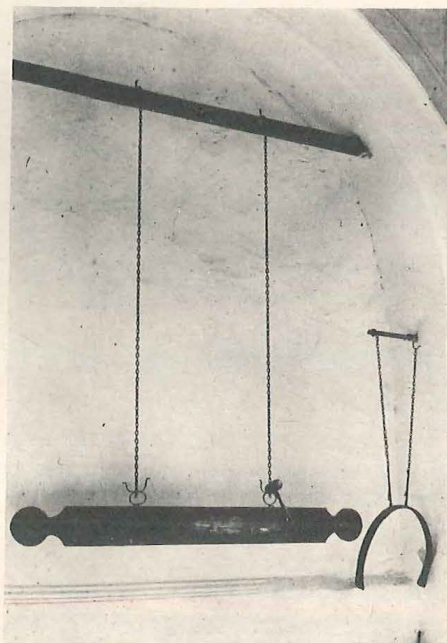


The Russian monastery of Panteleimonos, rebuilt in 1812.

Greek but greeted us with, "Pele? Mohammed Ali? *Da?*" and ran through the roster of most of the world's major athletes and the entire Bulgarian National Soccer Team. Some of the younger monks had not been on the Holy Mountain long enough to rid themselves of worldly sentiments, Father Timotheos commented. Having shown us around the monastery founded in the tenth century by Slavic noblemen, the monk led us to the tomb of Saint Simeon and showed us the grapevine which is said to have miraculously sprouted from the grave. Its fruit is believed to produce fertility, and visitors to Athos often take it home to their wives.

The veneration of objects in any way connected with saints or, indeed, parts of their bodies, is a tradition accepted in both the Orthodox and Catholic religions. St. John Chrysostom referred frequently to relics of martyrs as a source of divine favour. St. Thomas Aquinas counselled that saints' relics were "temples and organs of the Holy Spirit dwelling and operating in them... hence God himself fittingly honours such relics by working miracles at their presence". Ecclesiastical guide books to Athos usually enumerate each monastery's relics and some of the lists are quite substantial. They include what are purported to be various parts of Saint John the Baptist (a finger at Zografou, an arm and part of his brain at

Dionissiou), the Virgin Mary's girdle (at Vatopediou), the left hand of Mary Magdalene (at Simonopetras), to name a few. At Grigoriou, we were shown the tiny, gold-encased skull of Saint Kyriakos, the youngest Christian martyr. Often the relics are said by believers to give off a sweet odour — a sign of saintliness — or to be warm to the touch. The miraculous icon of Saint George at Zografou (which means "the painter") is believed to have been self-executed,



A "simandron". Struck rhythmically with a mallet, it summons monks to meals and prayers, and signals the end of the day.

manifesting itself on an empty panel. Today it has a blemish — said to be the piece of a finger which adhered to the icon when it was touched by a sceptical bishop.

Father Timotheos decided to remain at Zografou. Cutting our way west to the coastline, we set off for Dohiarou, where we were met by Father Pahomios who chided us somewhat harshly for taking photographs. A gentle, kind man, he later apologized and explained the reason for his concern. Monasteries cannot easily turn away Greek Orthodox males who proclaim their intention to become monks and occasionally criminals will seek refuge on the Holy Mountain. At the moment, there was one on the premises. Although the police were expected, Father Pahomios was fearful that our cameras would alarm the unwelcome guest. We assured Father Pahomios that we would not venture near the criminal's quarters.

Another reason for his anxiety was the expected visit on the following day of a large contingent of military officers. Father Pahomios had already begun preparations, and food was simmering in immense copper pots set on top of a wood stove. The next morning we helped him slice the bread, and set places for sixty officers. When they arrived, Father Pahomios was in attendance, greeting them with dignity and selling tourist items, while we served the *tsipouro* and *loukoumia*. Some of the officers made their way into the kitchen for a quick first serving. In the midst of this confusion a group of tourists arrived, and Father Pahomios anxiously divided his attentions between both groups as the tourists began to bicker over their purchases, noisily pushing and shoving. When we took our leave some hours later, we felt somewhat depressed, but Father Pahomios thanked us for our help. It lifted our spirits a little.

At the "Russian monastery" of Panteleimonos we were met by a Serbian monk who had recently transferred from the Monastery of Hilindariou ("a sign of instability of character", Father Timotheos had told us, even though monks are free to move from one monastery to another), and the disconcertingly affectionate monk who insisted we join him in his quarters for confession. Our conversation was interrupted by loud screams from one of our group who began wildly slapping at his arm. The monk calmly plucked an insidious insect which was delivering a painful bite to our friend's arm, and demonstrated how to deal with the pests, a constant source of annoyance,



flourishing as they do in the lushness of Mount Athos. Holding it by the lower part of its body, the monk snapped off its head and threw its dismembered body to the ground.

Panteleimonos, founded in 1169, is a huge monastery with a mixed history. Over the centuries, it received many monks from Russia, and its first Russian abbot, elected in 1875 at the request of the Patriarchate, was Archimandrite Makarios. At one time it was inhabited by more than two thousand monks. As with most monasteries on Athos, it was regularly ravaged by fire. In 1812, it was reconstructed in an elaborate Russian style, with gold crosses atop its many towers and gilded domes which gleam in the sunlight. Even today the monastery seems to carry echoes of the old Tsarist Empire. Bells peal at regular intervals throughout Mount Athos, but the bell-ringing at dusk on Panteleimonos is an astonishing sound and sight. In addition to the multiple small bells, there is a single huge one. From a distance, we watched in awe as one of the monks stepped under its immense girth. With only his feet visible to us, he began to ring it, the sound carrying, surely, for miles around.

The monks at Panteleimonos speak only Russian, but while exploring the monastery we met the Reverend Father Korzeniowski, a Russian Orthodox priest from England on pilgrimage to the Holy Mountain, who acted as our interpreter. Early the next morning we attended services at the Catholicon. Majestic and radiant in gold-embroidered vestments, Father Korzeniowski emerged from the altar to give us absolution. The service began. We sat alone in the immense and beautiful church, with row upon row of empty pews that in the past held thousands of monks, and reverberated with the magnificent choral singing for which the monastery was renowned in the Christian world. The fragrance of incense and the sheer beauty invited mystical images, bringing to mind the words of "Gentle Father Iosif" in *The Brothers Karamazov*: "...that is the belief in Athos, a great place, where the Orthodox doctrine has been preserved from of old, unbroken and in its great purity."

Suddenly the church began to tremble. A distant rumble grew closer and closer as a horde of perhaps fifty tourists rushed into the church and pushed their way up to the altar, chattering among themselves. The chatter grew in volume with their exclamations of surprise that jean-clad, dishevelled "tourists" were taking



*A chapel at the Bulgarian monastery.*

communion. Clearly we didn't fit their image of pilgrims to the Holy Mountain.

We joined the monks at dinner for the last time at Grigoriou where we took our place at the refectory's long rows of tables. The Abbot began a lengthy prayer of gratitude, then rang a bell for the meal to begin. It was Saturday night, the Sabbath, when the meals are somewhat more elaborate — in this case, a pasta prepared with squid — even during the strictest fasting. He rang the bell again for the wine to be poured and, finally, to indicate that the meal was at an end. During the intervals between bells, one of the brothers stood at the head of the room before a lectern, chanting from the Scriptures.

At Grigoriou and Simonopetras, where we spent our last night, the

monks were noticeably younger and more erudite. Many speak several languages and have attended universities here and abroad. We sat up late into the night talking to a young monk who discussed philosophy and theology — Greek-born, he has a Ph.D. from an American university — and the next day made our way to Daphni.

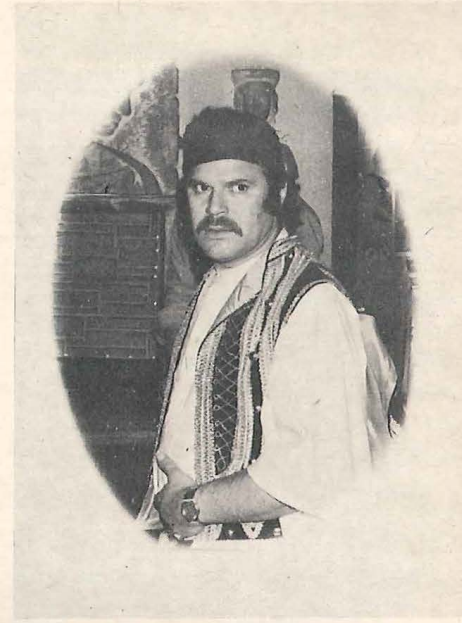
On the boat to Ouranopolis, we began to think of the comforts awaiting us, of warm baths, soft beds, and rich meals. Then we remembered the ancient, wrinkled father at Hiliandariou and his tears of concern for mankind. We knew that one day we would return to the Holy Mountain.

—CHARLES McIVOR KOTSONIS  
and JOHN HARALAMBOS LEWIS





"I Hrisomaloussa"



O Yorgos apo ta Sotirianika



I Tembelides tis Eforis Kiladas



1922

## cinema

### THE THESSALONIKI FESTIVAL

**T**HE mood at the beginning of this year's Thessaloniki Greek Film Festival was one of pessimistic ambivalence: the Festival would either sound the death toll of Greek film, or pave the way to a new era. That the Greek film industry is in bad shape, and the independent filmmaker a species on the verge of extinction, is no secret. Cinema attendance dropped from one hundred and forty-five million in 1968 to thirty million last year, with Greek films accounting for only five percent as compared to fifty percent a decade ago. Attributing this development solely to television and the hegemony of the American film is tempting but, as one

film director put it, "something is wrong elsewhere". In 1970, an impressive one hundred and twenty feature films were made; today only a dozen or so are produced, most of them skin flicks.

Since its inauguration in 1960, the Thessaloniki Festival has been the barometer of Greek cinema. Founded by Pavlos Zannas, the director of a local film club, its *raison d'être* was the promotion of quality Greek films, with an emphasis on new talent. The results were exceptional, especially between 1963 and 1965, under the liberal government of George Papandreou. In 1967, things went sour. The Junta changed the rules of the game, and

threw Zannas in jail, where he remained for three and a half years. In protest, many film directors boycotted the Festival until 1974, when the return to democracy offered new hope. So did the creation, under the aegis of the Ministry of Industry, of the Greek Film Centre whose primary function was to finance and promote worthwhile films. In the aftermath of the 1974 Festival, however, many illusions were destroyed. Television, introduced in 1968, had robbed filmmakers of a large fraction of their public. The majority of theatres were now in the hands of three large film distributors who imported mostly American films. Skin flicks were



thriving and six out of the best ten cinemas in Athens were showing only these. The costs of making films had spiralled.

The filmmakers discovered, furthermore, that the Film Centre was no more than a subtle way of controlling what was to be produced. There are too many substantiated incidents to dismiss this as paranoia. How else can one explain the fact that *O Thiasos* by Theodoros Angelopoulos, a left-wing view of events in Greece from the 1930s to the 1950s which was greeted with rave reviews in most of Europe and was a success at Cannes, was refused any backing by the Film Centre? More recently, Panagiotopoulos's *I Tembelides tis Eforis Kiladas* (The Sluggards of Fertile Valley), definitely the best film of this year's Festival, was refused financing because its story (the decline and decomposition of a bourgeois family bogged down in idleness) was judged "un-Greek". It won the first prize at this year's Lucarno Festival. Dimopoulos's *O Ilios tou Thanatou* (The Sun of Death), a tear-jerker based in Crete during World War I, received, however, eight to nine million drachmas. It would seem that the moment a film confronts any issues, it is considered subversive. To get backing, a script must be either "apolitical" or nationalistic, like *O Ilios*, or Coundouros's *1922* (about the Smyrna Disaster). The Film Centre has also managed to gain an upper hand on the Festival's Board of Directors and selection committee (its Chairman is also the Festival's President, and he has a right to veto any decision, even the Jury's). Thus films produced by the Centre, regardless of their quality, can easily make it to the Festival and compete for the money independent producers and filmmakers need so badly. That matters came to a head and exploded at last year's Festival came as no surprise. The majority of filmmakers refused to submit their works and launched a simultaneous counter-festival. Result: hardly anyone showed up at the official screenings. Faced with such odds, some filmmakers decided to emigrate to greener pastures, while others changed vocations. But many persisted, deciding to give themselves and their art one last chance. The nineteenth Thessaloniki Festival was not without friction at the outset, but things ultimately ran smoothly. When the prizes were distributed, the Film Centre, producer of the prize-winning *1922*, decided to share the six hundred thousand drachmas, which was awarded to their film as one of the three best

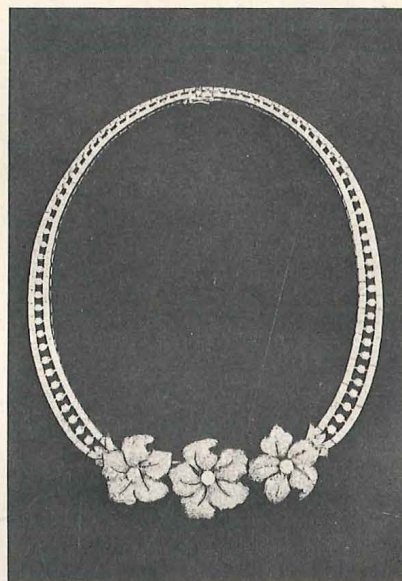
productions, among all the non-winners. A gesture of goodwill? The promise of a more equitable future? Whatever the implications, most people concerned were in agreement with a statement made by the Festival's President in his opening night speech: the Festival and the Film Centre exist, said Mr. Bourros, to reinforce the Greek cinema as an art and as an industry. Could anyone wish it otherwise? Certainly not the filmmakers, who brought with them some excellent films, proving once again that talent does exist. It is no longer a case of sink or swim, but how to stay afloat, and the only way for them to do it is with money. This position was bluntly stated at a meeting sponsored by the Union of Greek Filmmakers: "We don't lecture about films, we live by them. We also live in a capitalistic society, even if some of us love to dress up as revolutionaries. Since cinema is as much an art as an industry, the main thing is to get money whether it comes from the Left or from the Right. The important thing is to make films, commercial films if we have too. A few of them are bound to be good. And that's what counts."

Toward the end of the Festival, the gloom had turned into euphoria, despite some disputes over the distribution of the prizes (which is inevitable in any competition). Suddenly there was new hope in the air, and it was decided that 1979 could become the year of the Greek film. In fact, if this year's Festival holds any indication for the future, one could look forward—without being naively optimistic—to a renaissance of the Greek cinema.

Of the twelve feature films submitted this year, eleven were accepted and competed for the thirteen prizes (ranging from three awards of six hundred thousand drachmas each for the best film to sixty thousand drachmas for best editing). In the short film category, about forty were submitted, and only fifteen accepted. They competed for four prizes of one hundred thousand drachmas each.

The short films generally ranged from poor to mediocre, with the exception of two documentaries: Kozombolis's *O Yorgos apo ta Sotirianika*, about Greek immigrants living in Germany, and Alinda Dimitriou's *Spata, to Stifado tou Agiou Petrou*, which focussed on a secular tradition in the village of Spata threatened by the Government's plan to build the new Athens airport there. Although these films were perhaps the only ones to demonstrate some knowledge of the medium and the genre, neither won a

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prize. Most of the other short films conveyed a feeling of hasty production: as if the filmmaker got an idea, picked up a camera and started shooting without thought to film language. During twenty-five of the twenty-seven minutes of Aris Karaiskakis's *Thesaloniki*, five specialists on urban affairs seated behind their desks, describe in a patronizing way, often reading from their notes, the dangers of urban agglomeration. Ironically, it resembled the parodies attempted by some of the other filmmakers of the evening news on television. As to the parodies, the humour was often puerile and the attempts at satire didn't begin to scratch the surface. In Nikos Zapatinas's *O Pontikos* (The Mouse), the camera runs haphazardly along dirty sidewalks filmed at a low angle, stopping abruptly on two occasions to focus on the headlines of newspapers hanging in front of a kiosk. Undoubtedly, Zapatinas thought that his political message would draw some applause from the audience. The audience just boomed.

Such flaws were not confined to the short film or to the novice filmmakers. Among the technical problems was bad lighting, which ruined some potentially interesting scenes. In an exterior scene in Likouresis's *I Hrisomaloussa* (Golden Hair), the lighting changes three times, from underexposed to overexposed. Other films were hampered by out-of-focus shots, and bad sound with the camera's humming audible in the background in some cases. The excuse, of course, is that small budgets do not allow for many takes. This does not account for flaws in the narration, or script. If nothing else, most films shared a common weakness: a poor script. Any story can be adapted to the screen, but many of the script writers seemed to have overlooked the fact that meaning and narrative can be expressed in visual terms, even in documentaries. Two feature-length documentaries, both relating Greece's history during the last fifty years demonstrated this weakness: Grigoratos's *Parastasi ia ena Rolo* (A Performance for one Role) and Papayannidis's *I Ilikia tis Thalassas*. (The Age of the Sea). They are admirable efforts in research, scholarship and montage. Through a collection of newsreels (some from the Smyrni debacle), photographs, actual footage, and dialogue (that of performers in one case, and in voice over, in the second) they attempt to make a political point about the tragedy of a people and a nation repeatedly betrayed from within and without, but end up overstating

their case. (*Parastasi* is four hours long, but nevertheless worth seeing.) The narration is so excessive that the films become excruciatingly dogmatic or melodramatic. Children shown dying of hunger in the streets needs no explanation, but the narrators did exactly that. Neither of the two won a prize although both deserved at least one: the prize for best editing. One only hopes that with these films the producers purged themselves of their (quite legitimate) bitterness enabling them to produce better films (and they can) that appeal less to emotion and more to one's intelligence.

Filmmakers such as Panayotopoulos (*I Tembelides*, an almost flawless film, which deserved more than the single prize it won), Ferris (*Dio Fegaria Ton Avgousto*, which won the third prize for best production) and Coundouros (1922) seemed to be quite in command of their medium. Although 1922 was at times too linear and too pretty for its subject, it did not indulge in gratuitous scenes or dialogue. The director's feelings were conveyed visually, either by innuendo or counterpoint. Dealing with the Asia Minor Disaster, Coundouros managed to draw a very clear picture of the overall feeling in one simple and almost silent scene: a Greek youth is caught by a crowd of Turks who throw him on the pavement and castrate him; across the street, French soldiers watch in silence as they guard a French bank from looters. No tragic monologue is needed here. The scene haunts you long after you leave the theatre. (Although recognizing the quality of the production, many local critics have taken 1922 to task for being one-sided and excessively chauvinistic.)

Despite these exceptions, most of the directors resorted to windiness. Dimopoulos (*O Ilios*) and Canellopoulos (*Romantiko Simioma*) abandoned action entirely. This is rather surprising since both have been in the film business a long time and should know their medium better. (Dimopoulos has been making run-of-the-mill comedies and dramas for almost two decades, and Canellopoulos has been winning prizes at the Festival since 1960.) To judge from *O Ilios*, one would think Dimopoulos had just discovered Freud (the film is jammed with Freudian symbols) and the Russian masters, especially Pudovkin's *Mother* which Dimopoulos emulates poorly, and Eisenstein's *Strike*, and his montage of dynamization by association (cross-editing the killing of soldiers with the butchering of a bull, over and over again). The dialogue, however, is full of

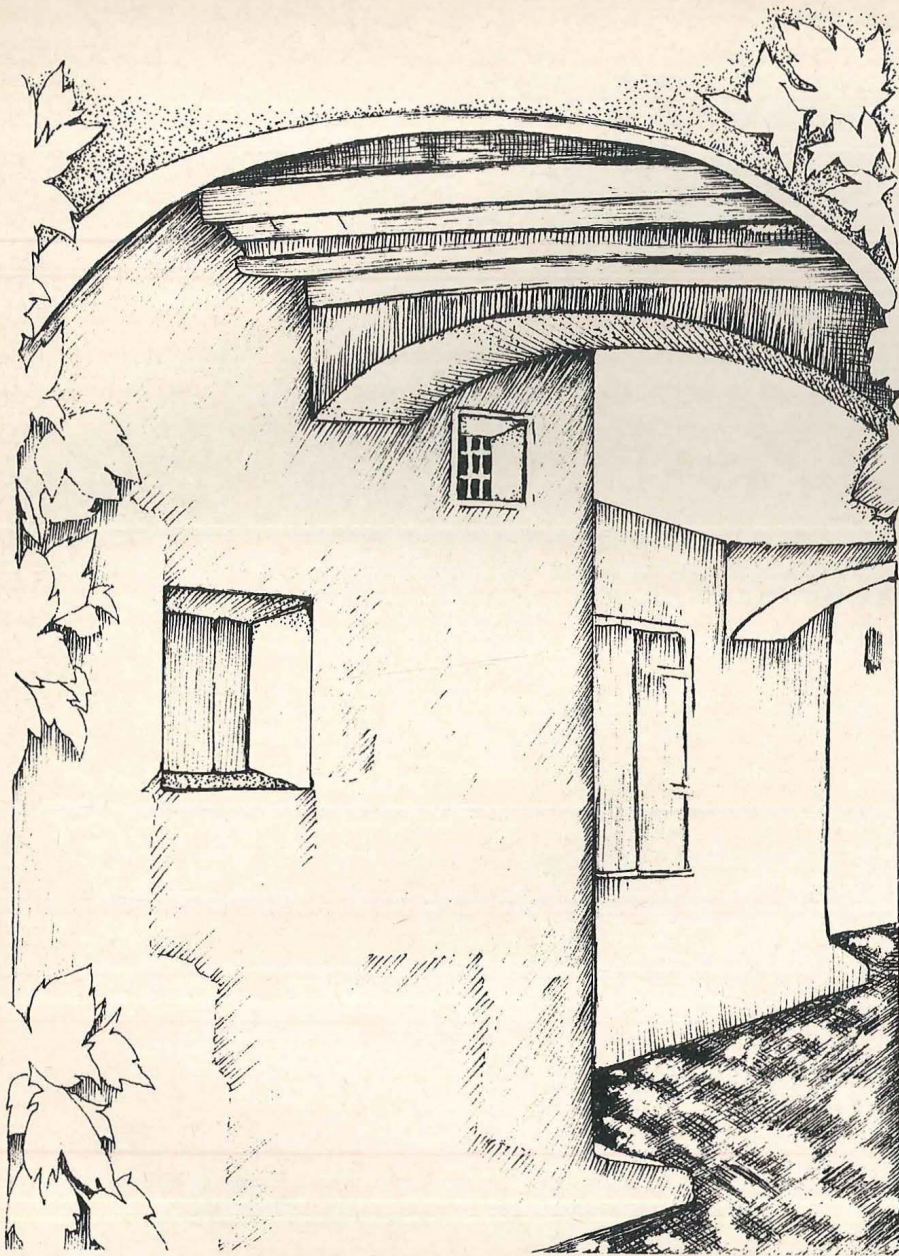
pathetic axioms and cheap philosophizing ("a thing belongs to you only when you lose it"). Canellopoulos seemed to have just discovered the zoom lens and can't resist it. It was in continuous motion as four young men tell of their lost love, Adrianna. We hardly hear a peep out of Adrianna and whenever we see her she's oscillating on a swing or running through a field of poppies—for two hours! Both Dimopoulos and Canellopoulos lost all sense of proportion, and simply didn't know how to condense and move on. The minute they sank their teeth into a scene or a landscape that captured their fancy, they forgot their audience.

The younger generation of film directors stole the show at this year's Festival: Panayotopoulos with *Tembelides*, a work strongly influenced by Bunuel and, to some extent, Visconti, but nevertheless a highly personal one; Ferris (who won a first prize in 1974 with *Fonissa*) with *Dio Fegaria Ton Avgousto*, in which two characters confuse reality with fantasy. This was the freshest and liveliest film at the Festival and won the prize for best scenario. Makris's *I Kaggeloporta* (The Iron Door), the story of two men right after the Civil War, was beautifully narrated and photographed (although its constant flash-backs were quite annoying) and deserved more recognition than the critics' choice as best film, along with *I Tembelides*. Likouresis's *I Hrisomaloussa* and Malliaris's *Ipothesi Polk* (The Polk Affair) were the first feature films made by these directors. Despite some basic flaws, they demonstrated their ability to produce much better material if given the proper chance.

As to encouraging local cinema, Lambros Liaropoulos, President of the Association of Greek Filmmakers, made some constructive suggestions. Greek television should cooperate at the production stage (the case in Germany in the last decade, where it produced extraordinary results). Censorship should be limited to designating *Katalilo* (for general admission) and *Akatalilo* (restricted); at present, films must be approved by a censorship board. Foreign distributors should be required to invest at least part of their profits in the local industry, as is the case in Spain, Italy and other countries. Greek films should be exempted from the amusement tax. Since the Government is drawing few returns from this source anyway, it would have little to lose.

—PAN BOUYOUKAS





# music

## Prospects for the Musical Season

**T**O all appearances, the strike by members of the Athens State Orchestra which paralyzed musical activity last year was resolved in May, and the possibility of a normal concert season in autumn seemed good. Concertgoers have, however, to plan according to the basic law of electronics: if anything can possibly go wrong, it will. Such was the case with the symphony when Manos Hatzidakis, General Director of the Orchestra, appeared at his office for the first time in two years on the first of October — with every apparent intention of taking up where he had left off. Mr. Hatzidakis had had some very basic differences of opinion with Minister of Culture Plytas under whose aegis the orchestra falls. When

Mr. Plytas resigned to run for mayor of Athens, Mr. Hadzidakis, it would appear, saw the opportunity to return to his post in spite of the fact that a successor was already positioned in the Director's chair where he had been sitting for some weeks. A confrontation was delicately avoided by the two gentlemen, but a more serious one is inevitable, however, as the musicians of the orchestra, whose strike last year was the result of a series of arbitrary actions by the General Director behind the scenes in July and August of 1977, will undoubtedly refuse to play for him this year as well. To make matters worse, it is very likely that they will be joined this time by the musicians of the Lyriki Skini. At least last year we had the

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opera, and some very outstanding productions to boot, so the prospect of a total musical blackout is indeed dismal news.

The season will, fortunately, not be a total loss. The cultural arms of the various embassies — notably the British Council, the Goethe Institute, the Italian and French Institutes, and the Hellenic American Union (HAU) are continuing their musical programs. The HAU recently sponsored a most interesting lecture by the noted contemporary American composer, George Crumb. Assisted by videotapes and tape recordings of his works, Mr. Crumb delivered a well-planned and smoothly-executed talk on his compositions, and contemporary American music in general, followed by a question-and-answer period in which a number of interesting points were raised.

A native of Charleston, West Virginia, Mr. Crumb has been actively composing since the early 1950s. He has held a number of prestigious university posts and is now on the faculty of music at the University of Pennsylvania. His works, among the most avant-garde of any living composer, are appealing and reflective. Although virtually all of the devices and methods employed by composers of this generation are in evidence, there is none of the flamboyance and the obvious effort to shock for effect. Mr. Crumb is clearly a very serious innovator whose music, if hard to listen to for most, is sincerely motivated by a desire to find new and valid means of musical expression. The recording of "Ancient Voices of Children" (1971), described by one reviewer as "grim but poetic", was particularly thought-provoking — especially after an explanation of the ideas behind this work by the composer.

In Kifissia, the Hellenic International School concert series began in October with a performance of solo and trio sonatas for flute, violin, and harpsichord by Urs Ruttimann, flautist with the Athens State Orchestra, and Phillip Morgan, new head of the H.I.S. music department and former violinist with the Royal Philharmonic, accompanied by Raita Grinsbergs Diamantopoulou, harpsichordist. The November concert will feature basso Frangiskos Voutsinos of the Lyriki Skini, and in December baroque works for choir and orchestra, notably the "Messe de Minuit pour Noël" and "Pie Jesu Magnificat" by Marc Antoine Charpentier, and a concerto for three violins by Antonio Vivaldi.

—ROBERT BRENTON BETTS



Costas Prekas as Stanley and Kakia Analyti as Blanche rehearsing a scene from the forthcoming production of "A Streetcar Named Desire".

## theatre

### A STREETCAR NAMED DESIRE

**T**HIS month, the curtain will rise on Kakia Analyti's production of *A Streetcar Named Desire*, giving Athenians yet another opportunity to appraise this highly-controversial drama which established Tennessee Williams's fame as a playwright. *A Streetcar Named Desire* won the Pulitzer Prize and The Critics' Circle Award in 1947 and 1948. It enjoyed at the time the longest run on Broadway (eight hundred and fifty-five performances) of any drama since Eugene O'Neill's *Anna Lucasta*. Brilliantly directed by Elia Kazan, it initially starred Jessica Tandy (later replaced by Uta Hagen) as Blanche Dubois, Kim Hunter as her sister, Stella, and Marlon Brando as Stanley Kowalski. In 1949, it was a major success in London, where it was directed by Laurence Olivier with Vivien Leigh as Blanche. In Paris, it was adapted and directed by Jean Cocteau.

Despite such illustrious productions and popular acclaim, *Streetcar* won mixed reviews. The play centres around

the delicate, aging Blanche Dubois who arrives to stay with her younger sister, Stella, and her husband, Stanley Kowalski, in a poor neighbourhood of New Orleans. She had been making a living as a school teacher but her promiscuity forced her to leave town. Clinging desperately to the last vestiges of the gentility of the Old South, drinking furtively, anguishing over the family's lost plantation ("epic fornications") and her dead husband, a sensitive young poet who committed suicide as a result of her taunts about his homosexuality, she attempts to escape her past in her sister's shabby home. She clashes with her crude, violently-virile brother-in-law who sees through her illusions and pretenses, and ruins her frantic attempts to snare his friend Mitch into marriage. Stanley rapes her while Stella is in the hospital having her baby. Stella refuses to admit the truth of the rape. Unable to live without her earthy and passionate husband, she agrees to have Blanche committed. The



play ends with Blanche, donning an artificial gaiety and still affecting the old Southern belle, leaving on the arm of the doctor who participates in the charade, playing the gallant gentleman.

Williams spares no details, from the beginning of the play until Blanche's enforced confinement. The explicitness of these details, and their interpretation by directors, may partly account for the mixed reviews the play generated. To juxtapose some of the views: Richard Watts wrote that Blanche's downfall "is studied with almost loving detail. The result is that the play has a painful, rather pitiful quality about it." John Chapman that the play is "...throbbingly alive, compassionate, heart-warmingly human." George J. Nathan that "the author seems to labour under the misapprehension that strong emotions are best to be expressed strongly only through what may be delicately termed strong language...that theatrical sensationalism and dramatic substantiality are much the same thing." Brooks Atkinson that "although Blanche cannot face the truth, Mr. Williams does... out of poetic imagination and ordinary compassion he has spun a poignant and luminous story."

The general impact of the play's ending has invited less contradictory comments. Here again are some critics' views: Joseph Shipley: "The play is concerned with the 'harlot's progress', with the downward troubles of Blanche Dubois — but bearing her off to the asylum solves her sister's problem, not her own. Secondly, the exaltation of truly tragic art is replaced by a sniffing pity. Blanche goes off, not horror-stricken yet her own master like self-blinded Oedipus; she is a whipped and frightened child. Her world ends not with a bang but with a whimper." Howard Barnes: "The final scenes are truly touching, but they lack some of the nobility that defines high tragedy. These are minor defects." George Jean Nathan: "...making realistically dramatic such elements as sexual abnormality, harlotry, perversion, venality, rape and lunacy...while unpleasant is not disgusting, yet never rises to be enlightening." Brooks Atkinson, in contrast, acclaimed Williams's "baleful insight into character, his ruthlessness as an observer and his steel-like accuracy as a writer." John Mason Brown called it "the most probing script to have been written by an American since Clifford Odets wrote *Awake and Sing*." Ellis St. Joseph retorted that when the unpleasant is not enlightening it is disgusting.

The treatment of *Streetcar* by directors has contributed to some of

these conflicting views. Both the London and Paris productions (as well as New York revivals and the film version) emphasized Blanche's sexual promiscuities and her final insanity. Thus, Robert Kemp observed in 1949 that the play is "a collection of scraps of old melodrama fixed with sauce à l'Américaine and sprinkled over with alcohol. Nothing in it could less resemble what I like." Ellis St. Joseph declared that Williams "has insisted on making a tragedy out of a cartoon". British critic, John Courtney Trewin,

wrote: "Williams has not persuaded us that Blanche's genteel-murky past, muddled present, or dark future, can matter a stick of gum to anybody but Blanche."

One reason for conflicting approaches on the part of directors and critics is to be found in the play itself. This became very apparent when I turned to Williams's script to begin the translation and adaptation for the latest production in Athens. Blanche's history before the curtain goes up, and the ending of the play are perplexing. Is

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Blanche a character or a symbol? Williams did lean towards symbolism in his early plays, and was deeply preoccupied by the world of the dying gentility of the South. *Streetcar*, it seems to me, can be regarded as his last play in a cycle which dealt symbolically with that world. As a product of it, his early works were too personal to carry anything more than hints of universality. If these hints were discernible in the early works, it was because of the sheer power of Williams's plays. In *The Glass Menagerie* (1945) he drew on fragments of his own family experiences and is himself represented by the brother desperately trying to disentangle himself from this dying world in order to survive. In *Streetcar*, he would seem to identify with Blanche, trying through love to come to terms with the "new world" of materialism. Too romantic to survive, she is swept away along with her broken world. Perhaps in the process Williams banished his own past, ending what Atkinson called "...an unequal contest between the decadence of a self-conscious civilization and the vitality of animal aimlessness". Atkinson described the drama as "panicky flight from the catastrophe of a genteel way of life that can no longer sustain her (Blanche) in an animalized world".

If Blanche symbolizes the death throes of the privileged aristocracy of the South, Stanley Kowalski represents the dynamism and acquisitiveness of the lower classes in their relentless pursuit of materialism. That the "Dubois" were French in origin carries a greater meaning than Louisiana French. It carries overtones of the refinement, culture and romance that feudal France bequeathed to mankind, and the idleness of the aristocrats which led to corruption and depravity. The young, sensitive poet that Blanche married shared her dreams, but shared his sex life with a degenerate older man. Her taunting led him to commit suicide, but his sexual rejection led her inevitably to prove herself as a woman, and to become a harlot. Her efforts to find her young husband in an affair with one of her students led to her dismissal from the school where she taught and to her banishment from the only society she knew. By contrast, her silent and practical sister Stella had sought survival in a more practical way. She married the earthy, narcissistic Stanley, ever proud of his strength, his sexual power, and his drive, and the antithesis of what the Dubois Southern inheritance represented. With Stanley, Stella shares an intense sexual life. The streetcar name "Desire" carries the

fleeing Blanche to the smelly working-class, scruffy home of her sister, a home where sex is the only thing that links the husband and wife and poker-playing is the only recreation of the mind. Here she sleeps a few steps away from the bed shared by her sister and the dynamic male animal, Kowalski.

The rape is central to the entire play. I am of the opinion that this scene is generally misinterpreted, and the play's philosophy has been sacrificed to prevailing sexual vogues. In Williams's original script, neither Kowalski nor Blanche intend to sleep together and betray Stella. Kowalski, eager to forgive Blanche for her hostility in view of the impending birth of his son, earnestly suggests they "bury the hatchet". Contemptuous of his background and personality, Blanche infuriates him with insults. He becomes the defender of his class and of his sex. Blanche is panic-stricken and her reaction is so clumsy that Stanley interprets it as an invitation to violent rape. Although the incident propels her beyond self-delusion to complete orientation, and she is on the breaking point, she is not insane when the doctor arrives to take her to the asylum. She is fully aware that she has been betrayed by her sister, the only human being she can rely upon, who wants to save her marriage.

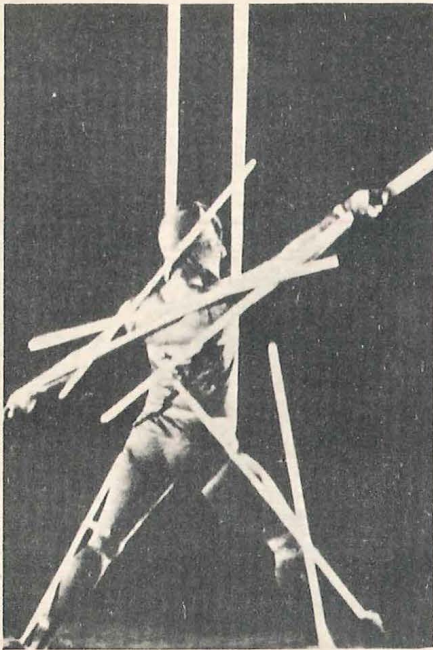
I chose to return to the original play, rather than to subsequent adaptations which chose the sex and insanity approach, even though this approach is justified by the in-between scenes which have led to much of the confusion — as well as doubts about the quality of the play.

*A Streetcar Named Desire* was first produced in Athens by Karolos Koun in 1949, with Melina Mercouri as Blanche Dubois. It was a memorable performance, and established Mercouri's fame on the local stage. Her portrayal of an aristocratic panic-stricken harlot yielding to insanity was superb. In 1965 Elli Lambetti produced, directed, and played Blanche according to her own lyrical temperament, giving a different image which was unlike Williams's, but achieved an unforgettable exit at the end of the play. She left the Kowalski home with the dignity of an unvanquished personality.

Costas Prekas will play Stanley in the current production while Analyti's daughter, Zoe Vassiliou, will play Stella, the first major role of her career. Settings for the Kowalski's two-room home will be designed by Yannis Karydis.

— PLATON MOUSSEOS





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From the Desmos exhibition: Bauhaus Theatre (1927); a poster for Futurism in London (1914); Dada dancers in Zurich (1916).

# art

## EXHIBITIONS IN RETROSPECT

THE exhibitions which launched the autumn art season this year included two good historical documentaries: The National Gallery's "Between Art and Industry" arranged in collaboration with the Goethe Institute; and the Desmos Gallery's "The Spirit of the Times" or "Der Zeitgeist", organized by Charles Spencer, the eminent English art critic. The two shows reflect the great turmoil created within science and art at the turn of the century as a result of modern technology.

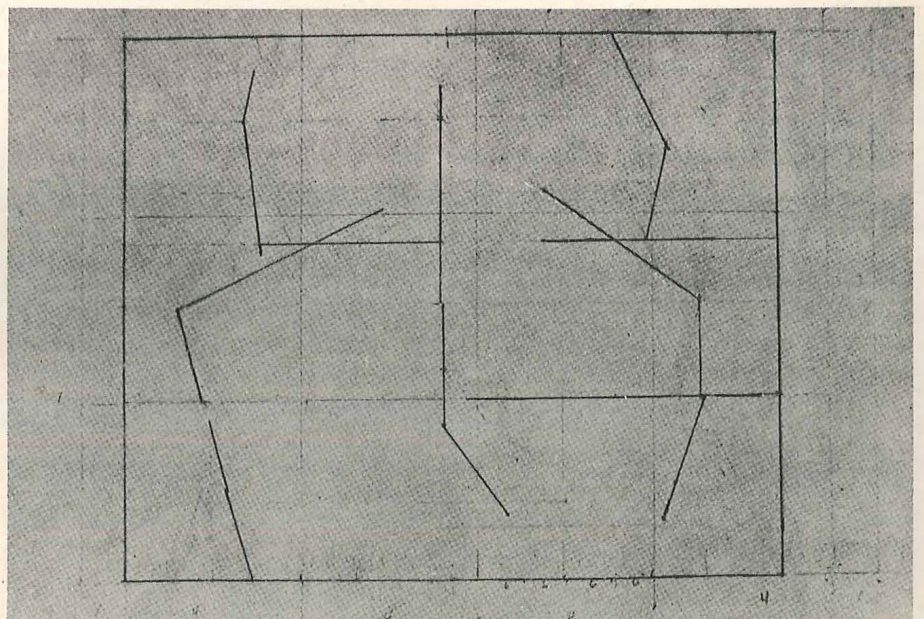
The activities of the "Werkbund", established in Germany in 1907, was the pivotal theme of the exhibition at the National. Founded by a group of architects, artists, writers, industrialists and merchants, the Werkbund sought to establish an interaction between industry and the arts and to refine the industrial product through a marriage of utility and aesthetics. A predecessor of the Bauhaus, the Werkbund came into being with the advent of industrialization and mass production, a novelty greeted with enthusiasm at the time. Its far-sighted members, however, sought to combat the inevitable abuses of the new technology. The exhibition, which was well-laid out but insufficiently lit in places, included a survey of the early industrial product, most of the Werkbund publications, and a particularly interesting exhibit on early photo-

graphy, forecasting its current importance.

The exhibition at the Desmos Gallery was a continuation of the debate which took place at the gallery last year regarding a theoretical proposal for a Museum or Institute of Modern Art in Athens. Invited to participate in the discussion, Charles Spencer preferred to view the issue in light of the "kind of contribution such an institution could make to artistic and historical research, the study of art and artists rather than

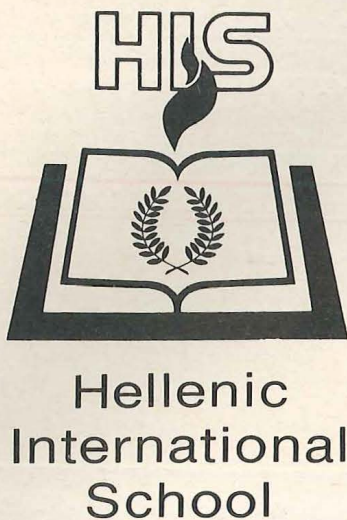
reverence before individual practitioners or works of art". His response was to organize a didactic exhibition along historical and documentary lines through which to illustrate the close relationship between art and society and how and why certain forms of expression manifest themselves at certain times.

The exhibition was comprised of photographic enlargements of key figures, important artistic events, posters and newspaper clippings accom-



A working drawing by Kent Floeter.





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panied by excellent captions. The assemblage traced the revolutionary cycles of twentieth century art — from Futurism, Suprematism, Constructivism, Dada and Surrealism to such art forms as Body Art, The Performance, The Happening and Environmental Art of the sixties. Unfortunately, the reproductions, rather than being mounted, were attached directly to the wall, thus lessening their impact and the effectiveness of the display, and giving this interesting and well-thought-out presentation an air of the improvised.

At the opening, Mr. Spencer gave an excellent lecture on the subject of "Der Zeitgeist", a thesis maintaining that art and artists are messengers of their times through whom the "spirit" is propagated. On subsequent evenings the exhibition included a brief film show — René Clair's celebrated *L'Entracte* — as well as documentaries on the Bauhaus and American Happenings.

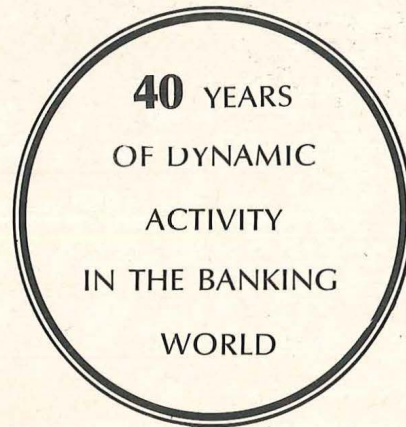
American artist Kent Floeter has described himself as "a painter who uses a sculptor's gear", and, indeed, his work seems to hover between painting and sculpture. His very low-relief works appear to be flat and his "drawings" assume the rectangular shape of traditional painting, but his surfaces are in fact "sculptural" — constructed piece by piece out of either sheet-rock, upsonboard, or sheet-steel. He has in the past executed low, sprawling floor sculptures, such as *Forge* (1974).

His more recent works, as seen in the six "Drawings" and an expansive "Installation" at the Bernier Gallery last month, are in keeping with painting in that they are confined to the wall situation. Floeter attempts, however, to avoid the "painting situation" *per se*. Using only industrial materials, he executes his installations in the gallery or museum space, "installing" them directly on the wall. Most of them are not transportable nor does he use paint pigment and colour. Currently, the only "colour" he uses is red lead, a primer used in building and industry, his choice as a neutral alternative to a white or colourless surface. A single coat of red lead is applied over the works, acting merely as a "cover". It is not treated as paint and there is no attempt to control the brushstrokes and create a painterly surface. Line, a fundamental of painting, is a basic element of Floeter's work, but he depicts it physically as in sculpture. It is either scored, incised, or stressed by using iron bars or rods implanted onto an "installation" surface. In some instances, he expressly leaves the markings of the working



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guide-lines in blue carpenter's chalk, to affirm the fact that the "installations" were made at their "site".

The Installation at the Bernier is, contrary to his usual practice, transportable. A large work, its lower edge rests on the floor, and thus evades the traditional rectangular format and establishes a contact with the spectator. It is made up mainly of sheet steel, cut-up and pieced together to create an incised surface, and retains the blue chalk lines. The letter "sigma" has been devised to set scale, then reduced and

reversed. An asymmetrical, repetitive rhythm is produced. The chalk lends an air of informality to the otherwise strict rectilinear work, giving clues as to how the work was created. To this Installation he has applied a coat of minion, which is used in Greece instead of red-lead. This is a new material for Floeter, one which he says he "discovered" here. The texture of the orange-red minion is chalky and less luminous than the deeper red-lead. The dripping marks of the minion on the surface suggest a hurried application

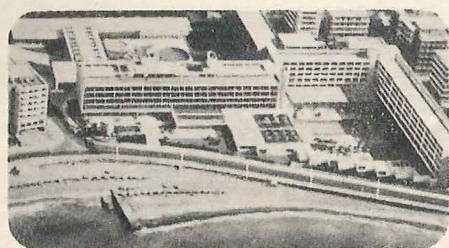
which adds to the sense of immediacy and illustrates his concept of paint and colour as merely a surface covering. The Installation at the Bernier was not, however, as successful as his previous ones. Its principal failing was that it appeared to be more like an enlargement of one of his drawings than a wall installation and did not dominate or "weld" the space which may have resulted from the chalky and matte texture of the minion. The wall chosen was too expansive and did not "embrace" the work thus curbing a direct interaction with the surrounding space.

The difference between what Floeter calls his "drawings" and his "installations" is that the drawings, considerably smaller, are executed in a studio "situation" and are transportable. They are made of sheet steel and uponboard, cut and pieced together to create almost flat relief surfaces, which can be "read" from various angles. When viewed from the front, the incised lines and pieces merge, suggesting a greatly-abstracted still life which give them a "pictorial" or "figurative" quality. Because of the differences in the texture of the steel sheeting and the uponboard, the coat of red lead applied to the surface produces a variety of finishes. This underlines the formal relationship between the central object and the surrounding field or space. In "R" drawing, also based on scale changes and reversals, Floeter brings the "object presence" to the lower edge of the painting creating the impression that it may slide off from the surface.

An important aspect of Floeter's work is his exploration, treatment, and construction of surface while dispensing with any underlying support. The surface is built up piece by piece and attached directly to the wall. This is possible because of the rigid nature of the materials used, and impossible in painting because of the fluid nature of paint pigment. Terms such as "Constructs" and "Constructionism" have been used to describe this trend in art.

Despite the vast difference in style and aesthetic, a parallel can be drawn between Floeter and the recent works of Lucas Samaras. Samaras similarly avoids traditional painting techniques by constructing his surfaces from pieces of fabric which he has named "Reconstructions". The formal issues involved are related, in that the support has been disposed of by both artists. Surfaces are built from scratch, thus becoming a single entity with their support, producing what might be called "surface constructs".

—CATHERINE CAFOPOULOS



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## SWEETS IN A NUTSHELL

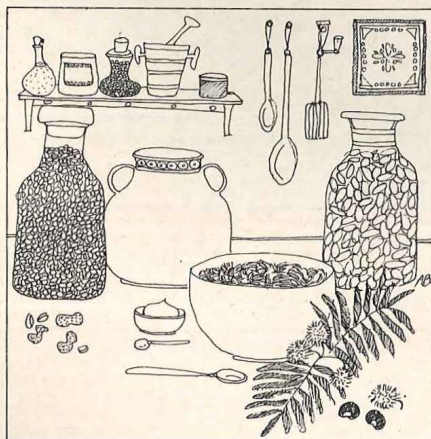
**A**S hearty, crunchy snacks, toasted, roasted, or added to foods, nuts are omnipresent in Greece. Sugar-coated almonds (Jordan almonds, called *koufeta* in Greek) are an integral part of the traditions associated with weddings. These coloured bonbons in the past were showered on the bride and groom like confetti, a practice that dates from ancient times. Indeed, *koufeta* were the predecessors of the coloured bits of paper used as confetti. Today, *koufeta* are wrapped in tulle and presented to guests as *bonbonnières*.

Many ancient recipes for nuts sound like familiar contemporary ones. Athenaeus in the third century A.D. described a recipe for walnuts, filberts, almonds and poppy seeds which he attributed to Chrysippus, the Greek Stoic philosopher who lived six hundred years earlier. The nuts were roasted and ground in a mortar to produce a paste which was softened with boiled honey and seasoned with pepper, becoming dark in colour. The mixture was then flattened into a square. Next, sesame seeds were ground and mixed with honey and flattened into squares. The nut square was sandwiched between two light-toned sesame squares to form a two-toned cake. A visit to any nut and candy shop, or a glance at the sweets stocked by the kiosks, testifies to the fact that nuts, sesame and honey continue to be a favourite combination.

Greeks are avid nut consumers and all over Athens are to be found shops where nuts are prepared by the dry roast method which has only recently become popular abroad. Roasted nuts are often mixed with raisins, figs or dates. The ubiquitous pistachio nuts (*fistikia*, not to be confused with *fistikia arapika* —peanuts), travelled here from the Middle East and are among the most delicious when roasted. Other favourites are almonds (*amigdala*), walnuts (*karidia*) and filberts or hazelnuts (*fountoukia*). Cashews and Brazil nuts are very rare, indeed. Chestnuts (*kastana*) and pine nuts (*koukounaria*) are used primarily in cooking. The habit of munching nuts as snacks is a healthy one. Nutritionally, they are rich in vegetable proteins, B vitamins, phosphorus and other minerals. For example, one hundred grams of walnuts provide 14.8 grams of protein; one hundred grams of almonds provide 19.3

grams of protein. However, the weight-conscious should beware, because nuts are rich in calories as well—from 598 to 651 calories per hundred grams—and higher when salted!

Nut recipes have appeared in *The Athenian* in former issues: Nut breads, December, 1975 and August, 1976; almond and other candies, December, 1976; *koliva* or memorial wheat with nuts, March, 1976; Roast turkey with pine nuts and raisins, December, 1977. Following are a few traditional recipes. Happy nut-cracking!



### BAKLAVA

3½ cups granulated sugar  
2½ cups water  
2 tablespoons honey (optional)  
Rind of 1 lemon  
1 stick cinnamon  
3-4 whole cloves  
½ kilo walnuts and blanched almonds, medium to finely chopped  
2 teaspoons ground cinnamon  
1 scant teaspoon ground cloves  
1 kilo filo pastry  
½ kilo sweet butter, melted and clarified

Usually prepared with a mixture of walnuts and almonds, *baklava* may also be made with only almonds. Occasionally pistachios are substituted. Syrup flavourings vary. Honey, cognac, lemon peel and juice, cinnamon, and cloves are most usual. *Filo* (strudel dough) is sold at most pastry shops and some bakeries. A commercial variety is available at groceries and supermarkets in Athens.

Combine three cups of the sugar with the water, honey, lemon rind, and whole spices and bring to a boil. Simmer gently for fifteen minutes. Remove the lemon peel and spices, and cool. In a large bowl, combine the nuts, one-half cup of sugar, and the ground spices. Unroll the *filo*. Set aside eight *filo* sheets for the top. Fold these, wrap carefully, and refrigerate. Cover the rest of the *filo*

with a damp towel to prevent it from drying out. Using a pastry brush, butter a large baking pan. Lay a *filo* sheet on the bottom of the pan, brush with warm butter, and repeat the procedure using eight sheets. Sprinkle enough of the nut mixture over the *filo* to cover with a thin layer. Place three more sheets over this, brushing each with butter. Sprinkle again with the nut mixture and continue until all the nuts and *filo* are used. Be sure to butter each *filo* sheet and to spread the nuts evenly. Remove the reserved sheets from the refrigerator and spread over the top, brushing each sheet with butter.

Using a long, very sharp knife, score the top, making diamond-shaped squares, the size according to your desire. Following this pattern, cut through the *baklava* to the bottom layer. Heat the remaining butter and pour over the top. Bake in a slow oven for one-and-one-quarter hours or until flaky and golden in colour. Remove from the oven and spoon the cooled syrup over the entire pastry. Cool in the pan.

### AMYGDALOTA

3 cups blanched, peeled, and finely ground almonds  
2/3 cup granulated sugar  
2 tablespoons cracker crumbs or toast crumbs  
2 tablespoons honey  
2 tablespoons warm water  
Rose water (*anthonero*)  
Powdered sugar

Easy to prepare, *amygdalota* are a cross between a sweet biscuit and a candy. They should be bite size, and are usually bell- or pear-shaped. Blend the almonds, sugar, crumbs, honey, and warm water; the mixture will be stiff. Knead for a few minutes, then flour your fingers, pinch off pieces the size of chestnuts and shape in the palms of your hands. Place on a well-greased cookie sheet. Bake in a slow oven (250 degrees) until dry, allowing fifteen minutes for a soft candy or up to twenty-five minutes for a drier candy. (A higher oven will not spoil the *amygdalota* but will toast the almonds to produce an entirely different flavour.) Remove from the oven and cool one minute. Sprinkle with rose water and roll each *amygdalota* in the powdered sugar. Cool thoroughly and store in covered tins; they will keep for several weeks. Makes approximately seventy-five candies.





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### PUREED CHESTNUTS

½ kilo or 1 pound chestnuts  
1½-2 cups chicken stock or water  
Salt and pepper  
2-3 tablespoons butter or margarine

To peel chestnuts: using a small, sharp knife, cut a cross on the flat side. Set chestnuts on a baking sheets and bake in moderate oven for ten to fifteen minutes or until the skins curl. Remove and cool until they can be handled. Peel off and discard the outer and inner skins. Place chestnuts in a saucepan with one and one-half cups of the stock or water. Cover and simmer until the liquid has been absorbed and the chestnuts are tender, adding more liquid if necessary. Drain the chestnuts and push through a ricer or a food mill. Season with salt, pepper and butter. Beat with a wooden spoon or in an electric blender. Serve warm with pork and game dishes. Serves four to six.

### HOMEMADE PEANUT BUTTER

1 kilo roasted peanuts, shelled  
Peanut or other vegetable oil  
Salt

Grind a few handfuls of peanuts at a time in an electric blender. Add just enough of the oil, a few drops at a time, to make the peanut butter smooth. Salt lightly. Store in a jar in the refrigerator.

### SOUmada (Almond Syrup in ice water)

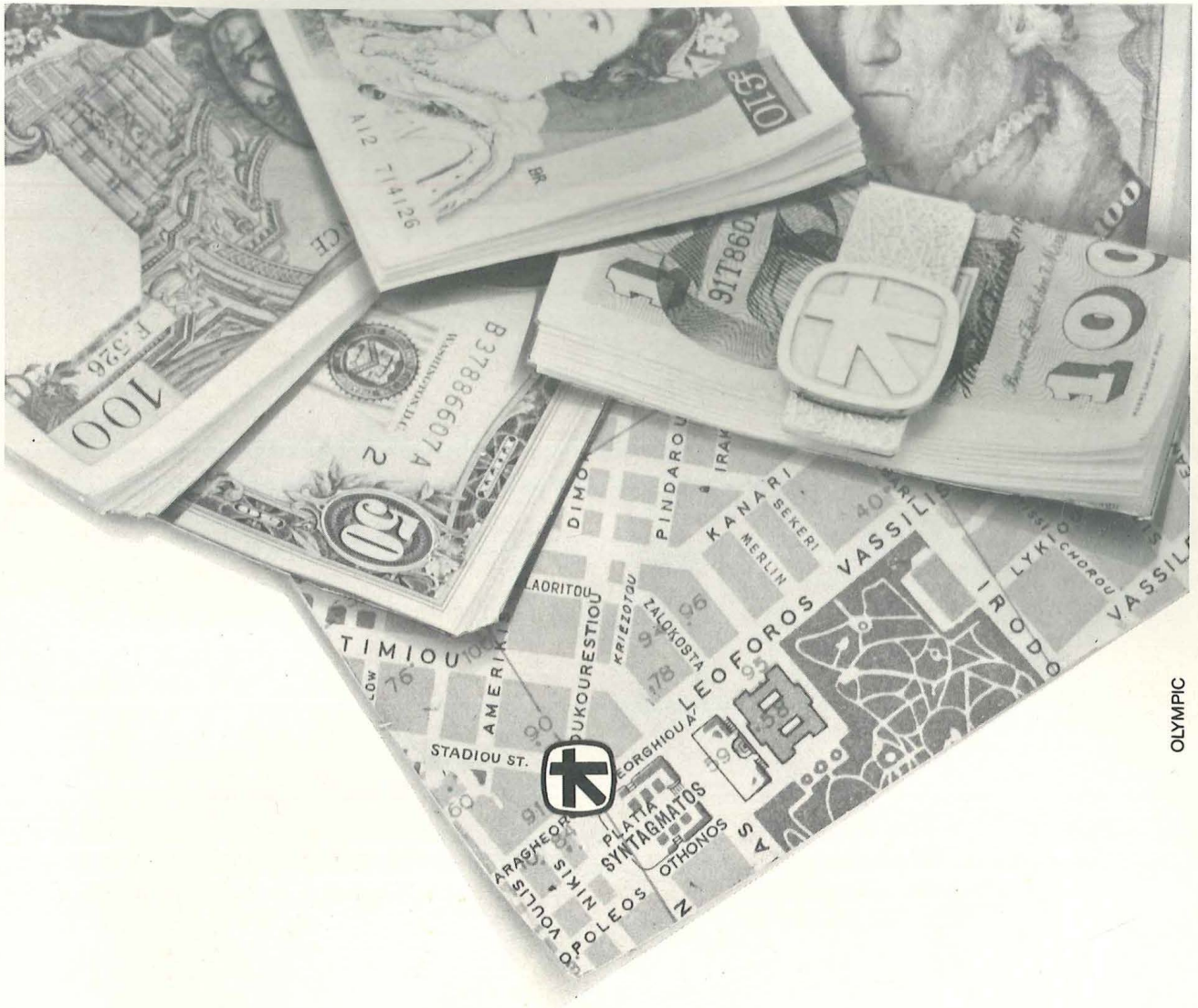
1 cup blanched, chopped almonds  
3 cups granulated sugar  
4 ¼ cups water  
½ teaspoon almond extract or rose water

All groceries and sweet shops in Greece used to stock this delicious syrup along with orange and cherry extracts. In recent years, it has virtually disappeared from the shelves. Yet mixed with ice water or soda, it makes a deliciously refreshing beverage.

Pound a handful of almonds at a time in a wooden mortar with a few teaspoons of sugar and water until it becomes a paste. Transfer to a bowl and continue until all the almonds are pounded. Combine the remaining sugar and water in a large heavy saucepan and boil for fifteen minutes, removing the scum from the surface. Stir in the almond paste and continue cooking for fifteen minutes. Do not allow it to boil over. Stir frequently. The syrup will be milky and foamy. Cool thoroughly, then strain through a double thickness of cheesecloth, squeezing out all the syrup. Add the almond extract or rose water and store in covered jars in the refrigerator. Serve two to three tablespoons of the syrup in ice water or chilled soda.

—VILMA LIACOURAS CHANTILES





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