

March 1979

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THE ATHENIAN

Greece's English Language Monthly





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community calendar

MARCH 1

Duplicate Bridge — American Club, 7:30 pm.

Hellenic American Union — Lecture by writer and critic Theophilos D. Frangopoulos: "Impressions from a Visit to America", 8 pm.

French Institute — Lecture, under the auspices of UNESCO, by ethnologist M. Papageorgiou: "Le Bouddhisme et la reconstruction par l'UNESCO du temple de Boroboudour" (in Greek), 8 pm.

MARCH 2

St. Andrew's Women's Guild — General meeting with guest speaker Miss Anita Yacoumi, speaking on the work of Save the Children Federation. At the home of Mrs. L. Schmiede, 10:30 am.

French Institute — Lecture by Germaine Mamalaki: "Les Droits de l'Homme: Voltaire et la Grèce" (in Greek), Parnassos Hall, 7:30 pm.

Multi-National Women's Liberation Group — General meeting, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

Propeller Club — Annual ball, Athens Hilton Hotel, 9 pm.

MARCH 6

Duplicate Bridge — American Club, 10 am-2:30 pm.

French Institute — Lecture by Marie-Helene Pliaka-Delaigue: "Avec la mer du Nord pour dernier terrain vague: Horizons du 'plat pays'", 11:30 am and 7:30 pm.

Bingo — American Club, 8 pm.

MARCH 7

German Community Centre — Coffee afternoon for elder members, with a slide presentation on the history of the German Protestant Church of Athens, 5 pm.

Helianthos Yoga Union — Lecture by Bob Najemy on Ken Keyes's twelve pathways to higher consciousness (in English), 8:30 pm.

MARCH 8

Duplicate Bridge — American Club, 7:30 pm.

Goethe Institute — Lecture by Helmut Arzt: "Umkehr und Rätsel in den Bildern Rene Magrittes" (in German), 8 pm.

MARCH 12

Goethe Institute — Seminar with Norbert Grünhagen and Yannis Ioannidis: "Musikalische Formenlehre", (through March 16).

Lions Cosmopolitan Club — Dinner meeting, 9 pm. Call Mr. Baganis for information (Tel. 360-1311).

MARCH 13

Duplicate Bridge — American Club, 10 am-2:30 pm.

French Institute — Lecture by Edith Desaleux: "Chaim Soutine et l'expression de l'angoisse", 11:30 am and 7:30 pm.

Bingo — American Club, 8 pm.

Rotary Club — General meeting with guest speaker Kleomenis Economopoulos: "The Aegean Islands (1912-24)", King's Palace Hotel, 9 pm.

MARCH 14

Canadian Women's Club — General meeting, Astor Hotel, 10 am.

German Community Centre — Coffee afternoon for younger members at the Armenian House for the Aged, Kokkinia, 4:30 pm.

American Community Schools — Elementary School PTA meeting.

Helianthos Yoga Union — Vegetarian dinner, 9 pm. Reservations necessary.

MARCH 15

Duplicate Bridge — American Club, 7:30 pm.

Multi-National Women's Liberation Group — General meeting, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

MARCH 16

Hellenic American Union — Lecture by John A. Christie, professor at Vassar College: "Civil Disobedience: The Origins of 20th Century Protest", 8 pm.

MARCH 17

American Club — St. Patrick's Day celebrations.

MARCH 19

British Council — Lecture by A.G. Hloros, Director of the Centre of European Law at King's College, London: "English Law and its Cultural Tradition", 8 pm.

German Community Centre — Lecture by Dr. Mergl: "Return to a General Christian Church", Dorpfeld Gymnasium, 8 pm.

Goethe Institute — Lecture by Dr. Hermann Kienast: "Der Tunnel des Eupalinos", 8 pm.

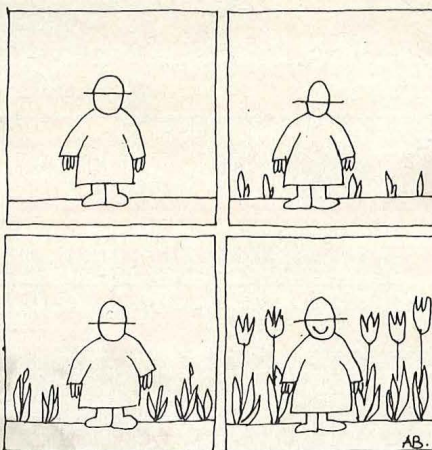
March 20

Duplicate Bridge — American Club, 10 am-2:30 pm.

French Institute — Lecture by Marie-Helene Pliaka-Delaigue: "Mon pays tourné vers le dedans, avec son grand secret de montagne endormie", 11:30 am and 7:30 pm.

Bingo — American Club, 8 pm.

Rotary Club — Independence Day Celebration, King's Palace Hotel, 9 pm.



MARCH 21

Helianthos Yoga Union — Theodora Dakou with a discussion on various aspects of astrology, 8:30 pm.

MARCH 22

Duplicate Bridge — American Club, 7:30 pm.

Italian Institute — Lecture by Professor Giuseppe Bettiol: "La Costituzione Italiana e il Problema Penale" (in Italian), 8 pm.

MARCH 27

Duplicate Bridge — American Club, 10 am-2:30 pm.

French Institute — Lecture by Edith Desaleux: "L'irréalisme poétique de Chagall", 11:30 am and 7:30 pm.

Bingo — American Club, 8 pm.

British Council — Lecture by D.M. Nicol, Professor of Byzantine History, King's College, London: "Byzantium and England", 8 pm.

Rotary Club — Greek Theatre Night, in memory of Katina Paxinou, King's Palace Hotel, 9 pm.

MARCH 28

Goethe Institute — Lecture by Kyriakos Stringaris: "Die Axiale Tomographie des gesamten Körpers", 9 pm.

MARCH 29

Duplicate Bridge — American Club, 7:30 pm.

MARCH 30

Lions Cosmopolitan Club — Charter Night Anniversary Dinner-dance, 9 pm. For information call Mr. Baganis (Tel. 360-1311).

MARCH 31

American Club — Columbian Dinner, 8 pm.

APRIL 2

Goethe Institute — Lecture by Dr. Peter Kleinschmidt: "Das griechische Drama auf der Deutschen Bühne der Gegenwart", 8 pm.

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NAME DAYS IN MARCH

During Lent, the celebration of name days is postponed until after Easter, with the following exception, since it marks the feast day of the Annunciation which coincides with Greek Independence Day.

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

DATES TO REMEMBER

March 1 St. David's Day — Wales
 March 17 St. Patrick's Day
 March 21 First Day of Spring

PUBLIC HOLIDAYS

March 5 Clean Monday
 March 25 Greek Independence Day

Orthodox Easter falls in April. Good Friday is on April 20 and Easter Sunday April 22.

APRIL 3

Goethe Institute — Lecture by Dr. Aristoxenos Skiadas: "Das antike Drama in Leutigen griechischen Theatre" (in Greek), 8 pm.

APRIL 4

Goethe Institute — Lecture by Helmut Flahar: "Die Rezeption des griechischen Dramas auf der deutschen Bühne des 19 Jahrhunderts", 8 pm.

APRIL 6

St. Andrew's Women's Guild — General meeting with an Easter message from the Pastor, 10:30 am.

Multi-National Women's Liberation Group — General meeting, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

CRAFTSMEN '79

A crafts exhibition — including embroidery, weaving, macrame, applique, and jewelry — will be held at the Campion School, Papanastasiou 23, Paleo Psychiko from April 2-11 (daily from 6-9:30 pm and from 1-6 pm on April 7 and 8). All local craftsmen are invited to exhibit their works. For information, contact Ann Citron (Tel. 770-5366).

GLOBAL HAPPENINGS

The Joint Travel Committee has planned the following Spring holidays. Cairo: March 17-19, \$299, contact M. Mallery (Tel. 801-1772). Spain (Madrid, Barcelona, Toledo): March 27-April 2, contact J. Evans (Tel. 895-1821). Budapest: April 21-23, \$215, contact M. Mallery (Tel. 801-1772).

SPRING IN SCANDINAVIA

The SAC Wives Tours is planning a trip to Scandinavia (Copenhagen, Oslo, Stockholm, Helsinki) from April 16-29. For further information call Cathy Kelly, Tel. 894-0411.

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publisher's note

The government's decision to send antiquities for exhibition at the Louvre and Metropolitan Museum has stirred one of the most interesting cultural discussions in recent years. To inform its readers of the details of this debate, the Athenian Magazine submitted questions to the Minister of Culture, Professor Dimitrios Nianias, whose replies clarify some of the major facts about these coming exhibitions abroad. The Athenian also asked Professor Marinos Kalligas to list the chief concerns which many archaeologists have in regards to what they feel may set a hazardous precedent. One particularly significant belief emerges from these differing views which both sides hold in common. This is the high degree of reverence felt for the Greek heritage, as it is unsurpassingly expressed in its ancient art, both as "a national possession and as a common property of humanity."

"Life in the Tomb" by Stratis Myrivilis was begun in 1917 and issued as an offprint in 1924. It was not until 1930, in a revised second edition, that it was declared a masterpiece and became the greatest bestseller of modern Greek literature. Now translated for the first time into English, "Life in the Tomb," writes our Book Editor Kimon Friar, "will assuredly take its place in world literature." Mr. Friar has recently returned to Athens after a year's absence during which he was Distinguished Visiting Professor at Ohio State University. Their university press will shortly be publishing two books of his translations of Takis Sinopoulos and Yannis Ritsos in bilingual editions.

Our cover is by Yannis Gaitis. Born in 1923, Gaitis is one of the foremost Greek artists of his generation. His work has recently been shown in Germany, Belgium, and Yugoslavia. At present he is having an exhibition in France.

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), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on weekdays and at 7:30 pm on weekends, but call ahead to be certain. Bellini's *La Sonnambula* (March 6, 9, 11)... Monteverdi's *Coronation of Poppea* (March 16, 18, 22, 25)... Ballet evening with music by Theodorakis and Bizet (March 17, 24)... Verdi's *Falstaff* (March 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 various conservatories which provide a glimpse of Greek social and musical culture. Call for information and programs. The hall is near Syntagma Square, just below the Kolokotronis statue, off Stadiou Street. Admission free.

CONCERTS AND RECITALS

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

MARY GIFFORD HARBORNE AND FRANCIS JAMES BROWN Soprano and pianist performing 20th century songs by Barber, Bernstein, Brown, and Ives. March 1 at 9 pm. Hellenic American Union.

SOPHIA PIMENIDIS AND YOLANDA SEVERI — Violin recital with piano accompaniment. Works by Schubert, Beethoven, and Nardini. March 6 at 8 pm. Italian Institute.

AGI RADO — Piano recital of works by Beethoven, Liszt, Mc Dowell, and Weiner. March 6 at 8 pm. Hellenic American Union.

BARBRO-DAHLMAN — Piano recital, under the auspices of the Greek-Swedish League. Works by Hans Ekland, Ulf Grahn, Bo Nilson, Scriabin, Bartok and Schubert. March 9 at 8 pm. British Council.

HIS CONCERT SERIES — Program to be announced. March 14 at 8:15 pm. Hellenic International School.

EVENING OF ITALIAN SONG — Costas Iliopoulos, baritone, accompanied by pianist Yolanda Severi, sings works by Caldara, Bononcini, Stradella, Leoncavallo, Verdi, and Giordano. March 15 at 8 pm. Italian Institute.

JUDITH ALBAN-WILK — Soprano, performing works by Bach, Handel, Ravel, Massenet, Barber, and Floyd. Piano accompaniment by D.C. Roman. March 15 at 8 pm. Hellenic American Union.

RICHARD DEERING — Piano recital with works by Mozart, Schubert, Ireland, Debussy, Liszt, and Lutyens. March 22 at 8 pm. British Council.

PETER O'LEARY — Tenor, in a recital of works by Handel, Mozart, Schubert, Dunhill, Molloy, Kalomiris, Sanderson, Paesiello, Duparc.

BENEFIT CONCERT

Two benefit concerts will be held on April 5 and 8 at St. Denis Roman Catholic Church to raise funds for the Institution for Homeless Girls in Athens. The performances, jointly sponsored by St. Paul's Anglican Church, St. Andrew's Protestant Church, the American Women's Organization of Greece, and the Greek Society of Adlerian Studies, will include Schubert's Mass in G sung by the combined choirs of the two churches and other members of the Athens community, under the direction of Gwen A. Leckron, and an organ recital by Raita Grinbergs Diamandopoulou. For further information contact Cynthia Langstaff (Tel. 732-405), Barbara Mellon (Tel. 659-3015), or Christina Vrailla (Tel. 671-2809).

Piano accompaniment, Yolanda Severi. March 23 at 8 pm. Italian Institute.

ANTONMARIO SEMOLINI — Flute recital with works by Donizetti, Casella, Manino, and Ferrero. March 30 at 8 pm. Italian Institute.

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. Nelly Kyriakou-Kalliga, paintings (through March 17).

ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Group exhibition of paintings, ceramics, handmade jewelry, etchings and embroideries (March).

ASTOR, Kar. Servias 16, Tel. 322-4971. Marios Panayiotopoulos, paintings and drawings (through March 17).

ATHENS, Glykonos 4, Tel. 713-938. Theodoros Manolidis, paintings (March).

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Hours: Mon. 6-9 pm, Tues.-Fri. 10:30 am-1:30 pm and 6-9 pm, Sat. 10:30 am-1:30 pm. Gilberto Zorio, installations (through March 18).

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Tonia Nikolaidi, etchings (through March 10).

DESMOS, Akadimias 28, Tel. 360-9449. Call for exhibition details.

DIOGENES INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-9652. Olga Valiatsa, paintings (March 9-24).

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

EL GRECO, Syngrou Ave. and Christostomou Smyrnis 2, Tel. 933-3302. Group exhibition of paintings and drawings (March 15-31).

GALERIE GRAVURES, Platia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibit of nineteenth-century Greek engravings.

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Exhibition on Vassilis Rotas with paintings by Maria Vlassopoulou (March 1-14). Maria Vasiloglou, oils and tempera (March 15-31).

NEESMORPHES, Valaoritou 9a, Tel. 361-6165. Nikos Houliaras, drawings and oils (through March 13). Yorgos Nikolakopoulos, paintings (March 15-April 3).

GALERIE O, Haritos 8, Tel. 717-669. Call for exhibition details.

ORA, Xenofontos 7, Tel. 323-0698. Eva Bey, paintings, and drawings by children from Cyprus (through March 9). Theodoros Papayannis, sculpture, and Yannis Papanepoulou, paintings (March 12-30).

POLYPLANO, Dimokritou 20, Tel. 362-9822. Call for exhibition details.

ROTONDA, Skoufa 20, Tel. 362-2945. Andreas Konstandinou, oils, inspired by the poems of Yannis Ritsos (through March 16). Dimitris Darzentas, oils (March 18-April 6).

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Dimitris Fatouros, drawings (through March 17). Theodoros Drongitis, drawings (March 19-April 7).

THOLOS, Filellinon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm, and Wed. 11 am-1 pm. Call for exhibition details.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Hadzikiyriakos Ghikas, oils (March).

JILL YAKAS, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Permanent exhibition of prints by Delia Delderfield, Hilary Adair, Michael Fairclough, Donald Wilkinson, and others.

ZOUMBOULAKIS, Kolonaki Square 20, Kolonaki, Tel. 360-8278. Closed Mondays. Nikos Nikolaou, drawings (March 10-31).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Graphics and multiples by Greek and foreign artists. Also antiques, jewelry, and embroidery.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Panos Valsamakis, ceramics, and Yorgos Tsiouris, paintings (March 6-20). Pavlos Moschidis, paintings (March 22-April 6).

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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' regular hours.

ATHENS COLLEGE — A retrospective of sculpture by Kyriakos Rokos (March 14-31).

BRITISH COUNCIL — "English for Special Purposes", two hundred books including dictionaries, courses for commerce, the arts, sciences, and technology (through March 6). Collin Miller, sculpture (March 2-23). Exhibition of works by Jan Liodakis and Takis Draco (March 30-April 12).

FRENCH INSTITUTE — Group exhibition of humorous drawings, under the auspices of l'Association Francaise d'Action Artistique (March 6-15). "Exposition Alfred Manessier" (March 19-April 12).

HELLENIC AMERICAN UNION — Photographs by Thanasis Tsangris (March 1-15). Folk paintings by Dimitris Costopoulos (March 19-30).

ITALIAN INSTITUTE — Exhibition of children's books, in many languages (March 20-31).

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. Panhellenic exhibition of children's drawings and paintings, in cooperation with YENED and the International Year of the Child (March 1-19). Agamemnon Makris, sculpture (March 7-April 15).

ZAPPION, in the National Gardens, Tel. 322-4206. Exhibition of pleasure boats, engines, and accessories (March 16-25).

MUSEUMS

Museum hours often change on short notice. Be sure to call before setting out.

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 9 am to 3:30 pm daily. *Closed Tuesdays and Sundays.* Admission 50 Drs.

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, the 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 9 am to 3:30 pm daily and on Sundays from 10 am to 2 pm. *Closed Tuesdays.* Admission 25 Drs., students 10 Drs. Free on Sundays.

BENAKI MUSEUM, Koubari 1 (corner of Vas. 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. Guide books 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. *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 9 am to 3:30 pm. *Closed Sundays and Mondays.* Admission 50 Drs., students 20 Drs.

GOLANDRIS 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 9 am to 4:30 pm. *Closed Mondays.* Admission 25 Drs., students 10 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 9:30 am to 4 pm and Sundays 10 am to 4:30 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 9:30 am to 1:30 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 9 am to 1:30 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 Mycenaean, 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 9 am to 3 pm daily and 10 am to 2 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 Grecos, 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.*

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 9 am to 3:30 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 9 am to 3:30 pm daily and 10 am to 2 pm on Sundays. Admission 25 Drs. (See also Museum listings).

THE EVZONES. The Presidential Guard makes its home on Irodotou 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 9 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 9 am to 5 pm daily. *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, Irodotou 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 roster of activities includes lectures, children's programs, and the permanent physics exhibit. Call for details and hours. Most 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.

MONASTERIES

Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.

DAFNI. An eleventh-century church with outstanding mosaics and some frescoes. Open daily from 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery on the lower slopes of Mt. Hymettus. The church has seventeenth- and eighteenth-century frescoes. Open daily from 8:30 am to 5 pm. From Massalia St., take bus 39/52 to the terminus. It is then a 35-45 minute uphill walk, either along the paved road or the footpath that goes behind the cemetery, to the monastery.

PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and a "secret school", open daily from 8:30 am to 7 pm. The grounds are open all day. Near the monastery is the Rododafnis Palace, built for the Duchesse de Plaisance, and converted in 1961 to a royal residence, but it is closed to the public. A taverna is nearby. In Athens, take bus 105 from Othonos St. and in Piraeus bus 191 from Felaneno.

LIBRARIES

AMERICAN LIBRARY, Hellenic American Union, Massalia 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. 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.

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, Mas-salias 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, Patisssion 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. Sophias, 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, Patisssion 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, Aghia Paraskevi 129, Ano Halandri, Tel. 659-3200. Evening classes for adults in modern Greek, weightlifting, gymnastics, tennis, Greek art and archaeology, bridge, Greek folk dancing, and yoga. Classes begin on March 6. Call for further information.

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.

CAMPION SCHOOL, Papanastasiou 23, Paleo Psychiko. Adult education classes offered in batik, drawing and painting, macrame, patchwork and applique quilting. New classes start in March for beginning and advanced students. For further information call 651-6493 or 682-1489.

FIBREWORKS, Iperidou 5, Tel. 322-9887. Courses in tapestry, weaving, rug techniques, spinning, natural dyeing, macrame, crocheting, batik, Greek dancing, and cooking in Greece. Tuition: approximately 2,500 Drs. On-going registration. For further information call 895-8797.

HELLIANTHOS YOGA UNION, Perikleous 25, Neo Psychiko, Tel. 671-1627, 681-1426. Yoga classes (in Greek or English), discussion and meditation sessions. On-going registration.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Greek folk dancing: 500 Drs. per

month, 300 Drs. registration fee. Gymnastics: 750 Drs., registration fee 300 Drs. Ongoing registration Mondays through Fridays 11 am to 1 pm.

YMCA (XAN), Omirou 28, Tel. 362-6970, 361-4944. Greek lessons for beginners and advanced students. Call for further information and registration.

YWCA (XEN), Amerikis 11, Tel. 362-4291. The series of courses and lectures being offered to foreign residents include Greek-language courses for beginners and advanced, English, French and Spanish literature (in their respective languages); archaeological monuments and sites, Byzantine art, contemporary Greek history, and lectures on the problems of integration in Greek society. Detailed information and registration daily 9 am to 9 pm.

RECREATIONAL

SKIING

PARNASSOS (Fterolaka). In Athens Tel. 322-4593 ; in Arachova Tel. 0267-3192; in Fterolaka Tel. 0234-22693. Run by the National Tourist Organization (EOT), the facilities and skiing are excellent. Accommodations available at the nearby towns of Arachova and Delphi, two and one half hours from Athens. Two chairlifts and 2-J bars. Self-service restaurant and cafe, equipment rentals for all ages; parking area. Lift tickets: 500 Drs. (20 rides); 100 Drs. (one ride). Lessons: 150-350 Drs. per hour (beginners, advanced, racing). Open daily from 9 am to 4 pm.

PARNASSOS (Yerondovrahos). The private area of the Athens Ski Club, but non-members are admitted. Contact the club for information: Sarandapithou 51, Athens. Tel. 644-3655.

PILION (Agriolefkes-Hania). Tel. 0421-25-696. Accommodations available in many of the picturesque villages of Mt. Pilion and Volos, 28 km. Beginner, intermediate and expert slopes; 2 chairlifts.

METSOVO. Tel. 065-641-249. Two km. from the village of Metsovo where accommodations are available. Beginner and intermediate slopes, chair lift (82 chairs), 2 T-bars. Sleds for rent. Ski equipment rentals for ages 17 and up. Snow machine in use. Open daily from 9 am to 1 pm and 2:30 to sunset. The surrounding area is suitable for cross-country skiing.

SKIGREECE CLUB, Archimideous 48, Pangrati, Tel. 701-2268. Ski trips to Mt. Parnassos organized every weekend through March 18. Fee: 2400 Drs. (includes transportation, accommodation, ski passes, meals). Registration forms are available at the SkiGreece office.

SPORTING CLUBS

AOK, Tatoiou, Kifissia, Tel. 801-3100. Five tennis courts. Sponsorship required for regular membership. Six month membership also available. Annual fee: 6,000 Drs. (4,000 Drs. for six months); 2,000 Drs. for minors (1,500 Drs. for six months). Open daily 8 am to sunset.

ATHENS TENNIS CLUB, Vas. Olgas, Athens, Tel. 923-2872, 923-1084. Twelve tennis courts and restaurant. Sponsorship required for regular membership. Initial fee 15,000 Drs.; 5,000 Drs. annually. Open daily from sunrise to sunset.

ATTICA TENNIS CLUB, Filothei, Tel. 681-2557. Seven tennis courts, restaurant. Initial membership fee: 7,500 Drs. for adults, 3,750 Drs. for minors. Annual fees: 6,000 Drs. for adults, 3,000 Drs. for minors. Open daily 7 am to 11 pm.

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

GLYFADA GOLF CLUB, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 metres. Club-house with restaurant. Sponsorship required for regular membership. Visitor's fees: weekdays 500 Drs., weekends 750 Drs. Rental of golf clubs, cart, and caddy additional.

PARADISSOS TENNIS CLUB, Paradissos, (off. Leof. Kifissias, between Halandri and Maroussi), Tel. 681-1458, 682-1918, 362-3980. Six tennis

courts, bar, snack bar, swimming pool, pro shop, rentals. Temporary residents of Greece may acquire special membership. Open daily from sunrise to sunset.

POLITIA CLUB, Visarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground, restaurant. Initial membership fee 20,000 Drs., monthly fee 500 Drs. Open Mon.-Sat. 8 am to 1 pm. Closed Sunday.

SPORTS CENTRE, Agios Kosmas (across from the old airport), Tel. 981-5572. Entrance fee 5 Drs. Volleyball and basketball (no charge), mini-golf (20 Drs.), ping-pong (10 Drs.), tennis (court fee 40 Drs. an hour, rackets 15 Drs. an hour). Open daily from sunrise to sunset.

RIDING

GREEK ZOOPHILIC SOCIETY, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Rates: 250 Drs. per hour, daily rates available. Lessons and trekking offered. Boarding for dogs also available: 150 Drs. per day.

THE HELLENIC RIDING CLUB (Ipikos Omilos Tis Ellados), Paradissos, Tel. 681-2506, 682-6128. Initial fee: 10,000 Drs. Annual membership fee: 4,500 Drs. plus 1,800 Drs. per month. Non-members: 300 Drs. per hour.

VARIBOPI RIDING SCHOOL, Varibopi, Tel. 801-9912. Annual membership fee: 4,000 Drs. Monthly fee: 800 Drs. Hourly fees for non-members: 350 Drs.

MISCELLANY

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

THEATRE

A 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 — On the Central Stage (Kentriki Skini): Pandelis Horn's *Flandro* with Aleka Katselli alternating with Kakia Panayotou in the title role, Margarita Lambrinou, Yannis Argyris and Kostas Kastanas. Directed by Dino Dimopoulos, music by Nikiforos Rotas, songs by Haris Alexiou. On the New Stage (Nea Skini): Two plays by Pandelis Prevelakis with Christos Parlas and Olga Tournaki. On March 25 the National Theatre will present its annual spectacle in celebration of Independence Day. (*Ethniko Theatre*, Agiou Konstantinou 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, alternating with Jean Anouilh's *The Lark*, translated by Dimitri Myrat, directed by Stephanos Lineos, and sets and costumes by Dimitri Doublis. (*Alpha*, Patisssion 37, Tel. 523-8742)

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 Maniotis, directed by and starring Dimitris Potamitis, with Maria Alkaiou. (*Erevna*, Ilision and Kerasountos, Tel. 778-0826)

EVITA — By Jacques Gabriel on the life of Evita Peron, who is played by Anna Fonsou. (*Orvo*, Voukourestiou, Tel. 323-1259)

FLOMENA MARTURANO — The Eduardo de Filippo play on which the film *Marriage Italian Style*

was based. Italian director Mauro Bolognini presides over the cast led by Elli Lambetti and Dimitri Papamichael. (*Super-Star*, Agiou Meletiou and Patission in the Broadway stoa, Tel. 840-774)

THE FREEDOM OF THE CITY (Polites Vita Katigorias) — 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)

A GOOD OLD-AGE HOME "THE HAPPY WEST" (Ikos Evgrias i Eftyhismeni Dysi) — A satire by Manolis Korres under the direction of Stamatis Hondroyannis. (*Kava*, Stadium 50, Tel. 321-0237)

HENRY IV — The incomparable Dimitri Horn in Pirandello's masterpiece in which the line between sanity and madness dissolves. Horn overpowers the rest of the cast, led by Jenny Rousseau, which is left with little to do. (*Moussouri*, Platia Karytsi, Tel. 322-7728)

INDIANS (Indiani) — Myrto Paraschi presents American playwright Arthur Kopit's 1968 play set in the Wild West. Ironically, it was first staged in London by the Royal Shakespeare Company. (*Theatro Re*, Kefalimias 18)

JESUS CHRIST SUPERSTAR — The myth that the Athens theatre can't put on a first-rate modern musical is exploded by this electrifying production of the Rice/Weber rock opera. The performances by a large, talented and sympathetic group of young people is fully up to London and New York standards. (*Kalouta*, Patission 240, Tel. 867-5588)

THE LAST ONES (I Teleftei) — Maxim Gorky was beyond his prime when he wrote this play (1909), but it had the distinction of being banned from the stage until after the 1917 revolution. However Manos Katrakis and Petros Fyssoun are in their prime in the two leading roles. Pavlos Matessis is the translator and Takis Mouzenidis is the director. (*Broadway*, Ag. Meletiou and Patission, Tel. 862-0231)

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) — A well above average musical production based on Peter Stone's stage version of the popular movie. Veteran comedian Dino Iliopoulos and the versatile Nonika Galinea lead the cast directed by Alekos Alexandrakis who also performs. (*Akropolis*, Ippokratous 9, Tel. 361-4481)

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

A STREETCAR NAMED DESIRE (Leophorio o Pothos) — The Tennessee Williams classic newly adapted by Platon Mousseos. Kakia Analyti and Costas Prekas star, and Costas Rigopoulos directs. The sets are by Yannis Karydis and the special musical arrangement is by Rinio Papanicola. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

TARTUFFE — Spyros Evangelatos's spirited Amphitheatre group in the Moliere classic translated by Paul Matessis. (*Rialto*, Kypselis 54, Tel. 822-3703)

THE TRIAL (I Diki) — A play by Nicos Zacopoulos presented by the Artistic Society of Athens, directed by George Bellos with music by Vlachopoulou, Sotiris Tzevelekos, and Nicos Tsoucas. (*Rex*, Panepistimiou 48, Tel. 361-4592)

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

WHAT DID YOU DO IN THE TROJAN WAR THANASSI? (Ti Ekanes ston Troiko Polemo Thanassi?) — A tailor-made parody by Alekos Sakellariou cut to fit the many-faceted talents of comedian, Thanassis Vengos. (*Vrettania*, Panepistimiou near Voukourestiou, Tel. 322-1579)

WHICH WAY DOES THE BUS GO? (Pou Pai to Leoforio?) — A series of funny sketches written by George

Skourtis, Costas Moursellas, Antonis Simidzis, and Mitsos Efthymiadis, presented by the Folk Scene of the Art Theatre under the direction of George Lazanis. Sets and costumes by Damianos Zarifis. (*Veaki*, Stournara 32, Tel. 522-3522)

CINEMA

New releases expected 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 between 8-8:30 and 10-10:30 pm.

AGATHA (Agatha) — She had it coming. Now it is Agatha Christie's turn to be the heroine (played by Vanessa Redgrave) of this dramatization of the "mysterious episode" in her long but reclusive life. Also starring Dustin Hoffman, and directed by Michael Apted.

ASHANTI (Flogismeni Erimos) — Trailing in on the box office success of *The Wild Geese*, this latest superproduction of casual war games has borrowed the exotic settings (in Africa), and



swan song to machismo of its predecessor. Directed by Richard Fleischer, the all-male cast is headed by Michael Caine, Peter Ustinov, Omar Sharif, Rex Harrison, Telly Savalas, and William Holden.

BATTLE STAR GALACTICA (Galaxias, Etos 7000) — A science-fiction extravaganza set in 7000 A.D. By Richard Colla, and starring Lorne Greene (*Bonanza*), Jean Seymour, Noah Hathaway.

BRASS TARGET (I Megali Synomosis) — The target is General Patton (played by George Kennedy as a despicable egotist), and the hitman is Swedish actor Max von Sydow, in this World War II spy thriller which also stars John Cassavetes, Robert Vaughn and, to add some spice, Sophia Loren in a small part as one of the General's former loves making a melodramatic reappearance.

CARAVANS (Karavana tis Erimou) — Another superproduction set in blazing deserts, this one directed by James Fargo, and starring Anthony Quinn, Michael Sarazin, Christopher Lee and Joseph Cotten.

DESPAIR (Apogonosi) — Based on a novel by Vladimir Nabokov, this is the first international production in English by the talented young German filmmaker Rainer Werner Fassbinder. Dirk Bogarde (in his best role in years), stars as a Russian émigré who has settled in Berlin, right after the Revolution, and suffers from an acute case of split personality. One of the great successes at the Cannes Film Festival this year.

AN ENEMY OF THE PEOPLE (O Ekthros tou Laou) — Wearing a thick beard and shoulder-length hair, Steve McQueen stars in this cinematic version of Ibsen's famous play about a conscientious citizen who decides to fight an

industrial complex which is polluting a river whose waters have healing powers. An interesting satire on the manipulation of public opinion.

THE INVASION OF THE BODY SNATCHERS (Makavrii Arpages) — Philip Kaufman has directed this new version of the interesting, 1956 sci-fi horror picture about some seeds drifting through space which take root on earth and grow into pods capable of replicating perfectly any individual they choose to replace. Starring Donald Sutherland and Leonard (Dr. Spock) Nimoy.

MAN OF MARBLE (O Anthropos apo Marmaro) — One of the most talked about pictures at last year's Cannes Festival. Produced in Poland by the well-known director Andrzej Wajda (*Ashes*) who takes a surprisingly open, critical view of his country's tribulations during the Fifties, and specially during the Stalinist era.

NOSFERATU (O Komis Drakoulas) — A remake by the talented German director Werner Herzog (*Aguire, The Wrath of God*) of the Friedrich Murnau 1922 classic horror film — the first, and perhaps most interesting, vampire prince of the silver screen. Starring Claus Kinski, who also played in *Aguire*, and who has suddenly become an international star after fifteen years of hard work in small parts. Guaranteed to be one of the hits at this year's Cannes Festival. Also starring France's new *femme fatale*, Isabel Adjani.

THE THIEF OF BAGDAD (O Kleftis tis Vagdatis) — Another remake, this one of the famous adventure story taken straight out of *One Thousand and One Nights*. This new "super version" is directed by Clive Donner, and stars Terence Stamp, Peter Ustinov, and Marina Vlady.

TOMORROW NEVER COMES (Dolofonos dihos Avrio) — A British thriller, with its share of gory scenes, directed by Peter Collinson, and starring Oliver Reed, Susan George, and John Ireland.

ART CINEMAS

Art films are shown in Athens at three cinemas: Alkionis, Iouliou 42, Tel. 881-5402 and Ilion, 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. *Merchant of Venice* starring Frank Finlay and Maggie Smith (March 12 and 15 at 7:30 pm).

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Jean-Paul Rappeneau's *Le Sauvage*, with Yves Montand, Catherine Deneuve, and Luigi Vannuchi (March 8). Jose Giovanni's *Deux hommes dans la ville*, with Jean Gabin, Alain Delon, and Victor Lanoux (March 14). Michel Deville's *L'apprenti salaud*, with Robert Lamoureux, Claude Pieplu, and Jacques Doniol-Valcroze (March 16). Benoit Jacquot's *Les enfants du placard*, with Brigitte Fossey, Louis Castel, and Jean Sorel (March 22). *Le Pelican*, with Gerard Blain, Dominique Ravix, Cesar Chauveau, and Daniel Sarky (March 30). All screenings are at 6:30 and 9 pm.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. *Der lange Jammer* (March 12 at 6 pm) and *Berlinger* (March 12 at 8 pm and March 16 at 6 and 8 pm) both with English subtitles. Ten short-length award-winning films from the Oberhausen Festival (March 14 and 15 at 8 pm). Six films of fairy-tales for children over five (March 19 at 6 pm). *Dr. Dolittle*, *Carmen*, *Papageno* and other films for children over eight (March 20 at 8 pm). *The Adventures of Prince Ahmed* (March 23 at 6 and 8 pm).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. The "Americans Abroad" series continues with Candice Bergen and Sean Connery in *The Wind and the Lion* (March 7)... Marlon Brando and Montgomery Clift in *The Young Lions* (March 13)... Humphrey Bogart and Ingrid Bergman in *Casablanca* (March 21)... John Wayne in *Brannigan* (March 27)... Gene Wilder and Marty Feldman in *Young Frankenstein* (April 4). All screenings at 8 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, Evzouon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 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 cafe-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.

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

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's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. The set luncheon menu (250 Drs.) includes a great variety of salads, meat, dessert, and wine. 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, Egmitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papanou's warm, 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, Tsoua 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, entrees, 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 Psyhiko, 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, Xenokratous 49, Kolonaki, Tel. 711-174. The cuisine is French, the decor is comfortable and subdued. Open for lunch and dinner and for coffee and sweets from 9 am to 1 am. Reservations necessary for dinner.

Kyoto, Garibaldi 5, on Philoppapou Hill, Tel. 923-2047. Charming 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, Xenokratous 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. Well-prepared food in a cheerful setting enhanced by pleasant renditions of old and new favourites sung by Niko and George who are joined by enthusiastic patrons later in the evening. Well-prepared hors d'oeuvres, main courses, and sweets. 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*, *sukiyaki*, *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



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CHINESE RESTAURANTS

THE MANDARIN
PASSALIMANI - PIRAEUS
AKTI MOUTSOPOULOU 44



THE CHINA TOWN
GLYFADA - GREECE
VASS. KONSTANTINOU 7

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.

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

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The 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 1 to 4 pm and 7:30 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 specialties and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

Tika, Aloniou 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, fireplace, and dining by candlelight. Moderately expensive. Daily from 9 pm. Reservations necessary on weekends.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisines served in a charming Mediterranean setting that includes terraces, verandas and tropical plants. Specialties include *Coquille St. Jacques* and *Fillet au poivre*. Moderate prices. Open daily 7:30 pm to 1 am and on Sundays 12:30 pm to 3 pm and 7:30 pm to 1 am.

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 touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but subdued. The service is excellent. Mainly French and international cuisine, very well-prepared. A bar on the lower level. Daily 8 pm to 2 am.

MAINLY GREEK CUISINE

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

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.

Nefeli, 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. Reservations necessary on weekends.

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.

Roumaili, 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.

MIKROLIMANO (TOURKOLIMANO)

It is now generally agreed that this tiny port, one of the three main Piraeus harbours in antiquity, should no longer be called Tourkolimano (which means 'Turks' Harbour'). Gay with yachts, musicians and flower vendors, the area is crowded with restaurants specializing in premium seafood: lobster (astako), shrimp (garides), red mullet (barbouni), crayfish (karavides) and, the specialty of the area, yiouvetsi, a baked casserole of shrimp, tomatoes, cheese and wine. The following are a few of the better-known restaurants. Most are open from noon to after midnight. Some have complete menus, others only seafood, salads and fruit. Call to check on the day's catch and to have a particular fancy put aside for you.

Aglamair, Tel. 411-5511. A modern establishment that is slicker than its neighbours. There is a second restaurant upstairs. An extensive menu with European dishes as well as the standard fare. Desserts, coffee and a well stocked bar.

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

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

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

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

Mavri Yida, Tel. 412-7626. A favourite haunt of shipowners and yachtsmen who like to gather here after races. (The yacht club is atop the peninsula at the end of the harbour). The walls of the tiny taverna-like restaurant are covered with frescoes with nautical themes and limericks. The fish is from Ermione but Maitre Marco Antonio is from Italy.

Mourayio, Tel. 412-0631. Opened in the late 1960s. Their boats fish off the coast of Crete. **Ta Prasina Trehandiria, Tel. 411-7564.** Since 1964. The owner (along with all of his competitors) claims to have invented *yiouvetsi*; he calls it "yiouvetsi special". Their catches come from Parga and Mytilini.

Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the

harbour.) Originally specializing in only *mezedakia* (hors d'oeuvres), fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasem burek* (cheese and tomato in pastry), stuffed mussels, fried mussels with garlic sauce, and *imam*, an eggplant casserole.

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.

Askimopapo, 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.

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

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. Specialities 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 speciality), draw your own wine from the barrel, or bring food from home to be warmed — just so long as you do not disturb the owner, Kyr. Kyriakos. By ten o'clock he has retired to join his clientele who are singing, improvising bawdy lyrics, dancing, and generally whooping-it-up. Open from 8 pm to midnight.

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

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

Ta Bakaliarakia (Taverna Damigos), Kydathinaion 41, Plaka, Tel. 322-5084. A very old (1865) gathering place for devotees of fresh fried

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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.

PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. Tavernas serving peinirli can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable. Meanwhile that import from across the Adriatic, pizza, has been encroaching on peinirli territory in recent years and pizzerias have mushroomed all over Athens and the suburbs.

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.

Aptosos, 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, Santarozu 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.

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 Victorias (Patissia area), Tel. 881-9830. Quiet nostalgic atmosphere where 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. It's a must for the music. The food is only so-so, but improving. 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.

Epestreffe, 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 Sourmaidis 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 specialities (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.

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



To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Spacious and wood-pannelled 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.

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.

Diagonios, Adrianou 111, Plaka, Tel. 323-3644. New works by the well-known composer Yannis Markopoulos sung by Dalaras, Vitali and Kostoula. Show begins at 10:30 pm.

Meousa, 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, Aphroditus 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. Skorpis, 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. Yannis Parios, Litsa Diamandi, Menidiatis, and others accompanied by 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.

Neraida, Vass. Georgiou 2, Kalamaki, Tel. 981-2004. Stratos Dionisiou, Doukissa, Kalaitzis, Danos Liyizos, Viki Papa, and Mary Halkia, with choreography by Varlamos. Tasos Pastamatis provides music for dancing. Show starts a little after midnight.

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.

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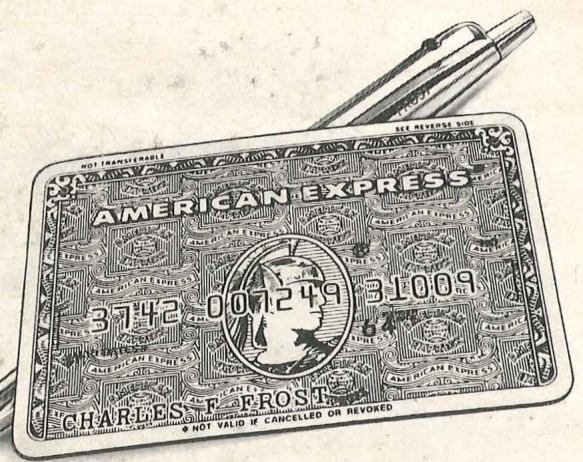
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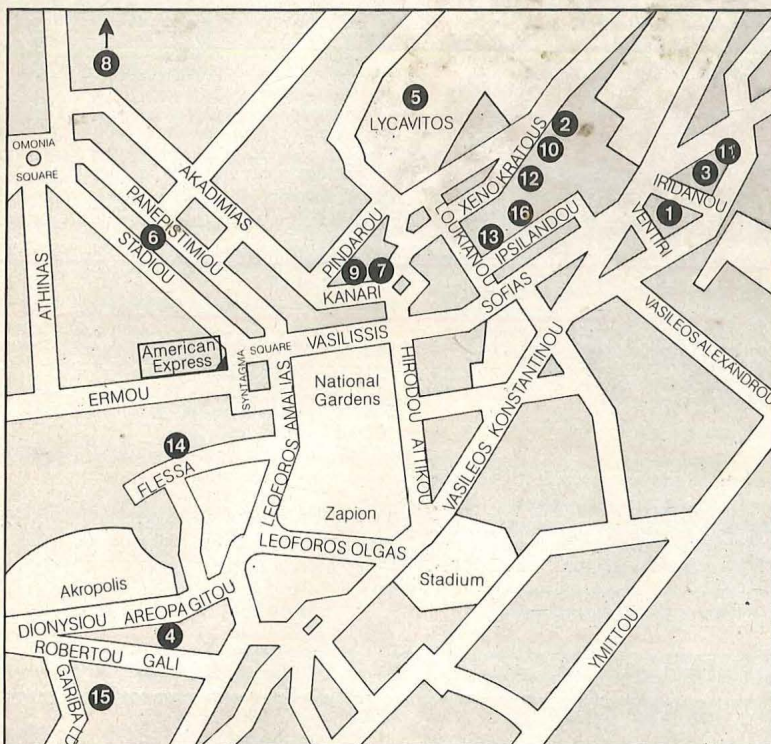
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10. **L'Abreuvoir** 51 Xenokratou – Kolonaki – Tel. 729.106. Oldest French restaurant in Athens. Garden setting.
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13. **Stagecoach** 6 Loukianou – Kolonaki – Tel. 730.507. The wild west in Athens. American Saloon Steakhouse.
14. **Palia Athina** 4 Flessa – Plaka – Tel. 3222.000. Taverna Floor Show, Bouzouki music.
15. **Kyoto** 5 Garibaldi – Filopappou – Tel. 9232.047. Charming Japanese hostesses in their local costume. Closed Mondays.
16. **Prunier** 63 Ipsilandou – Kolonaki – Tel. 727.379. Greek and French cuisine. Daily noon to 3 p.m. and 8 p.m. to midnight. Closed Sundays.

All information was believed to be correct at the time of going to press



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A VISIT TO PHYLE

An hour away from Omonia Square, if one can follow the right directions — and somewhat longer if one cannot — rise the impressive remains of a romantic fortress in an Alpine setting. Secluded in this dramatic spot, the fortress of Phyle offers a strong contrast to the structures of most archaeological sites near Athens. Although it is reminiscent of a medieval castle, Phyle is as old as some temples of Attica.

IN 403 B.C., following its final defeat in the disastrous Peloponnesian War, the city of Athens lay under the rule of the Thirty Tyrants. Opposed to this regime, however, was a group of less than a hundred Athenians, temporarily living in exile, who stole into the mountains north of the city. There they seized the fortress of Phyle, built on a high hill above the steep gorges which lie near the foot of Mount Parnis. Then, in a pattern which would be repeated many times in the centuries of Greek history to follow, the small band drew followers to its mountain retreat until it numbered some seven hundred guerrillas. Operating out of the fortress of Phyle, the small force was able to gain control of Piraeus before the revolt was finally put down. Yet their efforts were not in vain, for within the year Athenian democracy was restored.

The fortress which the exiles occupied at Phyle was one link in a chain of forts guarding the Attic plains, positioned along a jagged line running from Mount Kitheron on the Gulf of Corinth to Mount Parnis. No convenient communications connected the forts, and although they were actually spread too far apart to stop any large enemy force, their garrisons could harass the supply lines trailing behind an invader intent on laying siege to Athens. The rugged terrain suggested fortification, the constructed forts merely completing what the rocks and gorges of the mountain ranges had begun. The remains of some of these Classical forts survive, but as Phyle is one of the most complete, it provides an interesting study in the construction of ancient fortifications.

Not only are the ruined walls of

Phyle one of the less familiar and unique ruins to be seen in the Athens area, but the setting is magnificent as well, lying only a surprisingly short and easy drive from the edge of the city. The route has been asphalted most of the way, with only a last few miles of dirt. Perhaps it is because the road to Phyle starts out from a less familiar part of Athens and is unpaved at the end that makes the site a little-frequented spot.

To reach Phyle, one drives to Agii Anargiri, which lies a short distance west of the National Road as it passes through Nea Filadelfia. The road to Phyle leads right, out of the square of Agii Anargiri when approached from Nea Filadelfia. It then leads through Ano Liosia to the village of Phyle (modern Fili) which is the last Athens suburb before the mountains.

The village of Fili sits in a grand



cinema

CINEMA AT THE H.A.U.

IN many respects, cinema is unlike any other art. One can pick up a book or record at almost any time and read it or listen to it as often as one wants. But when it comes to films, the public is entirely at the mercy of local distributors and theatre owners. And in the case of certain films, one rarely has more than one opportunity to see them on the commercial circuit. As Jean Cocteau observed, films will not become a truly popular art as long as it is more expensive to produce and less accessible for enjoyment, than painting. We are quite far from such a cinematic utopia, but in the meantime, cinematheques, art houses and the like, try to fill the gap as best they can. That such places exist in Athens is particularly important, since distributors rarely keep copies of films which are more than five years old.

One such showplace is the Hellenic American Union (22 Massalias Street), which inaugurated a regular film program in the fall of 1977. On every Tuesday or Wednesday, from the beginning of October to the end of May, a varied selection of film classics are presented, without charge, to the public.

According to Fred Emmert, HAU's genial executive director, the Union is trying to acquaint the public with as broad a spectrum of American films and directors as possible.

Although some purists may dismiss American films as nothing but escapist entertainment, if one carefully examines the developments of this "escape", two things may be noted. First, that it comes in cycles (or waves, or trends, like the western, the musical, and so on), and second, that the forms of that escape change from era to era, and are, according to American author and film historian Arthur Knight, "characteristic of any given period, charted against changes in the political and social climate of the country... [and] reveal something of the temperament and the social attitudes of the people themselves."

The "On the Road" series, which ran through last November and December, was representative of the interesting cycle launched by the success of *Easy Rider* a decade ago. Apart from helping to open the studio doors to a young generation of filmmakers, that film reflected in many ways the state of

the nation at the time, especially its youth, and the result was that its makers (Peter Fonda and Dennis Hopper) were raised to the status of prophets overnight. Today, its message may seem sociologically naive and the moralistic picture it tried to draw of America, too superficial and sketchy, yet when it came out in 1969, the U.S. was going through a critical period both at home and overseas. The "On the Road" cycle thus became a metaphor for national soul-searching, and it continued for several years with films like *Five Easy Pieces*, *The Last Detail*, *Deliverance*, and *Bound for Glory*.

The other cycle launched by *Easy Rider* was that of the Male Pair, an American myth as old as Mark Twain's *Huckleberry Finn*, but never as popular in the movies as it has been since the feminist movement and the gay movement have become forces to reckon with on the American and political landscape. Sheer coincidence?

Although it cannot be called a cycle, the forthcoming series about "Americans Abroad" to be shown throughout March, will reveal how Americans view themselves and act in foreign lands at



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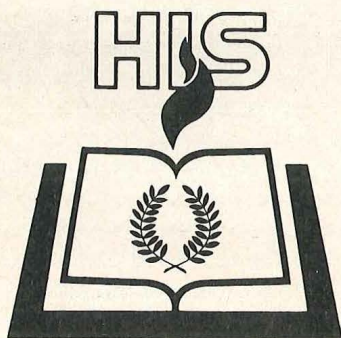
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different periods of time — in 1942 in Michael Curtiz's classic *Casablanca* (starring Humphrey Bogart), in 1952 in Edward Dmytryk's *The Young Lions* (starring Marlon Brando) and then in 1974 in Douglas Hickox's *Brannigan* (starring John Wayne) and in 1975 in John Milius's *The Wind and the Lion* (starring Sean Connery). The series will close with a satirist's point of view — Mel Brooks' *Young Frankenstein*, made in 1975.

But then there are those few film buffs who are not looking for entertainment or for sociological undertones. They are more interested in the form than in the content. Well, they will have a lot of material to absorb during the last series of the program, when five American classics will be shown: John Ford's *The Searchers* (1956), Merian C. Cooper's *King Kong* (1933), Victor Fleming's *The Wizard of Oz* (1939), and finally two films by the one and only Alfred Hitchcock. First, *Strangers on a Train* (1951), which remains one of the most discussed thrillers of the cinema, and definitely one of the most frequently screened Hitchcock films, and second, *North by Northwest* (1959), the master's great comic thriller starring Cary Grant. In the latter film one may discover, or rediscover, how Hitchcock can achieve a complex yet admirably balanced story with so much narrative and technical economy. Like most of his films, it can be appreciated on several levels simultaneously, all served with that genius's sparkling wit.

Of course, the American cinema is not only what is produced at the big studios. The American Independent Cinema, formerly known as the Underground Movement, is often as rich in talents and ideas as the commercial one, and much more personal and lyrical. It started about two decades ago when filmmakers like Stan Brakhage and Ed Emshwiller considered their art as too personal an expression to be left to the mercy of the producers who, with the conditions they impose on filmmakers, such as the right to make final cuts, have almost absolute rule on the final copy of the films they finance.

According to HAU director Fred Emmert, next year's program may include some works by these independent and young film artists, as well as some classics of the silent era. If time and money allow it, a retrospective of a single director's work will be shown with the director present, as was the case last year with the Elia Kazan festival. If all that materializes, it should be a very interesting year indeed at the HAU.

—PAN BOUYOUCAS



Jessica Dublin in the Greek television series "Colonel Liapkin".

A New Role for Jessica Dublin

JESSICA Dublin's advice to young women is: "Do your thing first and then get married." There is a kind of wistfulness in her voice when she says this because she herself got married at the tender age of seventeen and only started doing her thing when her children didn't need her any more and when she was quite sure her husband wouldn't mind.

Jessica Dublin is now an experienced and successful actress who has appeared in close to fifty films, not to mention several television shows and commercials, and musical comedies on the stage. But when she speaks about herself you can't help detecting a trace of regret that she didn't start earlier and "what might have been" if she had.

Although Jessica may not have reached the dizzy heights of stardom, she seems to have achieved something that few of the Hollywood "greats" have managed to attain. From the age of seventeen she has been married to the same man and is looking forward to many more years of conjugal bliss with her husband, Max Dublin. They have two grown children who have both embarked on successful careers—a daughter who is an assistant professor of economics at Alabama University and a son who is a petroleum engineer in Laredo, Texas.

Jessica was born in New York of Hungarian parents. Her mother was a cellist, and although her father was more prosaically engaged in the construction business, there was an artistic atmosphere in her home. Her uncle was a violinist and her parents' friends were musicians, dancers, conductors and other people associated with the performing arts. She took piano lessons and wanted to learn to dance but her mother was afraid that dancing might lead her to the stage and she said "no" to dancing lessons.

"But," Jessica says, "I saved up the money I earned as a babysitter and took dancing lessons without my mother's knowledge. Dancing is such a wonderful thing. It teaches you music, discipline and how to move gracefully. If you can do all that and they give you a few lines to speak—then you can act! The music makes you feel, gives you a mood. I always feel I can act better when there is music in the background."

Then Max Dublin turned up and Cupid shot his bolts. Jessica said *aurevoir* but not goodbye to the arts and went around the world with her husband, an electrical engineer whose job has taken him to many different countries.

In Rome in the early sixties, she began to study at the Arts Academy.

Through a colleague at the Academy she met an actress who was working at the Cinecitta. Jessica visited the studios with her one day—and proceeded to catch the eye of an Italian director. Very soon, Jessica found herself acting regularly in Italian films and "spaghetti westerns". She had bit parts in many films—including *Catch 22* and Fellini's *Satyricon* and co-starred with Joe Namath in *The Last Rebel* and with Terence Hill and Bud Spencer Jr. in *They Still Call Me Trinity*. She has played a variety of parts including a prostitute, a rich divorcee, an inveterate gambler, a fun-loving American, a bordello madam, a flirtatious tourist, a Sicilian mother, a witch and a gangster's moll.

Before she could speak passable Italian, she would learn her lines phonetically with the help of a friend and listen carefully for her cue. But when actors like Ugo Tognazzi were allowed the privilege of ad-libbing their lines before the camera so that the cue word was never spoken, she received a swift kick in the off-camera shins.

Eight years ago Jessica's husband was transferred to Athens and it wasn't long before she got involved in Greek movie-making. She has had English-speaking roles in Greek films made for export and has also performed on the stage, playing Hecuba in Euripides' *Trojan Women*, Queen Agave in *The Bacchae* and Arhodia in Stratis Karras's *The Strong Men*, all sponsored by foreign institutes in Athens.

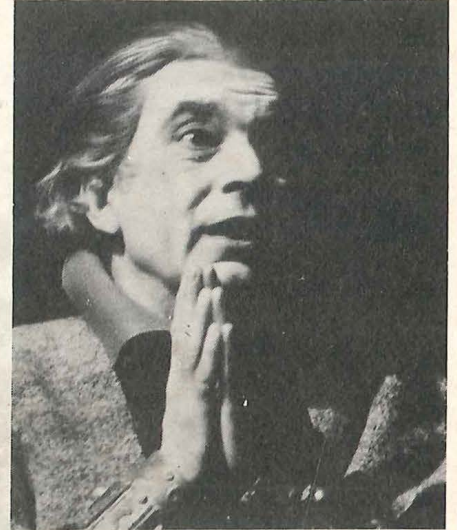
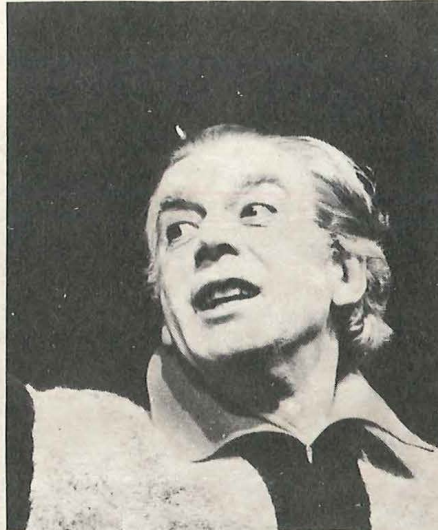
Jessica is currently acting in *Colonel Liapkin*, a Greek television series based on the novel by M. Karagatsis. She has the comic part of an Austrian woman named Frau Mitsi and once again, as in her early years in Italy, she has to learn her Greek lines phonetically with the aid of a tutor and a tape recorder. Another difficulty is the fact that her director, Vassilis Georgiades, doesn't speak English. Jessica says: "He is very good to me. We communicate in French or Italian and he allows me to say some of my lines in German, provided they are repeated in Greek by someone else in the scene so Greek audiences can understand what I have said."

Jessica puts so much of herself into her roles that, she says, at the end of a day's shooting she feels emotionally drained. If she is, it doesn't seem to last very long because all who meet her agree that there's so much vitality bubbling out of her all the time, it seems to refresh her and everyone else in the immediate vicinity, giving them the same zest for life that fills Jessica.

—ALEC KITROEFF



Dimitri Horn's "Henry IV".



theatre

DIMITRI HORN AND HENRY IV

Each time that Dimitri Horn returns to the stage is a special event in the local theatre world. These times are, however, rare by Athenian standards as most performers act in one, or a series of plays, all season long. Horn only performs over a period of a few months every year or so. It is said that he is divided between a love for the stage and a love of the world, with the latter being the greater attraction. I believe this would not be the case if there existed in Athens a modern repertory of

plays of such over-all excellence that it could embrace his gifts. The contemporary shift in theatrical styles from penetrating humour to superficial amusement, from face-slapping to stomach punching, from subtle explorations of social character to oversimplified social situations does not suit his special talents. No wonder we are given so few opportunities to enjoy his performances.

Dimitri Horn has chosen to return to the stage in Pirandello's masterpiece

Henry IV. For a director, regardless of his abilities, the play is one of the most difficult in the modern repertory because if the actor in the leading role is anything less than perfect, nothing can save the play. There is no plot. The play is only a parenthesis, a historical moment, that takes place twenty years after the critical moment in the hero's life. This occurred when, following a confrontation with a rival suitor, Henry fell stunned from a horse during a masked ball in which he dressed as Henry IV. On regaining consciousness, Henry believed that he was indeed the Holy Roman Emperor, and a wealthy sister provided him with a castle and the means to live in his delusion. Twenty years later, at the opening of the play, a psychiatrist suggests that a reenactment of the ball may by shock restore the hero's sanity. The conspirators, however, are unaware that Henry has regained sanity in the meantime but has preferred to go on living in the splendours of the eleventh century than in the cold realities of the modern world. At the moment of confrontation during the reenactment of the ball, Henry stabs his ancient rival, and realizes now that he must wear his mask of madness forever.

In *Henry IV*, the Pirandellian ambiguity that lies between sanity and madness reaches its most complex form. In most productions the leading actor shifts from madness to sanity and back, causing reactions of surprise and suspense in the audience. As Horn



Alekos Alexandrakis, Nonika Galinea and Dinos Iliopoulos in "Some Like It Hot".

portrays Henry, madness and sanity are developed together so that the sense of shifting ambiguity rises not on the stage but in the audience. The drama of Pirandello lies in the mind of the spectator and only a brilliant actor like Horn can place it there. He is assisted by Jenny Rousseau, Stavros Xenidis, Vyron Pallis, Mattina Karra and George Yeogleris. The sets and costumes are by Yannis Karydis. Although not entirely Pirandellian, the translation by George Roussos contributes to an understanding of the play.

Some Like it Hot

A GOOD play has very little to lose if compared with its film version when the actors are of the same calibre. The play goes deeper into characterization and its third dimensional reality is inaccessible on film. On the contrary, the stage version of a good film looks like a poor relative, even if the leading performers are the same, because the film offers their best moments of acting and a wealth of fine supporting performances which can rarely be found in a stage performance. That is why the best time to present the musical stage version of a successful film is when the latter has been nearly forgotten. *Some Like it Hot* has had a versatile career. It began as a novel by Robert Poeren. Billy Wilder wrote the screenplay for the film, and later Peter Stone wrote the book for a musical with lyrics and music by Berrill and Stein.

Some Like it Hot is a trivial "boy meets girl" story set within a parody of gangster adventures and males dressed up as females. Today, we mainly remember the exhilarating performance of Jack Lemmon disguised as a girl. He was the key to the enormous success of the film.

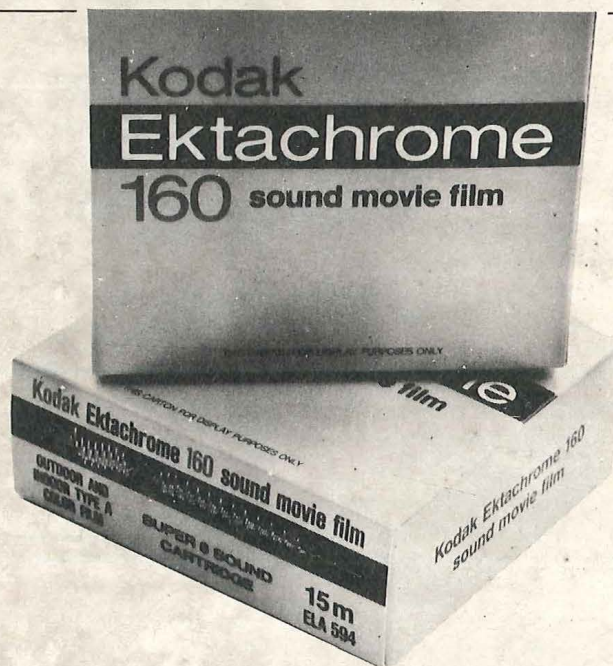
This key has been entrusted to actor Dinos Iliopoulos, whose brilliant comic style never descends to commonplace travesty. For this we must thank producer and actor Alekos Alexandrakis, who has also directed the play, for giving the leading comic role to Iliopoulos and keeping for himself the minor part (far below his calibre) of the boy who meets the girl. And what a girl! This is the great surprise of the evening. Nonika Galinea who has made her career in character parts suddenly comes out of the blue in the part that Marilyn Monroe played in the film. An actress who has the iron determination

and the expert training to display such virtuosity will find no limits to her career.

Mimis Fotopoulos's performance as an old brainless millionaire and Nikos Petropoulos's ingenious sets are two other assets of the show. We are in no position to identify to what extent the musical arrangement of Nikos Danikas depends on Stone's musical which is not

even mentioned in the program. Takis Varlamos's choreography is of the quality we expect in good Greek musicals. Leteris Papadopoulos is expert in writing lyrics, but unfortunately the orchestra often drowned out the voices. In spite of this, *Some Like it Hot* is one of the few hits of the season.

—PLATON MOUSSEOS



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books

Stratis Myrivilis

LIFE IN THE TOMB

Translated by Peter Bien.

University Press of New England, Hanover, New Hampshire, 1977. 329 pages.

Life in the Tomb is the first and greatest novel of what loosely constitutes a trilogy. Although the other two works have already seen English publication, *The Schoolmistress with the Golden Eyes* in 1964 and *The Mermaid Madonna* in 1959, *Life in the Tomb*, a masterpiece not only of modern Greek but also of world literature, was long delayed in being translated and in finding its way into print and then it was published not by a commercial house but by a university press. It is in the tradition of such international masterpieces as Graves's *Goodbye to All That*, Barbusse's *Under Fire*, Remarque's *All Quiet on the Western Front*, or Hemingway's *Farewell to Arms*, and is in many ways superior to these. It will now assuredly take its place in world literature, fortunately in the masterful translation of Peter Bien.

The novel is in the form of letters by a Sergeant Antony Kostoulas to his betrothed, a schoolmistress in Myrivilis's birthplace, Mytiline. In reality it is composed of sketches of life in the trenches as experienced by Myrivilis himself during the First and Second Balkan Wars, the First World War, and the Asia Minor Disaster. In the course of a decade, he took part in all four wars and was wounded three times. Specifically, *Life in the Tomb* describes the Long March of the Greek Archipelago Division to join its French and English allies in the Serbian Campaign against the Bulgarians and Germans from spring to mid-summer of 1917.

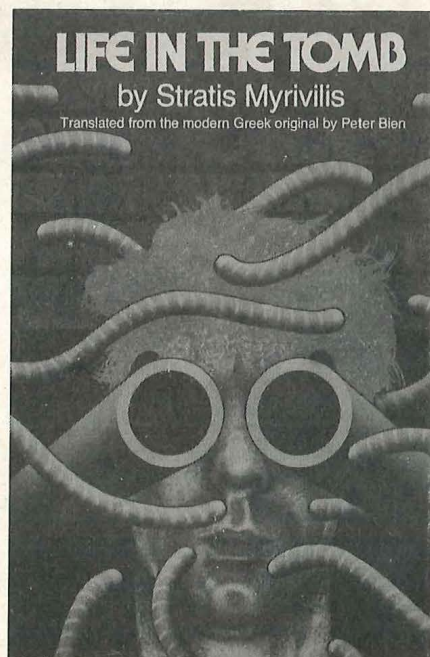
Myrivilis began writing *Life in the Tomb* as early as 1917 when he was in his mid-twenties. It was first published, in serial form, six years later in *Kambana*, a Mytilinean newspaper. Issued as an offprint in 1924, it was revised by the author in 1930 and again in 1955. It has since sold over eighty thousand copies in Greece alone, and has now been translated into nine languages.

The fact that such a devastating indictment of war came to be written by one who twice volunteered for war service can only be explained by the fierce wave of nationalism that swept



A sketch of Myrivilis drawn by a fellow soldier on the battlefield.

Greece after the revolt of the officers at Goudi had brought Venizelos into power, the rebellion of the students against the monarchy for a democratic form of government, and the despair and disillusionment of the Asia Minor Campaign. The novel itself is, therefore, a battleground of conflicting emotions:



between an idealistic and romantic "tormented soul forming a part of the cosmic Oversoul," and a realistic delineation of the horrors of war; between a true depiction of Myrivilis's feelings and experiences, and the deepening and extension of these with the aid of the imagination until they embrace all wars and their ravaging implications; between what man has termed either good or evil and the utter amorality of indifferent nature. Finally, while the novel contrasts island and family life among simple people with the pomposity of generals, it holds up both against the degradation of the human soul in the trenches.

All this is depicted by Myrivilis in a variety of modes. There are sketches of soldiers and officers which serve to expose various aspects of the multifaced monster of war—each of which, as short stories, would make the reputation of any writer. There is Gighandis who, utterly convinced that a piece of shrapnel is fated to rip him in two one day, digs a trench for himself as narrow as a grave and there stoically awaits his death. There is the manner in which three soldiers, court-martialled and sentenced to death for desertion, face the firing squad: one raving and delirious with typhoid fever, one blubbing and sobbing for mercy, and one pontifically orating in illiterate *katharevousa*, a fakir in death as well as in life. There is Alimberis tied, by order of the General, to a barbed-wire fence beyond the trenches in order to accustom himself to shell fire, and who in consequence goes insane with fright. There is Dimitratos, who has been given the highest honour, that of the War Cross, because of his humanity in succouring an enemy officer, although in fact he had been avariciously trying to extract the gold teeth from the officer's corpse; the same Dimitratos who supplies soldiers with various herbs to make them ill and thus available for hospital relief from trenches or combat, and who writes his wife back home to get "knocked-up" by their village butcher so that her full quota of four children might exempt him from war duty. There is Beelios, who vows eventually to kill his dearest, new found friend, Angelatos, when during a smut session he inadvertently learns that his friend had once seduced his wife. There is M'chaghilos, an ardent, tender, and sentimental heart, writing letter after impassioned letter to a girl back home to whom he declares his love for the first time, finally receiving from her the one letter for which he had waited in great agony, and watching it being swept out

The cannonade begins close on the rockets' heels. It comes from the Dove, or from us, or sometimes from both at once. The batteries seek mutual annihilation. This is known as an "artillery duel." What happens at such times is terrible but also beautiful. Alas, I cannot escape calling it "beautiful" since it is the most majestic spectacle a man can ever hope to experience. When the action falls outside our sector I creep into the trench, glue my chin to the soil of the parapet, and become nothing but two eyes and a pair of ears diffused into this strange universe, a being who throbs with pride as well as wretchedness.

Diamond necklaces string themselves along the base of the mountains; the gems sparkle each in turn in the darkness, then fade. These are the salvos, discharged in regular succession. Next, the valleys start to roar. They weep, reverberate with imploring moans; shriek, howl protractedly, and bellow. Absolute silence metamorphoses instantaneously into pandemonium. The atmosphere smacks its lips; it whistles fervidly with its fingers inserted into a thousand mouths. Whole masses of air shift position with violent movements; the sky rips from end to end like muslin. Invisible arrows pass across the void. Angry vipers lunge this way and that. On all sides are lashes incising the air and pitilessly thrashing the weeping hills, which huddle and curl into balls as though wishing to be swallowed into the bowels of the earth, in order to escape. The caves moan and sob in woeful groans. A thousand titans yawp in consternation, chew their fingers with obstinate despair, and holler. The atmosphere vibrates then like a bow-string and men's hearts quake like aspen leaves in a storm.

of his fingers by a gust of wind and drifting down the river before he has a chance to read it. There is the courageous and admired Zafirou who wanders off one night, disappears, and is denounced as a traitor, but who is found later drowned in a trench of soldiers' excrement into which he inadvertently stumbled, and is then proclaimed a hero "having demonstrated gallantry worthy of the best Hellenic traditions...bravely fighting for Faith and Fatherland."

Above all, as a leitmotif throughout the book, there is the boredom that inflicts all in the trenches in a daily unbearable monotony that drains away all life from body and soul and leaves but a screaming mass of inertia. Boredom is too weak a word to indicate what Myrivilis describes in detail: the wet, sodden trenches which are long, tortuous intestines digesting the soldiers in a soup of mud and filth; the damp dugouts where the rat and worm are the true inhabitants and man the intruder; the vermin and lice; the salty, Australian buffalo meat that racks the soldiers with dysentery and death; the constantly lurking pall of fear that surrounds each soldier under sporadic shell fire; the gang rape of a thirteen-year-old girl tied to her father's living body; and finally the merciless descriptions of corpses: severed fingers lying on the dugout floor and then stuffed into another corpse's pocket; the leg cut off at the thigh by shrapnel; the dangling, crushed arm; the guts neatly wrapped around a pickaxe; the helmet blasted into a soldier's belly; the "heroic skulls...nesting places of all kinds of

insects, vermin and centipedes, the whole filthy lot of them making themselves splendidly at home in the very cavities where ideals and perceptions formerly swarmed."

Contrasted to these horrors are lyrical passages for which Myrivilis has been justly acclaimed, whether describing a field of poppies or a single poppy intact on the battlefield; a forest described in terms of the sea-depths or the digesting belly of a ravenous beast; the beauty of cannon fire; the bursting into flame of a balloon as its occupant falls spiraling through the air; the diamond necklace of machine guns firing; a bird singing on a strand of barbed wire.

The title of the book has a double meaning. It does indeed depict putrescent life in the trenches, which are the soldiers' tombs, but it comes from a Lamentation sung in the Greek Orthodox Churches on Good Friday: "Thou, O Christ, the Life, in the tomb was laid, and armies of angels were amazed, and they glorified thy humiliation". It is rightly Myrivilis's intention that the main impact of his novel should be the death and destructiveness in war of both man's body and his soul, but the idealist youth in these vile trenches nevertheless firmly believes, not in any religious sense, but as a humanitarian ideal, in man's eventual resurrection from death in the tomb. Ultimately Myrivilis asserts life in death, and in a chapter entitled "The Joy of Life", writes: "Before I entered the trenches I had not the slightest inkling of life's worth." Although there are some slight

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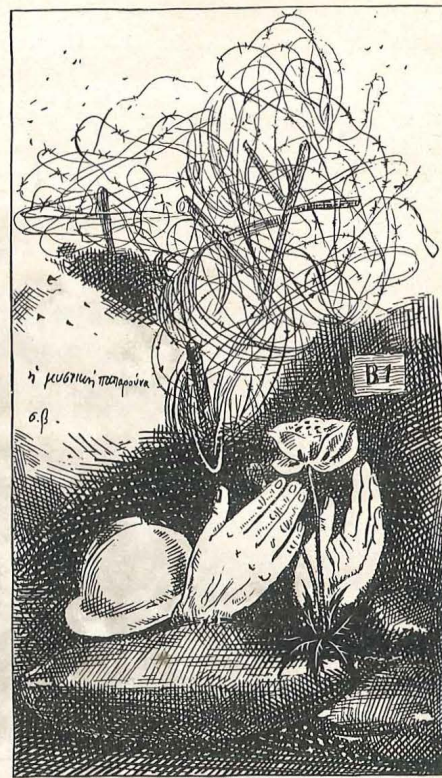
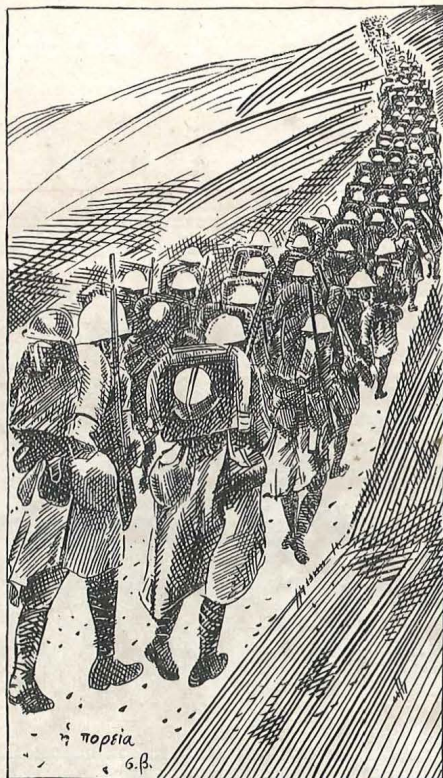
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Sketches by Spyros Vassiliou from an early edition of "Life in the Tomb".

references in this novel to the economic and sociological causes of war, the main approach is humanitarian and romantic:

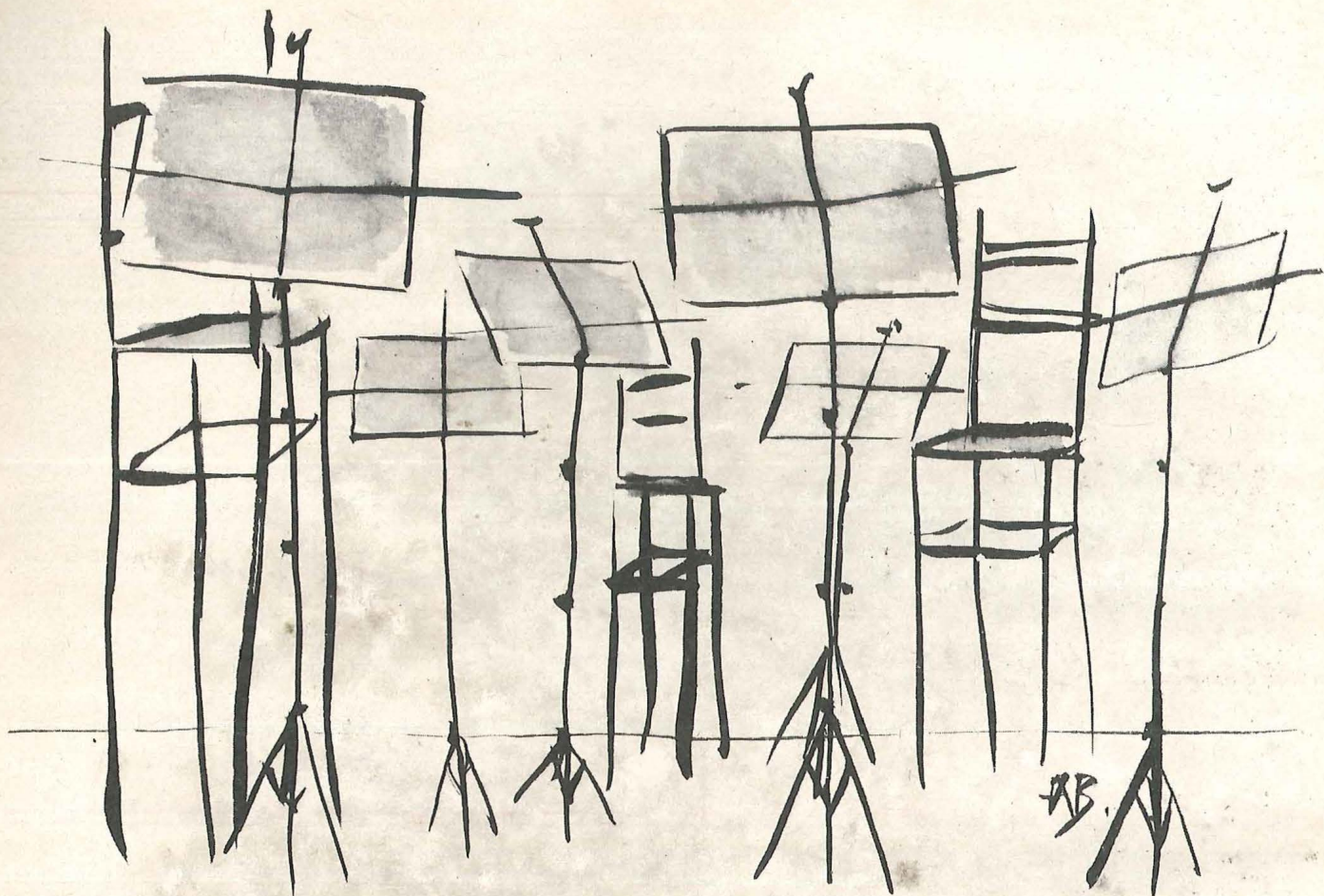
Why must we kill and be killed? Why is this so unavoidable? Who can I ask about such things? When I wonder in what womb this evil was engendered and why it should have emerged so much stronger—so very much stronger—than the good, I hear as replies: 'Make war against war! or else 'Class war!' Ah yes, I know, but what if this is not just a new deception—war all over again with a more modern, more odious mask? Then I wonder if perhaps the trouble lies elsewhere—specifically in this: Hatred is organized, armed to the teeth and disciplined, while love, unorganized, vents itself in sentimentality and religious exorcism. But who will come along now and organize love, arm it, make it worthy of respect? Christ sought to accomplish this by gentle means and failed to produce anything worth mentioning. Yet if it is accomplished by force then love ceases to be love.

But, of course, life asserts itself in the trenches not in the burgeoning of love but in the forced explosions of lust under tension, for lust is the immediate counterpart of death. The soldiers' one persistent topic is women, but only as sex objects whether by day or in wet dreams; they pour over pornographic pamphlets and photographs; they have sessions of smut stories; cut holes in their pockets to masturbate surreptitiously. One of the great passages in this book describes an orgiastic forest where the soldiers abandon themselves to priapic high jinks and rut. Every mood is struck in this novel, from putrescence to lyrical ecstasy, but given sinew and strength by a constant macabre sarcasm,

a satire that at its best moments turns into a tragic irony. There is no plot to speak of except for the simple protraction of life in the trenches until the command is given to move up front for the final onslaught. A devastating touch of irony had earlier been announced in the Prologue by the author himself who informs us that Sergeant Kostoulas was accidentally incinerated in the trenches by the flame thrower of a French ally who had been gutted in the belly and was thrashing violently in his final death throes.

In Myrivilis's honed demotic Greek, Peter Bien has found a style suited to his temperament. In consequence, he has given us a beautiful translation in which we feel he identifies with the author both in content and style. If he is to be faulted anywhere, it is in his tendency to over-explicate, and in doing so to extend a simple word by Myrivilis into a more elegant phrase, and even to add words and phrases of his own whenever he believes they are needed for full topal effect. But Peter Bien knows in every instance what he is doing; his choice of words, his extensions of phrase, are never the consequence of error or misunderstanding, but deliberate decisions based on a thorough understanding of Greek nuance. He has constructed a consistent style of his own which has the same vitality in English that Myrivilis' style has in Greek, and which is worthy of its counterpart.

—KIMON FRIAR



music

A MUSIC CENTRE FOR ATHENS

THAT Athens, alone among the major cities of Europe, lacks a suitable centre for the performing arts is news to no one who has lived here any length of time. What may come as a surprise to many of the foreign community is that a project to fill this vacuum has been in the works now for nearly three years. On the large plot of land fronting on Vassilissis Sofias Avenue between the American Embassy and the Venizelos statue, an impressive concrete structure has rapidly risen during the past few months which, when completed three years from now, will house the music complex that Athens has long needed.

Sponsored by a private organization known as the "Friends of Music" and headed by publisher Christos Lambrakis, the new centre is the legacy of one of Greece's greatest performing artists of the previous generation, Alexandra Trianti, the noted lieder singer who died in November, 1977. As an artist who performed largely outside her native country to great acclaim in all the major music capitals of Europe, she harboured a dream to give Greece a

music facility worthy of its ancient contribution to the arts. The daughter of a wealthy industrialist, she was in a position to allocate large sums of money to such a purpose, and together with friends she launched the initial plans for the new centre in 1956.

The early stages of the project progressed slowly, and it was not until May 1976, that ground was broken by Prime Minister Karamanlis on land given to the Friends of Music by the Greek government. Since then work has progressed rapidly under the direction of German architect Heinrich Keilholz. The construction costs alone are estimated at fifteen million dollars. When completed, the centre will contain one large concert hall for symphony, ballet and choral performances with a seating capacity of 2,300, and a smaller eight-hundred-seat theatre for chamber music concerts. In addition, there will be extensive music library facilities for students to utilize, and, at long last, a concert-size pipe organ, now under construction in Germany, which will give Athenians the opportunity to enjoy performances

from the rich repertoire of organ music on the grand scale they deserve.

The sad note in this otherwise satisfying story is that the artist who inspired it all will not be here to see the realization of her dream. But at least she was present at the dedication and oversaw the first months of construction; her husband, Michael Kyriakides, has dedicated himself to the fulfillment of his wife's longed-for legacy to her native city. Greece has produced many great artists who have achieved recognition abroad. Alexandra Trianti was among the very best and, in the words of an Oxford reviewer, "probably the greatest woman lieder singer living". It is certainly a great tribute to her long career and love for music that she chose to give her country and its artists a modern facility in which they can enjoy and perform the great works she herself cherished, on the soil which gave birth to so much of the Western cultural tradition, including its music. Would that more of her countrymen had such a deep sense of civic responsibility.

—ROBERT BRENTON BETTS



An Igloo by Mario Merz

art

EXHIBITIONS IN RETROSPECT

THE term "Arte Povera" was coined by critic Germano Celant in 1969 to describe a widespread movement which emerged in major Italian centres in the 1960s in reaction to traditional art in terms of both media and aesthetics. In some respects the movement rejected the Graeco-Roman aesthetic. In disavowing this rich and weighty tradition, it was necessary to seek new sources of inspiration, as well as new materials. The result, bereft of these centuries-old values, was called Arte Povera — "poor art". Its proponents have included the foremost contemporary Italian artists. They have sought to create art that does not differentiate between the natural and the culturally induced, ignoring the "idealized aesthetic" and reaching back to the primeval roots of society. The result is art based on a re-examination of all aspects of Western civilization — sociological, economical, psychological, historical — and the ways in which they can be reflected in art today. The materials and tools used are as unlimited and inexhaustible as the subject of the works. Arte Povera should not be confused with the Avant Garde movement which broke with tradition in order to create an entirely revolutionary art unrelated to any that had preceded it, rejecting the conven-

tional art work as obsolete. Through a steady process of reduction, certain movements of the Avant Garde arrived at the virtual elimination of the art object and culminated in works of pure concept which convey a message to be perpetuated even when the works materially cease to exist. In contrast to Arte Povera, the Avant Garde isolates itself from its antecedents and spurns tradition, often with works that refer

totally to themselves. It is therefore diametrically opposed to Arte Povera.

The Bernier Gallery's shows this season are almost entirely devoted to Arte Povera, beginning with Mario Merz in November, Pier Paolo Calzolari in December and Yannis Kounellis in February. Born in Milan in 1925, Merz is the oldest artist in this group and one of the more important working in Italy today. He is probably best known for his "Igluos" and his application of a mathematical theory devised in 1202 by an Italian monk named Leonardo Fibonacci. According to Fibonacci's theory, numbers are governed by the same rhythmic progression towards infinity that exists in the mechanics of organic growth and proliferation in nature.

Merz's work is complex in both structure and content. He combines a number of heterogenous materials which run the gamut from neon, glass, stucco (technological), to straw, earth and branches (natural), to literature and poetry (cultural). Included in the exhibition was an "Igloo". An elemental form of architecture and among the first shelters constructed for and by man, the igloo is a form that has absorbed the artist since 1968. The Igloo at the Bernier was constructed out of metal rods shaped into a semi-sphere and covered with fine gauze wire, the transparency of the material serving to illustrate the relationship between enclosed and open space. Within the structure was a quotation in neon letters from Ezra Pound's "Cantos Pisani" which read: "If the hoarfrost grip thy tent thou wilt give thanks when night is spent." The work draws from several

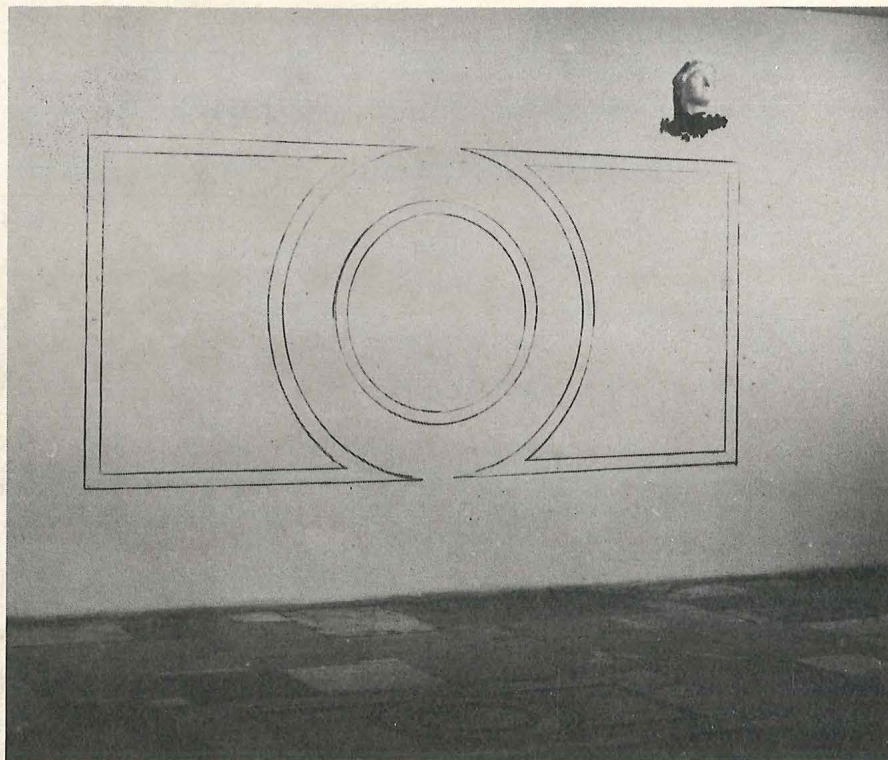


Untitled work by Pier Paolo Calzolari

sources: cultural (poetry), technological (neon-metal-gauze), and social (shelter). Merz's first Igloo, made in 1968, consisted of small bags of earth placed on top of each other, demonstrating that any "form" or mass is the sum of its units, but at the same time remains an isolated space.

The exhibition also included a large white sail-cloth attached to walls. In one, dry branches were placed on the floor against the sail-cloth. To illustrate iconically that branches develop vertically in an ordered fashion according to biological laws, Merz drew, immediately above the branches, the Fibonacci series of numbers, indicating the proliferation and growth of the branches. The numbers, however, extended beyond a point conceivable in nature, depicting the relationship of a biological phenomenon to abstract concept. In another work, a spiral based on the sea shell was used to illustrate biological progression with greater clarity. In another work he combined water dripping from a tap with a row of Fibonacci numbers in neon, the dripping water conveying a fluid presence seen and heard, the neon numbers one hard and fossilized. At the same time the repetitive dripping of the water epitomizes the monotony of stasis, the neon numbers the unlimited expansion and growth.

BORN in Milano in 1943, Pier Paolo Calzolari is almost twenty years younger than Merz. His show at the Bernier in December included works executed between 1968 and 1970, and one made in 1978. Since 1970, he has worked extensively in the video and film media, and two of his video films were shown during the exhibition. In his early works Calzolari used materials that modify themselves: ice, burning candles, neon lights as well as pliable materials such as lead. He does not attach any significance to the materials — merely using whatever he considers most suitable for the creation of a particular work — beyond their allusion to their sources or nature as objects belonging to a material world. Nor does he differentiate between the mundane and the sublime: all objects exist and have a physical presence in reality, so they contribute in equal measure to the creation of a work. The unlikely union of these objects creates a network of lyrical references to the magical presence and inevitable coexistence of all things in life — from poetry to ice. He finds their simultaneous presence fascinating and fantastic. The



Untitled work by Yannis Kounellis.

results are gentle, enchanting, and poetic, kindling the emotions and the imagination, but neither imposing nor forceful. A floor piece with neon and tobacco leaves, or work with two accentuated horizontal neon lines and two short vertical candles, smoothly burning, become a magical and enchanting personal iconography.

The most recent work shown here was a large, deep-blue canvas painted with egg tempera and wax, with a music stand and a lighted candle placed in front of it. The painting with its richly-sensual, thickly-textured surface is no longer highly aesthetic but becomes an object like any other object, just as the music stand is an object. The burning candle alludes to the passing of time and the ephemeral. By using tempera, Calzolari reverts to the centuries-old technique of fresco painting. The ideology, aesthetic and aims differ, but when preparing the paint and priming the surface for the tempera medium, he is reenacting the praxis of Renaissance artists, after a lapse of hundreds of years. In this sense he is bridging the time gap. The practitioners of custom change through the ages, he says, but the customs do not change, and in their consistent repetition in various forms — ritual, ceremony, etiquette — past, present, and future merge. Social communication through routinely accepted ritual and custom involves the participation of all members of society. Universal codes of behaviour, instantly recognizable, their significance self-

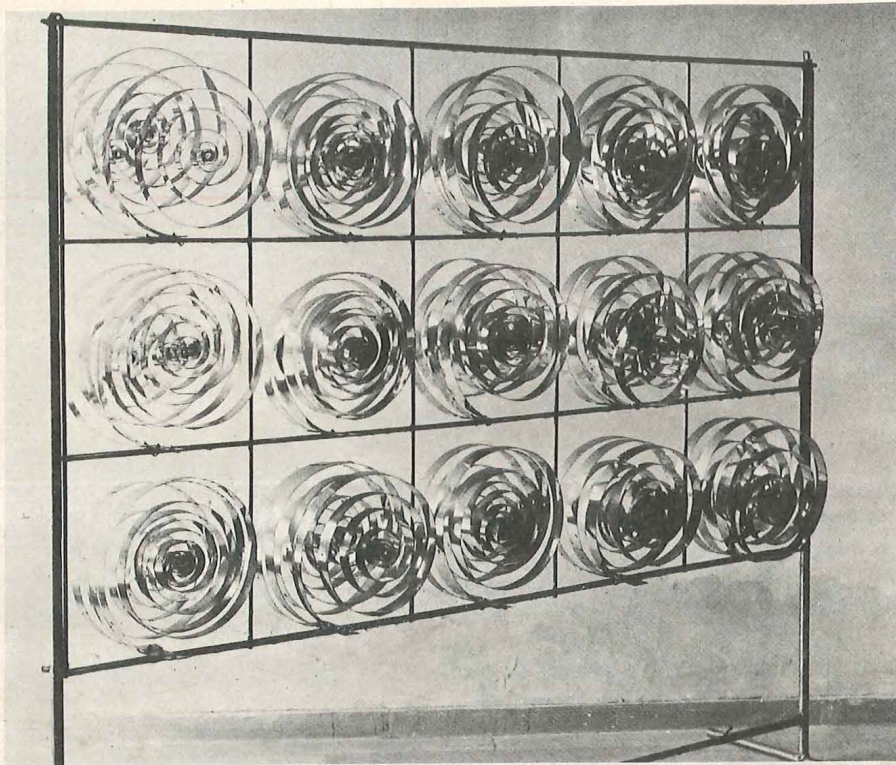
evident within a particular group, are devised by society to establish a direct means of communication and participation and automatic identification by all.

What emerges from Calzolari's work is his concern with the physical reality of the object and of the action. He weaves a delicate and personal iconography which is poetic and lyrical.

PIRAEUS-born Yannis Kounellis left Greece in 1956 when he was twenty years old and has been living and working in Rome ever since. An important member of the Arte Povera movement, Kounellis is concerned with art as an experience. As with other artists in this group, he goes beyond the confines of art to infiltrate into life—customs, culture, behaviour, ethnology. His objective is to establish a confrontation with the spectator which involves his whole being—from the instincts and the senses to the unconscious.

In his early works, Kounellis made use of the letters of the written language. Since 1964 he has focused instead on the daily, physical environment. It was a move from the intellect to the senses, from the elitist language of the philosophic and the rational, to the popular language of the physical and the emotional.

Kounellis's aim to enlarge the sphere of the senses is achieved through his subjects which are drawn from all levels of reality. He has therefore avoided a personal aesthetic language. His sub-



Zongolopoulos, "Spirals and Water".

jects or "materials" are combined into highly emotive and forceful works.

Of equal importance with the image is the space surrounding it, which becomes an intrinsic part of the work. The result is a vast pictorial composition made up of objects or live creatures, natural elements or symbols arranged in an extraordinary syntax in space. To sensitize the space, Kounellis will use a device such as music, which pervades and defines the spatial unit as it is heard by the viewer.

In 1970, Kounellis shifted to legend, marking a significant move toward the collective memory vested in tradition and culture. He accepted the Greco-Roman tradition as a historical condition at the core of Western civilization. In these works Kounellis combines elements of culture such as music, to convey a statement which exposes the components of a deeply-rooted tradition. These works, or events, are defined by time, their duration determined by the music itself. Such transient presentations of models or symbols serve as an assertion of our own ephemeral existence. These works are thus imbued with a lyricism absent from his early works.

The exhibitions at the Bernier consisted of two works. In each, Kounellis used a plaster reproduction of a classical head of Venus as a symbol of western culture. In the first work, a head of Venus—blindfolded with a black cloth and one side of her beautiful face charred black—is placed on a small pedestal attached to the wall, well above

eye-level. The head, set against a white wall, appears to be suspended in mid-air. About thirty centimetres above the head is a seemingly accidental half-moon outlined in charcoal. The work alludes to both the ephemeral and the violent within our existence. In the second work the head is again placed on an elevated pedestal but the base of the neck is decorated with live anemones. Near the base of the head Kounellis has traced in charcoal a classical motif copied directly from one found on a low marble relief on the gallery floor which originally came from the balcony of a neo-classical house in Athens. This repetitive use of an ancient motif underlines the link with past traditions. Kounellis is alluding here to the transience of our existence, in contrast to the permanence of cultural traditions.

The structures of Kounellis's work—his use of subject and space—annuls the traditional concept of the art form and the elements that comprise it. Furthermore, he questions the perceptive structure of art by transcending beyond the static form and creating works which become "events" to be experienced by the viewer.

AN exhibition of Kinetic works by George Zongolopoulos was held in February at the Zoumboulakis Gallery on Kolonaki Square. Although Kinetic art first emerged in the early sixties propagated by such artists as Cruz-Diez, Soto, Agam, and Takis to name a few, Zongolopoulos's first Kinetic exhibition was held here in

1971. Born in Athens in 1903, it is indeed surprising that the sculptor turned to this art form so late in his career. Up to that time his sculptures were static in form and constructivist in style, many of them monumental works commissioned to adorn public buildings and parks.

Kinetic art rejected the idea that the work was made up of static relationships and introduced the element of time and motion through technological devices or natural elements. Above all, it promised the spectator a 'spectacle'—a pre-set repertory of movements. At the Zoumboulakis exhibition, Zongolopoulos used water churned by electricity to move enormous diagonally-spoked circles placed within a box-like frame made of metal rods or, in other works, spheres held in cylinders.

The use of water is unusual in Kinetic art, with Hans Haacke perhaps being the only other artist to use the device. In 1963, Haacke achieved a disturbingly slow and subtle movement on plexiglass surfaces through the irregular condensation of water acted upon by heat and light. Conversely, Zongolopoulos was inspired by the old-fashioned water-mill and uses water in abundant quantities, the rush of the water becoming both audible and visible. The effect is festive as the circles and spheres rhythmically change position but the works are well-ordered and governed by formal issues rather than fantasy.

Included in this exhibition was an immense metal circle, its full height measuring almost three and a half metres, divided into small squares by strips of metal arranged in a grid pattern. Within each square, a pliable metal spiral was attached. Conceived for outdoors, the wind causes the spirals to break into vibrant movement.

In a series of circular works, Zongolopoulos incorporated a novel material—the plexiglass lens. These large somewhat surrealistic lenses were poised on tall, thin vertical metal supports which allow for a pendulum movement. In certain works the lens is placed before objects alluding to oppression, such as bars or cages, which are distorted and magnified. It appears that the artist uses the flat, circular shape as a type of screen or veil to cloak, but not conceal completely, what is behind it. Furthermore, Zongolopoulos underscores the relationship between water and plexiglass, the one solid, the other liquid, but each imbuing the works with a fluid mercurial quality.

—CATHERINE CAFOPOULOS



food

NOUVELLE CUISINE A LA GRECQUE

THE scents of French cooking are in the air. Nouvelle Cuisine is the new, "true", approach to French cuisine, which was developed by Paul Bocuse in his restaurant near Lyons. It has earned honours in France, acclaim in other countries, and has been recently introduced in Greece at a luncheon preview held at the Athens Hilton.

Using the principles of Nouvelle Cuisine, the Hilton chefs, headed by Josef Interwies, prepared a lavish buffet of soups, entrees and desserts with the meticulous attention that has made the French cuisine among the world's most refined. Among the French-inspired specialties — tarragon-strewn rabbit *aiguillettes*, sole fillets poached in French wine with shallots, slender *feuilletage* — were some Greek touches including a mellow, lemon-touched *avgolemono* soup, and lamb fillets with julienne vegetables rolled and baked in *filo*, clearly a miniature adaptation of Fillet of Beef Wellington.

Between bites of caviar and sips of champagne, a guest was heard to remark, "A woman would need eight servants to prepare such magnificent dishes!" Contrary to this understandable impression, Nouvelle Cuisine has

simplified meal planning, food preparation, and presentation. The new approach banishes complicated sauces and the elaborate nineteenth-century presentations that resembled miniature cathedrals and Chinese pavilions.

Chef Bocuse explains his concepts in *Paul Bocuse's French Cooking* (Pantheon Books, 1977), published after he was awarded the Meilleur Ouvrier de France Cuisinier (Best Culinary Craftsman in France) and the Legion d'Honneur. His advice is practical and authoritative: Don't establish a menu in advance before going to the market; seek what is available and good, then decide what the menu will be; allow foods their proper flavour, strive to retain original tastes of the foods; use the best quality fish, meat, vegetables, wines, spices — "one must not cheat." Regarding the actual cooking: Shorten cooking time; fish should be served pink around the bone; string beans should be crunchy and pasta firm to the bite. On meal size: Meals shouldn't be too large; one hot dish is sufficient and the others very simple. "One should leave the table a little bit hungry." He especially urges, "Don't be a slave to the recipe. Take risks, allow a margin for 'fan-

tasy.'" Finally, he emphasizes, with a nod to the teachings of Chef Fernand Point, cook with love.

Admitting that some culinary ideas have been adapted from the recipes of Alfred Guerot, a great French chef early in this century, Bocuse invites others to adapt his own advice to suit themselves. Certainly, the Athens Hilton chefs have done so successfully at the Hilton Supper Club where the Nouvelle Cuisine is to be featured. They present three recipes — Fillet of Sole with Mint and Red Caviar, *Aiguillettes* of Rabbit with Fresh Tarragon, and Lamb Fillet and Vegetables in *Filo* — to our readers who may wish to try them at home.

RABBIT WITH FRESH TARRAGON

1 young rabbit (legs and saddle)
 ½ bunch fresh tarragon
 Salt and freshly ground pepper
 8 tablespoons butter
 ½ cup minus 1 tablespoon white wine
 150 grams shallots, minced
 ½ cup minus 1 tablespoon cream
 1 cup minus 2 tablespoons veal stock

Wash and dry the rabbit legs and saddle (the part extending from the top ribs to beginning of thigh). To bone the legs: Using a small, sharp knife, run the knife near the bone and gradually cut away from the meat and discard bones. Stuff

the legs with half the fresh tarragon. (Note: Tarragon is a prized herb in French cooking but not easily found in Greece. If unavailable, substitute a small bay leaf crushed with thyme or a combination of basil and oregano.) Season legs with salt and pepper and tie them with string. Salt and pepper the saddle. In a pan large enough to hold them, heat half the butter and saute the rabbit pieces on both sides. Lower heat and cook, partially covered, until tender. Do not overcook. Remove rabbit to a warm plate. Deglaze the pan by pouring the wine into the pan and combining with pan juices. Cook until alcohol evaporates and liquid is reduced. Stir in the shallots, cream, and veal stock and reduce again until sauce thickens. Mince remaining tarragon and add to the sauce with remaining butter, salt and pepper to taste. Keep warm. Slice the rabbit saddle into small *aiguillettes* and the leg into fine slices. Pour warm sauce over the rabbit. Serve warm, garnished with golden diced potatoes and a green vegetable. Two servings.

LAMB FILLET AND VEGETABLES IN FILO

Per serving:

- Approximately 3 tablespoons butter
- 1 lamb fillet (140 grams)
- Salt and freshly ground pepper
- ½ cup cooked spinach, minced
- ¼ cup carrots, cut in julienne strips
- ¼ cup mushrooms, cut in julienne strips
- ½ hard cooked egg, minced
- ½ of a lightly beaten raw egg
- Nutmeg
- 3 *filo* leaves, kept covered until ready to use

Heat a small amount of butter in a frying pan. Add the lamb fillet and cook on all sides over fairly high heat until fillet is seared. Season lightly with salt and

pepper and set aside to cool. Add the spinach to the pan with one tablespoon butter and heat until butter melts. Turn into a bowl. Add one teaspoon butter to pan and saute the carrots for a minute without overcooking. Add carrots, mushrooms, the hard-cooked and the half-raw egg to the spinach. Season very lightly with salt and pepper and grate nutmeg into the mixture. To stuff: Melt remaining butter. Prepare *filo* base by layering the *filo* leaves and brushing butter between each *filo* and on top. Centre fillet at one end and spread filling over lamb. Enclose by folding over, bringing up *filo* sides and rolling up like a Fillet of Beef Wellington. Bake in hot oven (400 F or 215 C) until the roll is golden and puffy. Slice into five equal parts and arrange on hot plate. Garnish with seasonal vegetables and golden diced potatoes.

FILLET OF SOLE WITH MINT AND RED CAVIAR

Per serving:

- 1 sole, about 350 grams, filleted
- ½ cup minus 1 tablespoon fish stock
- 1½ tablespoons white wine
- 50 grams shallots, minced
- Salt and freshly ground pepper
- ½ cup minus 1 tablespoon cream
- 4 fresh mint leaves
- 1 tablespoon butter
- Juice of 1 lemon

For garnish (optional):

- 10 grams red caviar in small shell
- 2 sticks *feuilletage* (puff pastry sticks)

Wash and dry the fillets. Roll fillets, fasten with toothpicks and place, seam side down, in an enamelled pan where they fit snugly without touching. In a small pan combine the fish stock, wine, and shallots. (Green onions or onions may be substituted for shallots.) Season

lightly with salt and pepper and bring to a boil. Pour over the fillets and when the liquid almost bubbles, cover pan, reduce heat to minimum and poach seven to ten minutes. Fillets should be white and flaky and not overcooked. Using slotted spoon, remove fillets to warm platter. Discard toothpicks. Reduce liquid in pan by boiling five minutes. Stir in cream and reduce again until sauce thickens. Add the butter. Chop two of the mint leaves and add to the sauce with enough lemon juice to suit your taste. Season with remaining mint leaves, caviar and *feuilletage*, if using. Serve with parsley potatoes and a green vegetable.

VEAL STOCK

- 1 kilo veal meat
- ¼ kilo veal bones, cracked
- 12 cups water
- 1 leek, washed and sliced
- 1 rib celery, sliced
- 1 large onion, sliced
- 1 carrot, sliced

Bouquet garni: 1 bay leaf, 1 sprig parsley and thyme, tied together in cheesecloth.

Wash meat and bones. Place in soup pot with the water. Bring to boil and skim surface until clear. Add the vegetables and *bouquet garni*. Simmer five hours. Cool slightly. Strain thoroughly. Refrigerate stock. Skim fat. Use stock within two days or freeze. Makes twelve cups. Note: To clarify stock, in large pan add two egg shells and two egg whites, lightly beaten, to the stock. Bring to boiling point. Strain through cheesecloth.

FISH STOCK

- 1 tablespoon olive oil
- 1 onion, chopped
- 1 rib celery, chopped (amerikaniko)
- ½ cup mushroom stems or 3 mushrooms, sliced
- ½ cup white wine
- Bones of 8 fresh non-oily fish
- 1 calf's foot, cut into pieces

Bouquet garni: 2 sprigs parsley, 1 sprig thyme, 1 bay leaf, 1 clove, 4 peppercorns, tied together in cheesecloth.

12 cups water

In a soup pot, heat the oil and saute onion, celery and mushrooms without browning. Stir in the wine and simmer a few minutes until alcohol evaporates. Add fish and veal bones, *bouquet garni* and water. Simmer, covered, two and a half hours. Strain stock through dampened cheesecloth draped over colander set into a bowl. Discard bones. Use stock within a day or freeze for later use. Makes twelve cups. Note: For a richer stock reduce by boiling five to ten minutes. Excellent base for soup.

—VILMA LIACOURAS CHANTILES



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television and radio

A guide to some television programs that may be of interest to the foreign community. **All are subject to last-minute changes, and most times are approximate.** Programs in Greek are followed by an asterisk(*). News broadcasts are not listed since they are presented at fixed times: on ERT at 2:30, 7, 9 and midnight; on YENED at 2, 6, 9:30 and midnight. On weekdays both networks begin broadcasting in early afternoon, go off the air during the siesta hours, and resume in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1am and on Sundays they broadcast continuously from early afternoon until midnight.

MONDAY

ERT 1:45 Every Afternoon (cartoons, games, stories for the entire family)* ... 6:10 Barbapapa (cartoon) ... 7:45 Songs of the World ... 9:35 Theatre* ... 11:40 Music for Guitar
YENED 1:30 Peyton Place (resumes at 2:15 after the news) ... 7:00 The Odd Couple ... 10:00 Film or series (usually in English)

TUESDAY

ERT 1:45 Every Afternoon* ... 6:05 Tom and Jerry (cartoons) ... 7:15 Steps in Civilization (documentary) ... 11:00 Charlie's Angels
YENED 1:30 Dr. Kildare (resumes at 2:15 after the news) ... 5:30 Fury ... 10:00 Film (usually in English)

WEDNESDAY

ERT 1:45 Every Afternoon* ... 6:05 Clowns ... 7:15 Sports* ... 8:30 World at War (documentary) ... 9:30 Film*
YENED 1:30 Bus Stop (resumes at 2:15 after the news) ... 5:30 The Forest Rangers ... 7:00 Combat ... 11:00 Police Woman

THURSDAY

ERT 1:45 Every Afternoon* ... 6:25 Charlie Chaplin films ... 10:30 Music program ... 11:00 UFO Stories
YENED 1:30 Ben Casey (resumes at 2:15 after the news) ... 7:00 Little House on the Prairie (dubbed) ... 8:15 Battle Line (stories of World

War II) ... 10:00 Ian Ogilvy in The Saint ... 11:00 Crimes of Passion

FRIDAY

ERT 1:45 Every Afternoon* ... 6:05 Magic Clown ... 7:15 Happy Days ... 8:00 Greek Music Program ... 10:30 Classical Music ... 11:00 Dallas
YENED 1:30 Long Hot Summer (resumes at 2:15 after the news) ... 7:00 Man from Atlantis ... 11:00 Starsky and Hutch (detective series)



SATURDAY

ERT 1:45 Every Afternoon* ... 3:15 Film ... 4:50 Sports* ... 6:20 The Big Blue Marble (international children's show) ... 7:15 Documentary ... 10:00 Musical program ... 11:00 Film (resumes after the midnight news)
YENED 1:30 Lucy ... 2:15 The Mothers-in-Law ... 2:45 Sports* ... 4:45 Long John Silver ... 10:00 Film* ... 12:15 Jason King

SUNDAY

ERT 2:30 Famous Singers ... 3:15 Sam...4:00 In Search of (documentary narrated by Leonard Nimoy) ... 6:00 Snoopy (cartoons) ... 8:00 The

Waltons (dubbed)* ... 9:30 Sports* ... 10:00 Film (usually in English)

YENED 2:15 Classical music ... 2:45 Film* ... 4:45 Documentary ... 6:15 Robin Hood ... 7:30 The Muppet Snow ... 10:00 Music Show ... 11:00 Film or series (usually in English)

NATIONAL RADIO COMPANY — ERT

There are three stations. The National Program (728 KHZ, 412 m) and the Second Program (1385 KHZ, 216 m) are on the air throughout the day with music, drama, news and commentary. The Third Program (665 KHZ, 451m) broadcasts from 8 am to 12 noon and from 5 pm to 1 am Monday through Saturday and on Sunday from 9 am continuously through 1 am, a wide range of music, readings and discussions. News in English, French and German on The National Program at 7:30 am Monday through Saturday and at 7:15 am on Sunday. Weather reports in Greek and English at 6:30 am Monday through Saturday and 6:35 am on Sunday.

THE ARMED FORCES RADIO — YENED

News broadcasts (980 KHZ or 306 m) in English and French Monday through Saturday at 3 pm and 11:05 pm and Sunday at 2:10 pm and 11:05 pm.

U.S. ARMED FORCES RADIO — AFRS

On the air 24 hours a day from Ellinikon Airbase (1594 KHZ) and from Kato Souli (1484 KHZ). News and weather on the hour. Popular, jazz, classical music, religious programs, and community service bulletins daily. Some highlights: *All Things Considered* (Monday through Friday 9:05 am); *News analysis and interviews following 7 pm news* (*Voices in the Headlines, Issues and Answers, Meet the Press, Face the Nation, Capitol Cloakroom*); *Drama Theatre* (Monday through Friday 8:05 pm) featuring *Scarlett Queen, Crime Classics, The Whistler, Dr Six Gun, Gunsmoke*; Paul Harvey (10:15 pm).

ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Barbers and Hairdressers	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-5pm
Dry Cleaners and Laundries	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8:30pm	7am-4pm
Fish	7:30am-2pm	7:30am-2pm 5pm-8pm	7:30am-2pm	7:30am-2pm 5pm-8pm	7:30am-2pm 5pm-8pm	7:30am-4pm
Bakeries	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm
Wines and Spirits	7am-3pm	7am-10pm	7am-3pm	7am-3pm	7am-10pm	7am-10pm
Florists Open Sun 8-2:30	8am-9pm	8am-9pm	8am-2:30pm	8am-9pm	8am-9pm	8am-9pm

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

DOES TURKEY WANT A SETTLEMENT IN CYPRUS?

In January, President Kyprianou issued a statement accepting the resumption of the intercommunal talks as proposed by U.N. Secretary General Waldheim. In the four and a half long years since the Turkish invasion, Cyprus has once more taken the initiative and shown its willingness to seek a just and lasting solution to this problem. As on previous occasions, Turkey and the Turkish Cypriots have shown their unwillingness to negotiate in good faith and are insisting on imposing a solution that would amount to the partition of this tragic island. A look at the negotiation record speaks for itself.

— At the Geneva talks that followed the first Turkish invasion in July 1974, the Cypriot Government came prepared to negotiate with the Turkish Cypriots. Turkey, however, imposed by force the partition of the island that Turkish Foreign Minister Gunes wanted to dictate to the Cypriots.

— In the spirit of Resolution 3212, Cyprus submitted in February 1975 specific proposals guaranteeing the independence and unity of Cyprus as well as the rights of the two communities. Turkey rejected these proposals and unilaterally set up the Turkish federated state in the occupied areas.

— During the five rounds of the Vienna talks from April 1975 to April 1976, in response to Security Council Resolution 367, the Cypriot Government submitted concrete proposals on all negotiable issues. Turkey rejected these proposals as well as those of Secretary General Waldheim.

— The "Four Points" of the Makarios-Denktash understanding of February 12, 1977, were not implemented in an agreement. In Vienna in May 1977, Turkey refused to present for negotiation any concrete constitutional or territorial proposals.

— The proposals finally presented by Turkey in April 1978, contradicted the spirit of U.N. resolutions on Cyprus and once again attempted to formalize the partition of the island.

There are no more excuses for Turkey's unwillingness to negotiate in good faith and in accordance with U.N. resolutions on Cyprus. The U.S. Congress and the member nations of the EEC should face this reality as they decide on Turkey's recent multi-billion dollar aid request.

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