

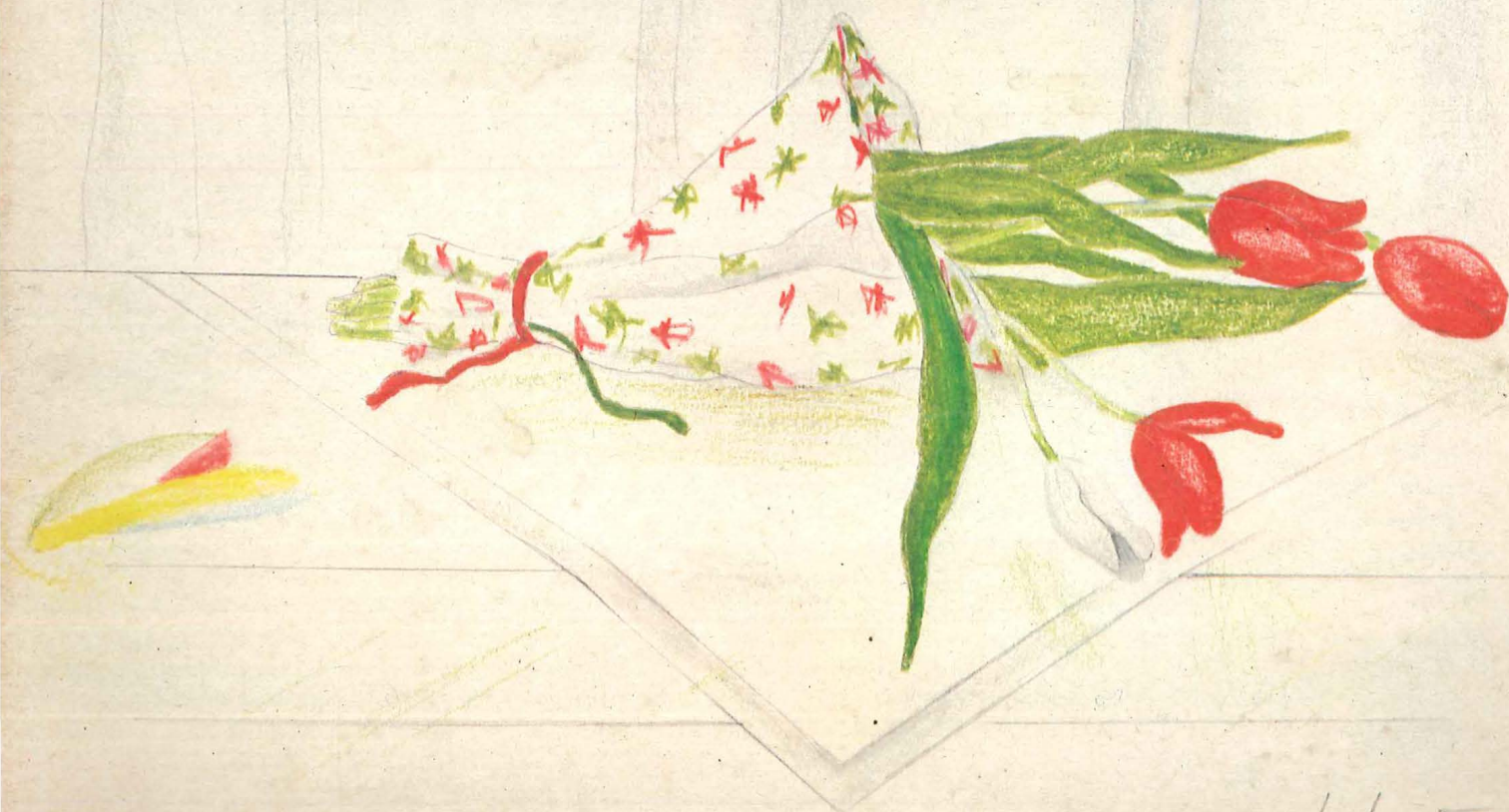
April 1979

THE

Price 40 Drs.

ATHENIAN

Greece's English Language Monthly



van biten

Shopping in Athens with the American Express Card.

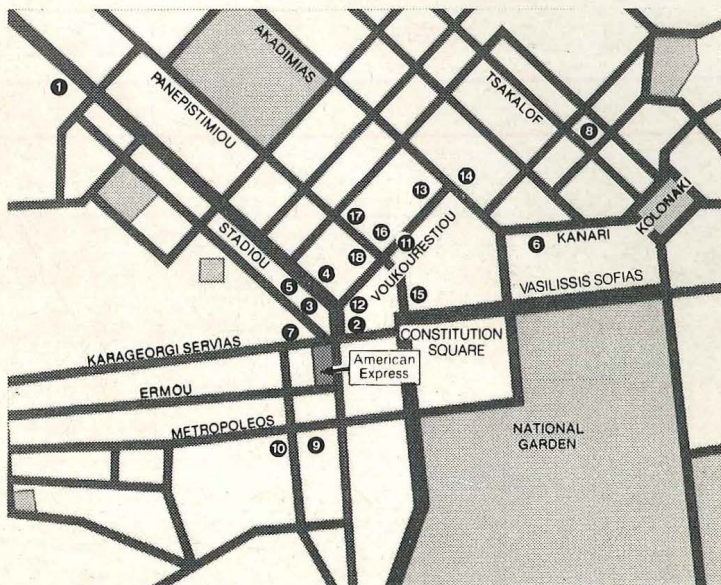
Shopping is one of the great pleasures of travel, whether on business or holiday. And the American Express Card makes it that important bit easier and more pleasurable for you.

This is but a small selection of the many fine shops in the centre of Athens where the Card is most welcome.

Shopping is not the only benefit that comes with carrying the Card. It lets you settle bills with a signature at thousands of hotels and stores, restaurants and travel offices the world over. It frees you from immediate worry about cash and exchange rates, and can be very helpful in emergencies.

Shop in style, travel in style, entertain in style in Europe and around the world – with the American Express Card.

American Express Travel Service.
Syntagma Square. Tel: 32.44.975.



1. **Athenee.** Large departmental store offering almost everything. 33 Stadiou.
2. **Louvre.** An elegant front leads to one of the finest exhibitions of antiques, jewellery and silverware. 2 Stadiou.
3. **Terracotta.** The many windows show only a small selection of the fine art of pottery, beautiful ceramics and elegant souvenirs. 5 Stadiou.
4. **Tresor.** Fine examples of individual designs in gold. Do not miss the fine watches and other jewellery. 4 Stadiou.
5. **La Boutique Vourakis.** Great names in watches and jewellery – Baume and Mercier of Geneva, Cartier of Paris, etc. All presented in an elegant atmosphere. 9 Stadiou.
6. **John Andy.** Exclusive designs in womens shoes and other leather accessories. 24 Kanari.
7. **Martin Alfred.** Fine examples of Greek handicrafts, decorated bronze vases, dolls and the best of typical local work. 6 Karageorgi Servias.
8. **Ritsi Boutique.** The best in high fashion in imported menswear, with matching accessories for your inspection. 13 Tsakalof.
9. **A. Kokkinos.** The best in the renowned long-stranded virgin sheep's wool rugs known as Flokati. Ready for shipping, with full money back guarantee. Write for Mail Order facilities. 3 Metropoleos.
10. **Voula Mitsakou.** Exquisite furs in the latest fashions, with displays of jewellery and ceramics to complement the furs. 7 Metropoleos.
11. **Guy Laroche.** Cool, restrained, Parisian-styled mens and womens wear. Scarves, ties and accessories enhance the name of Guy Laroche. 16 Voukourestiou.
12. **Marie Manot.** High fashion for ladies: Elegant windows leave little doubt of the beautiful clothes awaiting within. 2 Voukourestiou.
13. **Petra Nova.** The relatively small front hides a large display of semi-precious stones inside. Relaxed atmosphere and well informed staff. 19 Voukourestiou.
14. **Codi.** Christian Dior is only one of the famous names found in this beautiful menswear shop. Something for the man who has everything. 18 Akadimias.
15. **Dambergis.** A wide range of cosmetics and perfumes, plus a pharmacy counter at the rear of the store. 6 Panepistimiou.
16. **Nikos & Takis.** Impeccable ladies wear in the latest fashions, together with matching accessories. 10 Panepistimiou.
17. **La Chrysotheque Zolotas.** Beautiful and individualised jewellery, gold necklaces in breathtaking designs, and the best in mens watches and lighters. 10 Panepistimiou.
18. **Petridis.** Exclusive designs of both mens and ladies shoes for almost every occasion. 9 Panepistimiou.

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



The American Express Card. Don't leave home without it.

SAS has a Way and a Day to the **USA**

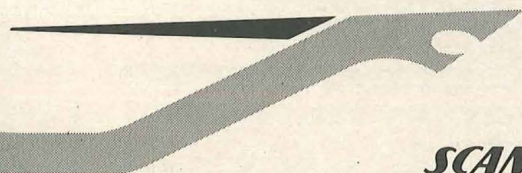


Whether you prefer a leisurely trip with a stopover—or a faster same-day arrival, SAS has a way and a day to suit you.

Choose the relaxing Scandinavian Way to the USA. You fly SAS nonstop from Athens to Copenhagen (with a choice of five weekly flights), and spend a cozy night with the Danes. The next day continue by SAS express flights to North America.

Or if your schedule is tight, take our quick route out. Twice weekly we have early morning nonstop flights from Athens connecting in Copenhagen for a same-day arrival in New York—or the US West Coast.

From Copenhagen you fly in the comfort of SAS wide-bodied 747s to New York and daily wide-bodied DC-10s to Chicago, Seattle and Los Angeles.



SAS
SCANDINAVIAN AIRLINES

community calendar

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

APRIL 2

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

APRIL 3

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

Bingo — American Club, 8 pm.

Goethe Institute — Lecture by Dr. Aristoxenos Skiadas: "Das Antike Drama in heutigen griechischen Theater" (in Greek), 8 pm.

Rotary Club — Greek-German Friendship Night, with guest speaker the German Ambassador Boenszen: "German-Greek Relations", King's Palace Hotel, 9 pm.

APRIL 4

Canadian Women's Club — Bus trip to Sounion, 9 am.

German Community Centre — Coffee afternoon for elder members, 5 pm.

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

Helianthos Yoga Union — Dr. Dimitri Gouta speaking on the difficulties that face the family in modern society (in Greek), 8:30 pm.

APRIL 5

Propeller Club — Luncheon meeting with a talk by Prof. George Daskalakis, Chairman of EOT: "Tourism Today", Hilton Hotel, 1 pm.

Duplicate Bridge — American Club, 7:30 pm.

APRIL 6

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

American Youth Centre — Dance, 8-11:30 pm.

Hellenic American Union — Lecture by John Fanning, Professor of Literature at South Eastern Louisiana University: "American Detective Fiction: A Case Study of Dashiell Hammett", 8 pm.

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

APRIL 8

Centre for Spiritual and Physical Rejuvenation — Lecture by Dr. John Theodorou: "Was Christ a Vegetarian?" (in Greek), Eucalpton 12, Maroussi, 12 pm.

APRIL 9

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

SPRING JAUNTS

The Joint Travel Committee has planned the following spring holidays. Budapest: April 21-23, \$215, contact M. Mallery (Tel. 801-1772). Russia (Leningrad, Moscow): May 5-12, \$550, contact M. Mallery (Tel. 801-1772). Corfu: May 25-28, contact J. Evans (Tel. 895-1821). Italy (Rome, Florence): June 14-21, \$315, contact M. Paley (Tel. 681-3525).

HOLY LAND TOUR

St. Andrew's Protestant American Church is sponsoring a trip to Jerusalem and Galilee May 5-11. Cost is \$449 per person, including air fare, accommodation, two meals, and sightseeing excursions. For information and reservations, Tel. 770-7448.

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.

APRIL 10

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

Bingo — American Club, 8 pm.

Italian Institute — Lecture by Prof. Domenico Gardella on Giorgio de Chirico, 8 pm.

Rotary Club — Discussion by Rotarian wives on their trip to South Africa, King's Palace Hotel, 9 pm.

APRIL 11

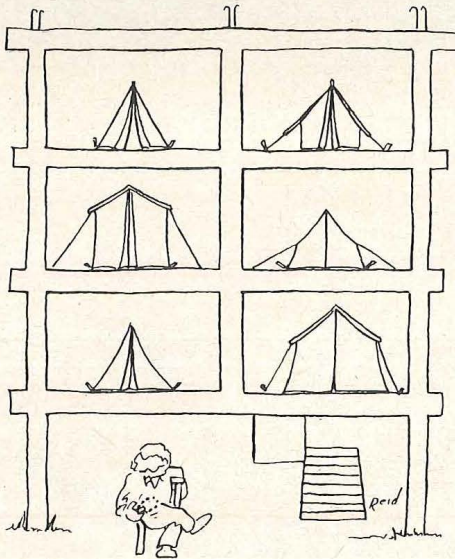
Canadian Women's Club — General meeting, Astor Hotel, 10 am.

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

APRIL 12

American Women's Organization of Greece — Coffee meeting with Mike Wolverton heading the program. Elections. Apollon Palace Hotel, Kavouri, 9:45 am.

Duplicate Bridge — American Club, 7:30 pm.



British Council — Lecture by Dr. R. Hawley, international specialist in power generation and energy: "Power Generation in the Future", 8 pm.

Goethe Institute — Lecture by Walter Jens: "G.E. Lessing — Theologie und Theater", 8 pm.

APRIL 13

American Youth Centre — Dance, 8-11:30 pm.

APRIL 15

German Community Centre — Special Easter Service, 6:30 am on Filopappou Hill, followed by breakfast at the Centre, 8 am.

American Club — Easter egg hunt for children 10 years and under, 1 pm.

APRIL 17

Duplicate Bridge — American Club, 10 am-1:30 pm.

American Club — General membership meeting, 7 pm.

APRIL 19

Duplicate Bridge — American Club, 7:30 pm.

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

APRIL 23

American Community Schools — Easter vacation (through May 1).

American Youth Centre — Camping trip to Loutraki (through April 29).

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

APRIL 24

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

Bingo — American Club, 8 pm.

NAME DAYS IN APRIL

Name days falling during Lent are postponed until after Easter.

April 22 Anastasios (Tassos), Anastasia (Tassia), Lambros, Lambrini

April 23 George (Yiorgos), Georgia (Yiorgia, Youli)

April 24 Elizabeth

April 25 Mark, Markos

April 27 Zoe

DATES TO REMEMBER

April 1 April Fools' Day

April 7 World Health Day

April 8 Palm Sunday (Catholic, Protestant)

April 12 Passover (through April 18)

April 13 Good Friday (Catholic, Protestant)

April 15 Easter Sunday (Catholic, Protestant) Palm Sunday (Orthodox)

April 23 St. George's Day — England

PUBLIC HOLIDAYS

April 20 Good Friday

April 21 Holy Saturday

April 22 Easter

April 23 Easter Monday

May 1 May Day

APRIL 26

Duplicate Bridge — American Club, 7:30 pm.

APRIL 27

Rotary Club — 19th Greek Rotarian Convention, Corfu (through April 29).

Italian Institute — Lecture by Prof. Silvio Ramat, University of Padua: "Bontempelli Metafisico" (in Italian), 8 pm.

APRIL 29

American Club — USO show featuring "Foxy Sights and Solid Sounds" with Top-40 hits, rock, soul, disco, and country and western music. Independence Room, 7:30 and 9:15 pm.

APRIL 30

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

MAY 1

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

Bingo — American Club, 8 pm.

MAY 3

Duplicate Bridge — American Club, 7:30 pm.

MAY 4

German Community Centre — Organ recital by Ms. Eoloff, Christos Kirche, 8 pm.

MAY 5

American Women's Organization of Greece — Spring Fling, arts and crafts fair, American Youth Centre, 10 am-6 pm.

SPRING FORWARD, FALL BACK

Daylight saving time begins April 1 when the clocks are turned forward one hour. On September 29 standard time will resume.

THE ATHENIAN

Greece's English Language Monthly

Vol VI, No 66, April 1979
Spetsippou 23, Kolonaki, Athens 139, Greece
Telephone 724-204, 724-289

PUBLISHER AND EDITOR

Sloane Elliott

MANAGING EDITOR

Stephanie Argeros

ASSISTANT TO THE PUBLISHER

Maria Koutsoukelli

LISTINGS EDITOR

Penelope Horsley

EDITORIAL ASSISTANTS

Ann Baker

Mary Kitroeff

ADMINISTRATIVE ASSISTANT

Despina Samaras

BOOKS

Kimon Friar

THEATRE

Platon Mousseos

ART

Catherine Cafopoulos

MUSIC

Robert Brenton Betts

CINEMA

Pan Bouyoucas

SPECIAL FEATURES

Alec Kitroeff

Antony M. Economides

Margot Granitsas

Willard Manus

Alan Walker

Andrew Horton

FOOD

Vilma Liacouras Chantiles

RESTAURANTS AND NIGHTLIFE

Angela Haggipavlou (Athens)

Marilla Dantos (Corfu)

Mavis Manus (Rhodes)

Sofia Petsalis (Patras)

Helen Stamatopoulos (Thessaloniki)

THE ATHENIAN ORGANIZER

Lorraine Batler

CONTRIBUTORS

Vassilis Andonopoulos, Annamaria Beleznyay, John Bowman, Abigail Camp, Costas Couloumbis, Lou Efstathiou, Michael Fitzgerald, Elsie Hirsch, Demeter M. Kotsonis, Menelaos Kyriakidis, Brenda Marder, Antoinette Moses, Korky Paul, William Reid, Paul Valassakis, Eugene Vanderpool, Irene Wanner.

PRINTED BY

E. Valassakis / K. Angelis O.E.
(E. Valassakis, Sina 38)

PHOTOTYPESETTING

Fotron S.A.

(A. Lechonitis, Vas. Pavlou 81, Pal. Psychico)

YEARLY SUBSCRIPTION RATES

Greece and Cyprus: 400 Drs.

Other countries: \$15.00

Air Mail Europe: \$17.00

Air Mail Rest of World: \$24.00

The Athenian is owned and published by
Drossoula Elliott & Co., E.E. "The Athenian"
Tatoiou 56, Kifissia, Greece

ALL RIGHTS RESERVED. NO PART OF
THIS PERIODICAL MAY BE REPRODUCED
WITHOUT THE CONSENT OF THE ATHENIAN.

in this issue

Community Calendar...4

Goings on in Athens...6

Restaurants and Night Life...10

Our Town...15

Greece's Five Year Plan...17

Holy Land Cruises — XVth Century Style...20

Easter in Patmos...22

The Athenian Organizer...26

On the Mount of Olives...28

The Return of Memos Makris...32

Music...35

Cinema...36

Theatre...38

Books...41

Art...43

Food...45

Kosmos...47

Television and Radio...49

Athens Shop Hours...49

publisher's note

The monks of Patmos refer to their island as "the resting-place of the soul". Some of the oldest and rarest ceremonies of the Orthodox Church are held in Patmos at Easter time. One of these is the Niptiras, a performance of a Byzantine Passion play which reenacts on Maundy Thursday Christ's Washing the Feet of the Disciples. Anne Grant Mangriotis, who has lived on the island for fifteen years, describes in "Easter in Patmos" the events that occur and the devout atmosphere which pervades the island at this time.

The opening of the Makris Exhibition at the National Gallery on March 7 was an enthusiastic homecoming celebration for the famous sculptor who has returned to Greece for the first time in thirty-four years. Filmed for Hungarian television, the vernissage was attended by over a thousand artists, friends and admirers. In "The Return of Memos Makris," Dimitrios Papastamos, Director of the National Gallery, engraver A. Tassos and painter Spyros Vassiliou join to praise the artist and the man.

Our cover is by Gudrun von Leitner.

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. Verdi's *Falstaff* (April 1, 3, 5, 7) ... Rossini's *The Barber of Seville* (April 24, 26, 29).

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century. Elegant but somewhat dilapidated 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 program details. 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.

ROBIN CANTER AND ELIZABETH ROUTIER — Oboe and piano, in a concert of works by Mozart, Schumann, Arnold, Donizetti, Poulenc, and Britten. April 2 at 8 pm. British Council.

CONCERT — given by the winners of the Maria Callas International Song and Piano Competition. Maestro Campogalliani conducts. April 3 at 8 pm. Italian Institute.

ALIDA MARIA SALVETTA AND ANTONIO BALLISTA — Soprano and pianist, performing arias and music by Mahler, Debussy, Verdi, and Rossini. April 4 at 8 pm. Italian Institute.

BENEFIT CONCERT — In aid of the Institution for Homeless Girls, Schubert's Mass in G will be performed under the direction of Gwen A. Leckron and an organ recital by Raita Grinbergs Diamandopoulou. April 5 and 8 at 8:30 pm. St. Denis Roman Catholic Church.

ACHILLE LAMPARARIS AND YOLANDA SEVERI — Violin and piano. April 6 at 8 pm. Italian Institute.

HIS CONCERT SERIES — The Music Group of London. April 6 at 8:15 pm. Hellenic International School.

THE MUSIC GROUP OF LONDON — Trio, in a concert of works by Beethoven, Debussy, Arnold, and Brahms. April 9 at 8 pm. British Council.

POPI THEOFANOUS AND EVANGELOS THEOFANOUS — Piano and cello, performing works by Vivaldi, Beethoven and Brahms. April 10 at 8 pm. Hellenic American Union.

JOE DOBBS, JOHN PEARSE, MARY FAITH RHOADS — Concert of Appalachian music with slides. April 13 at 8 pm. Hellenic American Union.

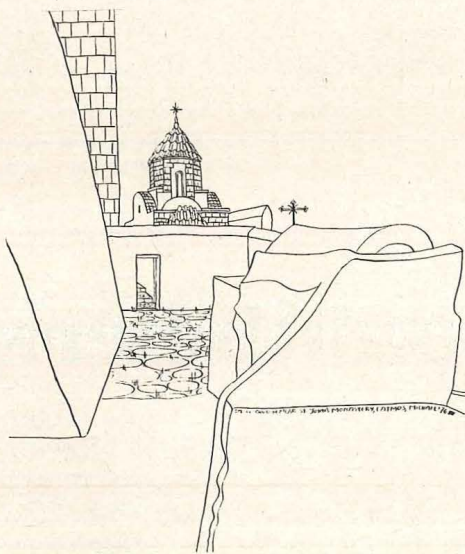
ELIO BATTAGLIA AND LOREDANA FRANCESCHINI — Baritone and pianist, performing arias and music by Monteverdi, Provenzale, Stradella, Scarlatti, Schubert, Busoni, Tosatti, and Wolf. April 26 at 8 pm. Italian Institute.

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. Marios Loverdos, sculpture (through April 7). Andreas Haralambidis, paintings (April 9-May 8).

ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Yorgos Savakis, oil paintings of old Athens, Yiannis Posnakoff, oil paintings of life in rural Greece and a ceramics exhibition (April 2-30).



ASTOR, Kar. Servias 16, Tel. 322-4971. Petros Koufovasilis, paintings (through April 27).

ATHENS, Glykonos 4, Tel. 713-938. Petros, paintings (April 7-30).

JEAN AND KAREN BERNIERI, 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. Eliseo Maticci, sculpture (April 3-May 5). Giulio Paolini exhibition (May 10-June 9).

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Vasilis Kypreos, paintings (April 4-30).

DESMOS, Akadimias 28, Tel. 360 9449. Yorgos Lazongas, paintings (through April 27).

DIODENES INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-6942. Panos Kokkinos, paintings (April 2-20).

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

EL GRECO, Syngrou Ave. and Chrysostomou Smyrnis 2, Tel. 933-3302. Call for exhibition details.

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

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Thomas Papadoperakis, paintings and drawings (April 2-18). Kostas Perakis, sculpture (April 26-May 9).

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Vasilis Kypreos, paintings (April 4-24). Exhibition honouring poet Yannis Ritsos, including books and illustrations of his poems (April 26-May 5). Yorgos Yeorgiadis, paintings (May 10-26).

GALERIE O, Haritos 8, Tel. 717-669. Danai Karakosta-Stamatiou, oils and aquarelles with collage (April 2-20).

ORA, Xenofondos 7, Tel. 323-0698. Vasilis Kelaidis, paintings and Dora Lelouda-Papailiopolou, paintings (April 2-26).

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

ROTUNDA, Skoufa 20, Tel. 362-2945. A group exhibition by the Society of Scientists (April 8-19). Andonis Theodoridis, oils (April 30-May 18).

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Theodoros Drongitis, drawings (through April 7). Spring group exhibition (April 9-May 19).

THOLOS, Filhellenon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm, and Wed. 11 am-1 pm. Kostas Servos, folklore paintings (April 2-17).

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Petros, paintings (April 2-20).

RELIGIOUS SERVICES

GREEK ORTHODOX

Lenten and Holy Week services at the Cathedral on Mitropoleos Street and at the numerous Greek Orthodox churches in Athens:

Lenten Services

Sundays: Matins, 7 am; Liturgy, 8:30 am; Vespers, 5 pm ... April 6: Akathistos Ymnos (the Salutations are sung in their entirety), 6:30 pm.

Holy Week Services

April 15 (Palm Sunday): Matins, 6:30 am; Liturgy, 8 am; Prayers, 7 pm ... April 16 (Holy Monday): Prayers, 7 pm ... April 17 (Holy Tuesday): Prayers, 7 pm (The Anthem of Kassiani is sung. Written by a ninth century Byzantine nun, it is among the finest poetry in Eastern liturgical literature) ... April 18 (Holy Wednesday): Liturgy of Presanctified Gifts, 6:30 am; Sacrament of Holy Unction (Efheleon), 4 pm; Vespers, 7 pm ... April 19 (Holy Thursday): Liturgy of Saint Basil the Great, 8 am; Service of the Twelve Gospels, 6:30 pm ... April 20 (Good Friday): Lamentation Service, 7 pm; Epitafios Procession, 9 pm ... April 21 (Holy Saturday): Prayers, 8 am; Liturgy, 11 pm; The Resurrection (Anastasi) midnight ... April 22 (Easter Sunday): The Service of Love (Tis Agapis), 11 am.

BETH SHALOM SYNAGOGUE, Melidoni 6, Tel. 325-2823. April 11: Passover Eve Service (call for time); Passover Seder (at the Israeli Community Centre), 8:30 pm ... April 12: Service, 7:30 am ... April 13: Service, 7:30 am.

CHRISTOS KIRCHE (German Evangelical), Sina 66, Tel. 361-2713. Lenten services every Sunday, 9:30 am ... April 12: Communion Service in French, 8 pm ... April 13: Communion Service in German, 9:30 am ... April 15: Ecumenical Easter Sunrise Service on Filopapou Hill, in several languages, 6:30 am; Easter Breakfast, 8 am (phone for reservations); Communion Service, 9:30 am.

ST. ANDREW'S AMERICAN CHURCH, Sina 66, Tel. 770-7448. April 8: Palm Sunday Service, 9 am (in Kifissia) and 11:15 am (at the Church) ... April 12: Pascal Meal (call for time and place) ... April 15: Sunrise Service on Filopapou Hill, 6:30 am; Easter Service, 9:30 am (at the Church).

ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou 24, Tel. 362-3603. Regular liturgy every Sunday and during Holy Week at 7, 8, 9, 10, 11 am and 6 pm ... April 19 (Maundy Thursday): Blessing of Holy Oils, 10 am; High Mass, 8 pm ... April 20 (Good Friday): Matins, 9 am; Stations of the Cross, 3 pm; Ceremony of the Passion, 7 pm ...

April 21 (Holy Saturday): Matins, 9 am; Easter Vigil, 11:30 pm; High Mass, midnight ... April 22 (Easter Sunday): Mass, 7, 8, 9, 10 am; High Mass, 11 am. St. Denis celebrates Easter on the same date as the Greek Orthodox Church.

ST. NIKODIMOS (Russian Orthodox), Filellinon 21, Tel. 323-1090. Regular liturgy Wednesdays 6:30 or 7 pm ... April 15 (Palm Sunday): Service, 6:30 or 7 pm ... April 17, 18 (Holy Tuesday and Wednesday): Service, 6:30 or 7 pm ... April 19 (Holy Thursday): Matins, 9 am; Service of the Twelve Gospels, 6:30 pm ... April 20 (Good Friday): Service, 1:45 pm; Epitafios Service, 7 pm; Epitafios Procession, 9 pm ... April 21 (Holy Saturday): Service, 9 am; Liturgy, 11 pm; The Resurrection, midnight.

ST. PAUL'S ANGLICAN CHURCH, Filellinon 29, Tel. 714-906. April 8 (Palm Sunday): Blessing of Palms and Family Eucharist, 9 am; Family Service, 11 am (St. Catherine's British Embassy School, Kifissia) ... April 12 (Maundy Thursday): Song Eucharist, 7 pm ... April 13 (Good Friday): Good Friday Service, 12-3 pm ... April 14 (Holy Saturday): Easter Vigil Service and Midnight Mass, 11:30 pm ... April 15 (Easter Sunday): Holy Communion, 8 am; Family Eucharist, 9 am; Morning Prayer, 10 am.

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, Tel. 360-8278. Closed Mondays. Nikos Nikolaou, paintings (through April 22). Chrysa, sculpture (after Easter).

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. Pavlos Moschidis, paintings (through April 6). Themos Maipas, paintings (April 9-27). Apostolos Yiayianos, paintings and Chrysa Pandanassi, paintings (May 2-16).

EXHIBITS

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

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. Agamemnon Makris, sculpture (through April 15). Painting exhibition by Ikuo Hirayama, professor at the Tokyo School of Fine Arts (through April 22). Exhibition of the plans for the new wing of the National Theatre (April 25-May 13).

AMERICAN CLUB — Exhibition of paintings (April 1-15).

BRITISH COUNCIL — Joint exhibition of works by Jan Liodakis and Takis Draco (through April 12). Exhibition of drawings by young British artists who represented Britain in the Sixth International Drawing Exhibition held in Rijeka, Yugoslavia (April 27-May 11).

CAMPION SCHOOL — Exhibition of local crafts, including embroidery, weaving, macramé, applique, and jewelry (April 2-11).

HELLENIC AMERICAN UNION — Exhibition of paintings by Nikos Arhondis (April 2-18).

ZAPPION, next to the National Gardens, Tel. 322-4206. Exhibition of Soviet machines and paintings (through April 10). Exhibition of books organized by the Ministry of Education (April).

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, 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 coffeshop 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.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 5 pm daily. *Closed Fridays.* Admission 20 Drs., students 10 Drs.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. A new museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Wednesdays 2 to 7 pm and Sundays 9 am to 1 pm, or by appointment.

PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 4:30 pm daily and Sundays 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 Mycenae, archaic statues of youths (Kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) in a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 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.

INSTITUTE CLOSINGS

The following institutes will close for the Easter holidays: British Council (April 13-16, April 20-24); French Institute (April 15-May 2); Goethe, Italian, and Hellenic American Union (April 19-May 2).

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.

LYKAVITOS (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 pm 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 NEKROTAPIO (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief Schliemann mausoleum and the famous "Sleeping Maiden" of Halepas are of special interest. Open 7:30 am to sunset.

ROUND AND ABOUT

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

PELION: Flower exhibition in the village of Kato Lehonia (April 22).

TRIPOLIS (Central Peloponnisos): A colourful Easter Sunday ritual: Lambs are roasted on a spit in the central square and visitors are invited to sample red eggs, wine, and roasted lamb (April 22).

VERIA (Western Macedonia): Folklore festivities at the village of Plateos drawing from the old customs of Cappadocia (April 22).

HANIA (Crete): One of the oldest Cretan festivals celebrated annually on the feast day of St. George. All of the sheep of the village of Assi-Gonia are brought to the church of St. George for their annual blessing. Lavish feasting, singing, and dancing follow (April 23).

KASSOS (in the Dodecanese): A religious fair in honour of St. George with local dances, food and wine (April 23).

THASSOS: The senior members of the community garbed in old costumes, lead traditional dances (April 24).

MEGARA (40 km. west of Athens): The girls of the village, dressed in local costume, perform the "Trata", a traditional fisherman's dance. (April 24).

LIBRARIES

AMERICAN LIBRARY, Hellenic American Union, Massalias 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, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon., Tues., Thurs., Fri. 10 to 1 and 5 to 8. Wed. and Sat. 10 to 1.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references, and records in German. Mon. through Fri. 10 to 2 and 5 to 8.

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and

periodicals in Greek, and in English about Greece. Mon. through Fri. 9 to 1 and 6 to 9.

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1.

NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Mon. through Sat. 9 to 1.

NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Sat. 8:30 to 1:30.

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

UNITED NATIONS INFORMATION CENTRE, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 8:30 to 2:30.

MISCELLANEOUS STUDIES

ATHENS CENTRE FOR THE CREATIVE ARTS, Pangrati Cultural Centre, Arhimidou 48, Pangrati, Tel. 701-2268. Lessons in beginning, intermediate and advanced Greek, painting and drawing, and modern dance. Registration April 1-9. Classes begin April 9.

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.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek lessons from beginner through advanced levels. 2,600 Drs. for each six-week term (36 hours), registration fee 230 Drs. Registration April 9, classes begin April 10.

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

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. Clubhouse 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): Tennessee Williams's *The Glass Menagerie*, translated and directed by Mihalis Kakoyannis. Sets and costumes by Dionysis Fotopoulos. On the New Stage (Nea Skini): *The Ghost Sonata* and *Maternal Love* by August Strindberg. Directed by Alexis Solomos and starring Lykourgos Kallergis, Nita Pagoni, and Tzoli Garbi. Sets by Liza Zaimi. (*Ethniko Theatro*, 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 Myrart, directed by Stephanos Lineos, and sets and costumes by Dimitri Doublis. (*Alpha*, Patission 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 Aiki Vouyouklaki. (*Aiki*, 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 Alkaïou. (*Erevna*, Ilision and Kerasountos, Tel. 778-0826)

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

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

THE FORBIDDEN COPY-BOOK (Apagorevmeno Tetradio) — A revival by Alba de Chespentes, starring Voula Zoumboulaki and Dimitri Myrat. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

THE FOUR LEGS OF THE TABLE (Ta Tessera Podia tou Trapeziou) — A new play by Iakovos Kambanellis under the direction of Karolos Koun. (*Theatro Technis*, Stadiou 44, Tel. 322-8706)

A GOOD OLD-AGE HOME "THE HAPPY WEST" (Ikos Evgiris 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*, Plattia 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*, Kefalinias 18)

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. Meletiου 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. (*Akropol*, 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)

TARTUFFE — Spyros Evangelatos's spirited Amphitheatre group in the Moliere classic translated by Paul Matessis. In repertory. (*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 Bellas 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 Vasiliakou, 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 Sakellarios cut to fit the many-faceted talents of comedian Thanassis Vengos. (*Vrettania*, Panepistimiou near Voukourestiou, Tel. 322-1579)

WHERE THE BUS GOES (Pou Pai to Leoforio) — A series of funny sketches written by George Skourtis, Kostas Mourselas, Antonis Simitzis, and Mitsos Efthymiadis presented by the Folk Scene of the Art Theatre under the direction of George Lazaris. 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.

BREAKTHROUGH (To Metopo Diespathi) — Another adventure story full of war games in praise of machismo, from the same team that gave us *The Wild Geese*—director Andrew V. McLaglen and scriptwriter Reginald Rose. Starring Richard Burton, Robert Mitchum and Rod Steiger.



FINGERS (Ta Pente Dactila) — Written and directed by James Toback, the scriptwriter who gave us *The Gambler*, this is the story of a dedicated concert pianist, played by Harvey Keitel (*Mean Streets*), who also runs dangerous missions for his mobster father. The photography is by Mike Chapman (*Taxi Driver*).

"F.I.S.T." (I Pigma) — Another vehicle for star-tripping Sylvester Stallone (*Rocky*), who plays a Hoffa-type labour leader. Devoid of any of the insight — social, historical or otherwise — one expects to find in films about the deterioration of the American labour movement. Directed by Norman Jewison (*The Russians are Coming*).

FOUL PLAY (Pehnidi ya Dolofonos) — Another young scriptwriter, Colin Higgins (*Silver Streak*), trying his hand for the first time at directing, in this comic caper about a group of anti-religious fanatics who plan to assassinate the Pope during his visit to the U.S. Chevy Chase and Goldie Hawn try to stop them, but seem to have a harder time getting the stale jokes across.

IN PRAISE OF OLDER WOMEN — In this soft-core porno-memoir from Canada, based on Stephen Vizinczey's best-selling book, a handsome young immigrant professor discovers the joys of love with mature women who always seem to know what they want. Instead of the lyrical and tender film it could have been, director George Kaczender has turned it into another exploitation film. Starring bed-hopping Tom Berenger, and "mature" Karen Black, Susan Strasberg, and Alexandra Stewart.

INTERIORS (Idieteres Skesis mias Ginekas) — Woody Allen's first serious film. The story of a hysterical mother (Geraldine Page), and the damage she inflicts upon her three daughters,

played by Diane Keaton (*Annie Hall*), Kristin Griffith, and Marybeth Hurt, when her husband (E.G. Marshall) prepares to leave her, at the age of sixty-three, for a fun-loving woman (Maureen Stapleton).

THE INVASION OF THE BODY SNATCHERS (Makavrii Isvolis) — 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.

JESUS OF NAZARETH-PART TWO (O Iisus apo ti Nazareth) — The second part of the Biblical spectacular released at Christmas. Reminiscent of the genre which thrived in the Fifties, the film is directed by Franco Zeffirelli (*Romeo and Juliet*) and boasts an all-star cast which includes Robert Powell, Anne Bancroft, Anthony Quinn, Rod Steiger, Peter Ustinov and Laurence Olivier.

NATIONAL LAMPOON'S ANIMAL HOUSE (Ena Trello, Trello Thyriotrofio) — A hearty and often funny celebration of fraternity house pranks set in a West Coast college in 1962. As directed by John Landis (*The Kentucky Fried Movie*), the film escapes from all the infantile sentimentality or voyeurism that have characterized all the other pictures made on this subject. Humorous and honest retrospection on some aspects (sex being one of them) of American college education. Starring John Vernon, Donald Sutherland and John Belushi.

RETURN FROM WITCH MOUNTAIN (Epistrofi apo to Magemeno Vouno) — A mildly horrible horror-movie produced by Walt Disney Productions and starring Bette Davis and Christopher Lee.

SGT. PEPPER'S LONELY HEARTS CLUB BAND (Xefreno Panigiri) — Cashing in on the present popularity of disco-musicals, director Michael Schultz and producer Robert Stigwood have invested \$12 million to freshen up some old Beatle tunes (which don't need any freshening up at all), most of them from the excellent 1967 album, *Sgt. Pepper's Lonely Hearts Club Band*. The film focuses on a group of young musicians (Peter Frampton and the Bee Gees) on their way to stardom. Also starring George Burns.

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.

A WEDDING (Pandrologimata) — Another brilliant, outspoken and funny satire by writer-director Robert Altman (*M.A.S.H.*, *Nashville*) as he takes a hard look at the hallowed institution of marriage. As usual, it is a kaleidoscopic vision of the middle-class, bursting with events and emotions. Starring Carol Burnett, Mia Farrow, Vittorio Gassman, Geraldine Chaplin, and Paul Dooley.

ART CINEMAS

Art films are shown in Athens at three cinemas: Alkionis, Ioulianou 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. *Richard III*, starring Laurence Olivier, John Gielgud, Ralph Richardson and Claire Bloom. Directed by Laurence Olivier. (April 16 and 26 at 7:30 pm).

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. *Nathan der Weise* (April 10). *Lessing in Berlin* (April 11). All screenings at 8 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. "Americans Abroad" series concludes with Gene Wilder and Marty Feldman in *Young Frankenstein* (April 4). "American Classics" series begins with Farley Granger and Robert Walker in *Strangers on a Train* (April 11) ... John Wayne and Jeffrey Hunter in *The Searchers* (May 8). 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, Evznonon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

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

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

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

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

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 to 1 am. Closed Sundays.

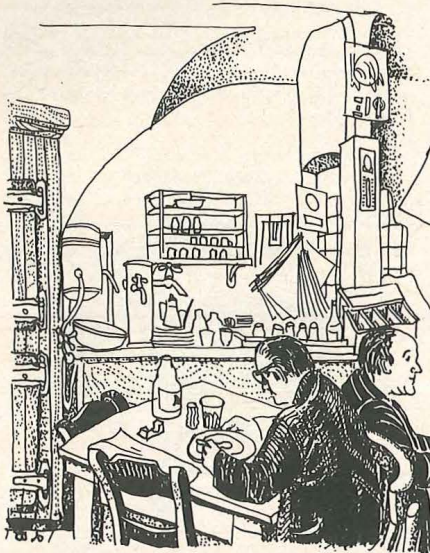
Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously 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 suprisingly moderate prices. Daily 8:30 to 1 pm. Closed Sundays.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30.

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, cosy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from 1 pm to 4 and 7:30 to 12. Closed Sundays.

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

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

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

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's oldest international restaurants. The downstairs is particularly warm and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Daily noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.

Balthazar, Tsona and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy where the atmosphere is pleasant and quiet. The menu offers a change of pace with unusual soups, entrées, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Daily 8 pm to 1:30 am. Closed Sundays.

China, Efroniou 72, Ilissia (between the Caravel Hotel and the University Campus). A fine, new Chinese restaurant with an oriental atmosphere. Open daily noon-3:30 pm and 7:30 pm-1 am.

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

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

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

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

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small, simple, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or supper. The menu offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open noon to 5 pm and 8 pm to 2 am. Closed Sundays.

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

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. Moderately expensive. Open daily 7:30 pm - 1.

Je Reviens, 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 Philopappou 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.

Lihari, 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.



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere

Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISIA

(beteen Caravel Hotel & University Campus)



TIKA INDIAN RESTAURANT

Candlelight dining indoors or in our garden

ALONIOU 23, KIFISSIA, TEL. 801-1591

CHINESE RESTAURANTS

THE
MANDARIN

PASSALIMANI - PIRAEUS

AKTI MOUTSOPOULOU 44



THE
CHINA TOWN

GLYFADA - GREECE

VASS. KONSTANTINOU 7



RITTERBURG

THE ONLY GERMAN RESTAURANT IN ATHENS

Open for Lunch and Dinner

FORMIONOS 11 (Behind Caravel Hotel) TEL. 738-421

MR. YUNG'S Chinese Restaurant

最佳食府

LUNCH NOON TO 3 P.M.
DINNER 7 P.M. TO 1 A.M.

3 Lamahou St., Athens
TEL. 323-0956

LIHNARI

THE OLD LANTERN

Greek and International Cuisine

Lunch and Dinner

Patisserie open from 8 am to 1 am

ATHENS TOWERS (behind building A) TEL. 770-3506

Discover

TOSCANA

The Italian restaurant
of Athens

Exquisite Italian & International cuisine
Tropical plants and charming interior terraces

Thisseos 16 Vouliagmeni Tel. 8962497



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 Vaisamakias. 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, Psyhiko, 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.

Vengeria, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. A sophisticated, wood-paneled and mirrored restaurant, with a spacious bar. International cuisine and attentive service. Moderately expensive. Open daily from 8:30 pm.

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



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

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.

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

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

Kuyu, Tel. 411-1623. The owners are Greeks from Turkey. Red snapper baked with shrimp, mushroom and whiskey is a 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 yachtmen 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 *viouvetsi*; 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.

Kavalieratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, kokoretsi, broils, country salad, yogurt. Inexpensive. Daily 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 Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

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

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Square, set off on a small cul de sac (*rouga* means lane). Small, pleasantly-spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

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

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

O Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. Frequenting 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

NEFELI RESTAURANT

Between the Acropolis and Plaka
next to the Kanellopoulos Museum

Serving from morning until late evening

Group & club reservations welcomed

PANOS 24, TEL. 321-2475 & 324-6827



MAXIM restaurant

French Cuisine
Oriental Foods
Mediterranean Fish
and Lobster Specialties

4 MILIONI & KANARI ST.,
KOLONAKI, ATHENS TEL. 361-5803

GOLDEN OX



Enjoy a delicious lunch or dinner
at our restaurant and bar.
Hearty daily special.

IOFONTOS 29 (BET. HILTON & CARAVEL)

Reservations: 725-857

Prunier

Ipsilantou 63

727-379

KOUTROULIAS

le foyer



RESTAURANT ●
COCKTAILS ●
INTERNATIONAL ●
CUISINE ●
LIVE RETRO ●
MUSIC ●

Catering for
homes and companies

IOFONDOS 25
(Near Caravel)

Reservations:
746-287/8

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

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

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

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

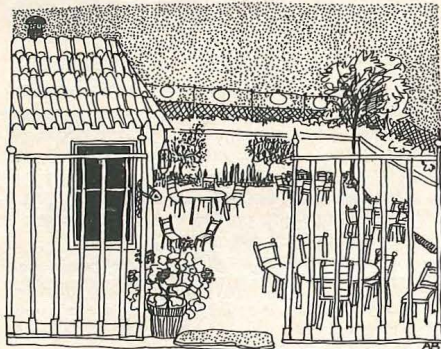
cold appetizers may be followed by one of their specialties (such as *frutalia*) most of which are from the island of Andros. Moderate prices. Daily from 8 pm.

Hatzakos, Irodou Attikou 41, Marousi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in-Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 3 am and Sundays for lunch from 1 to 4 pm.

Laleousa, on the National Road (Platarou 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.



10 Tzaki, Vas. Konstantinou 12, Giyada, Tel. 894-6483. Spacious and wood-paneled 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.

Meusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. The energetic and versatile Yiorgos Marinos leads Sophie Zaninou, Emilia Sarri, Stelios Marketakis, Tolis Velonakis and others through a fast-paced variety show of song, dance and satire.

Daily at 11 pm and on Saturdays at midnight. Closed Mondays.

Rigas, Aphroditis 9 and Andrianou, Plaka, Tel. 324-6125. *Oh Calcutta* style musical adjusted to Greek style of living. Text by Mimis Thiopoulos, choreography by Hristos Patrinos. Skorpios, Kydathineon 15, Plaka, Tel. 322-5064. One of the classic standbys of the boite scene who boasts a devoted following, folksinger Kostas ("The Gypsy") Hadzis and his entourage, offer a subdued and carefully orchestrated selection of folk, protest and political songs.

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

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

NIGHTCLUBS AND BOUZOUKIA

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

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

Fandasia, Agios Kosmas (across from the West airport), Tel. 981-0503. 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, Tsiaras 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.

GREECE'S FIVE YEAR PLAN

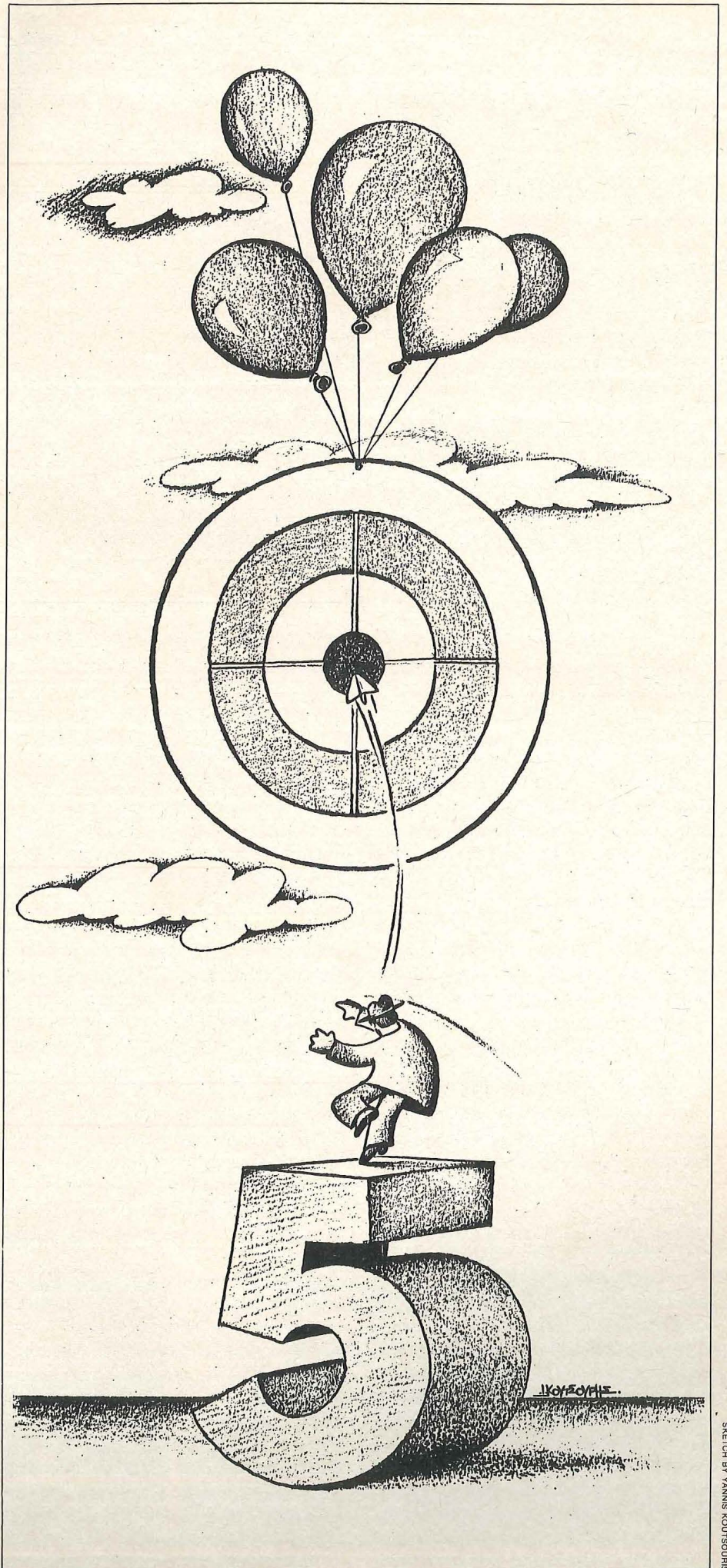
THE "Preliminaries" of the five-year Economic and Social Development Program, tabled by the Government in Parliament recently, provide a useful insight into the basic orientations, targets and strategy envisaged in Greece for the period 1978-1982. This period will be a landmark for the future of the Greek economy as the country becomes a full member of the European Economic Community.

While outlining the framework for economic and social policy in the next five years, the Program's targets are understandably difficult to define with any degree of precision, primarily in view of the uncertainty of international economic conditions. That is why the broad margins of the strategy to follow are presented, so that this may be adequately adjusted depending on changing conditions.

Greece's development effort is oriented toward the maintenance of values held dear by the Greek people as well as the creation of a better economic, social and cultural future for all citizens. Thus, the Program's ultimate aim is to serve the people's basic orientations and principal targets.

Basic orientations are defined as: First, the protection and strengthening of the democratic regime and free institutions, the defence of the country's territorial integrity and the maintenance of the national identity. Not infrequently, the abandonment of local ways of life and the adoption of foreign ones emphasizing excessive consumption of products and services create confusion, insecurity and the danger of lowering national cultural values. A second orientation, which is closely linked with the country's defence capability and the very survival of the nation, is demographic well-being for the country as a whole and its various regions separately. Third, the creation of close, friendly ties with all countries. For this purpose, Greece will support all efforts toward peace and detente through the United Nations and other international organs. But more particularly, Greece aims at its accession to the European Communities and the creation of a united Europe.

Principal targets are: In the economic field, rapid economic de-



SKETCH BY YANNIS KOUTSOURIS

GREECE'S GROSS DOMESTIC PRODUCT

(In million Drs. at standard 1970 prices)

ECONOMIC SECTORS	1970	1977	1982 PROJECTIONS		
			At 5% annual rate of increase	At 6% annual rate of increase	
				Assumption "A"*	Assumption "B"***
PRIMARY (agriculture, etc.)	47,058	52,900	64,000	65,900	62,800
SECONDARY (industry, etc) (of which manufacturing)	80,976 (49,266)	122,100 (79,450)	159,000 (101,400)	171,000 (108,800)	174,800 (114,100)
TERTIARY (services)	129,966	195,200	250,000	258,500	257,800
TOTAL GDP	258,000	370,200	473,000	495,400	495,400

* Assumption "A": If a slackening of exports results in a slow-down in the rate of increase of manufacturing output

** Assumption "B": If a brisk export trade results in higher manufacturing output

Source: "Preliminaries of Economic and Social Development Program: 1978-1982", compiled by Centre for Planning and Economic Research, Athens, 1978.

velopment, ensuring economic and social balance, as well as full employment. In the social field, it is the development of welfare services for the individual and the family and the limitation of economic and social inequalities among various social classes as well as geographic regions. In the cultural field, the target should be the quality of the physical and human environment, better education, intellectual and artistic creation.

The Program then discusses strategy for the attainment of these targets. It is understood that the choices selected in this strategy should in no way endanger the external and internal balance of the economy; this balance constitutes the cornerstone for progress, and without it no target is attainable.

The strategy for economic development aims at the following:

— Accession to EEC, ensuring wider and more favourable conditions for the extension of economic activities.

— Encouragement of private enterprise, which constitutes the basic lever for development within a modern economy of the mixed type. Even though the requirements of the Greek economy cannot at present be met entirely by the private sector, the bulk of initiatives for development must come from private enterprises, which must be reasonably encouraged and supported.

— Improvement of the human element, technology and capital equipment. In particular, there should be a continued rise in the quality of the labour potential and its active participation in the productive effort.

— Better organization and higher output of productive units in the private and public sectors, in order to ensure the competitiveness of the economy in international markets.

In the social field, it can be assumed that the strategy for rapid economic development ensures, in general terms, the attainment of full employment. Furthermore, the gradual extension of social insurance coverage should reach the point where all Greeks should have equal opportunities for coverage of their basic needs in health, education, housing, social insurance and welfare services.

In the cultural field, the state should support, morally and materially, every effort connected with art, education and entertainment. But above all, the public should be well informed on matters pertaining to the environment and the quality of life in general. This includes protection of the physical environment, proper planning of urban living conditions, protection of the Greek cultural heritage, various cultural activities, sports and entertainment.

In outlining specific aims for produc-

tion and employment, the Program lays considerable stress on the influence of international economic developments on the rate of growth of the Greek economy. This influence is decisive, for the following reasons:

— The bulk of international transactions, as compared to local production, is considerable.

— The possibilities of Greece to influence the development of international transactions in this country's favour are extremely limited.

— With EEC accession, Greece's international transactions should increase further, linking even more closely this country's economic developments with those prevailing in the Community.

In considering the prospects for national production, the Program points out that an annual rate of increase in the gross domestic product well below 5% at standard prices is not conducive to self-supporting economic development. However, assuming that international conditions are favourable, a 6% annual rate of increase for the Greek economy in the five years ahead is deemed feasible. (The average annual rate of increase in the past 25 years has indeed been 6%.)

Apart from the desirable rate of increase of overall national production, its structure should also be improved.

Sophia, too, with the Patriarch in that role, and in monasteries with the superiors or priors. It served to remind everyone of the lesson that Christ gave in humility and of his teaching that all men are equal. Today it survives only in Jerusalem and on Patmos.

In Patmos the play is performed in the town hall square — also still known as the Loggia, for in 1912 the island was ceded to Italy, finally becoming part of Greece only in 1947. Since this is the windiest spot in the hill-top Chora, the performance sometimes has to be transferred to the more sheltered square of Saint Levia. A dais or stage is set up, spread with fine carpets, surrounded with crosses, six winged cherubim and sconces holding tall palm-fronds, and decorated with green branches, scented pinks, stocks and roses from the gardens, and the deep purple wild lavender which is present everywhere at Easter-time. On it, seats are placed for the twelve apostles and a throne for Christ. The scene represents the table laid out for the Last Supper. The Father Superior will play the part of Christ and twelve senior monks of the brotherhood will be the disciples.

While the village waits in murmuring expectation, the procession comes out of the great fortified archway of the monastery. On the way down to the square, it stops at the chapel of Saint George where all the monks put on over their black tunics splendid scarlet and gold embroidered vestments. The Father Superior wears the grandest mantle of sumptuous handiwork. As



The Niptiras ceremony, held on an elaborately decorated dais in the town hall square.

they slowly take their places on the stage, the chorus sings hymns. Last of all the Superior ascends the dais and blesses the water. Silence falls on the pressing crowd.

One monk takes the role of the Evangelist and reads out the passage from the Gospel describing what happened. "He riseth from supper and laid aside his garments and took a towel and girded himself". Where there is dialogue the actors intone it, then the reader fills in the story.

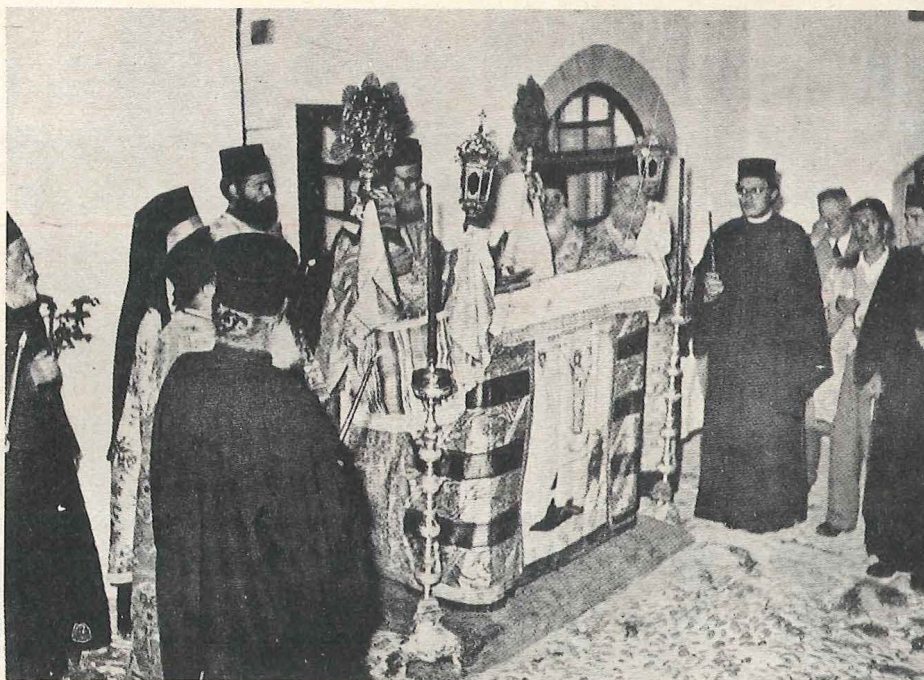
Reader: And Peter saith unto him,
Monk: Lord, dost thou wash my feet?
Reader: Jesus answered and said unto him,

Superior: What I do thou knowest not now; but thou shalt know hereafter.

Afterwards, Christ goes away to pray. Taking Peter, James, and John with him, he steps down from the dais and comes forward to the icon of Jesus crowned with thorns, saying, "My soul is exceeding sorrowful, even unto death. Tarry here and watch with me." He



Two processions preceding the Niptiras ceremony on Holy Thursday.



The Father Superior announces the Resurrection from the white and gold lectern set up in the courtyard of the Monastery of St. John. The *simandron*, a long wooden beam, is struck in a fast rhythm during the service.

prays, goes back to his disciples and finds them asleep. "The spirit indeed is willing, but the flesh is weak." He mounts the dais again bearing the icon, to which people now come up to make their obeisance, and the ceremony is over.

In the treasury of the monastery there is a wonderful embroidered hassock cover, dated 1600, which shows the monks in this ceremony. Seeming more simply dressed than today and bare-legged to the knee, they have expressions of bewilderment, embarrassment, sorrow and surprise. One is even scratching his head in wonder; he has sores on his knees too from kneeling. The whole expressive composition is only a few centimetres across.

That is just one of the treasures that the visitor may see when he has made the long climb up to the monastery church. The treasury of this great monastery is extremely rich. It possesses more than sixty relics kept in precious reliquaries, of which the most valued are those belonging to the founder, the Blessed Christodoulos. It also has over two hundred icons, some rare and fine, some very early (a miniature mosaic icon of Saint Nicholas is eleventh century), some bearing signatures of well-known artists of the sixteenth, seventeenth and eighteenth centuries. Its collection of liturgical vestments and altar cloths contains marvellous masterpieces of the embroiderer's art, and there are a great number of precious and jewelled objects such as vessels and staffs of silver and gold.

The monastery is a fortress on top of the hill of Chora, which was always a

place of worship. In ancient times there was a temple of Artemis there. Then on the same site a basilica of Saint John was built in the sixth century. The monastery was founded in 1088 by the Blessed Christodoulos, who obtained the island of Patmos from the Emperor Alexios I Comninos. Benefactors in later centuries gave many properties for its maintenance both on nearby islands such as Rhodes, Chios, Limnos and Lesbos, and further away, in Crete and even in Athens.

Preserved in the monastery library is the chryso-bull whereby Alexios Comninos ceded Patmos. It is only one of many important documents from the late Byzantine period. The library was created by the Blessed Christodoulos himself and has a catalogue dated 1201, which is of great interest for its information on the subjects of intellectual interest at the time and for the list of borrowers. Later catalogues make it possible to follow the library's development — a rare occurrence — right up to now when the library is world-famous among scholars for its ancient codices among them many adorned with illuminations and miniatures. Its early printed books and its archives are both valuable and important.

In the monastery church, some older forms of Byzantine music are still used and the singing and chanting is particularly beautiful. Here in the surprisingly small space of an eleventh century domed cruciform, crowded by icons and lamps, silver and brass, thick with incense through which the strange and graceful forms of frescoes are dimly distinguished, one must surely squeeze,

with the faithful, to join the monks at least once in their own place of daily worship. "Orthros" (lauds) of Good Friday, which is celebrated late on the evening of Maundy Thursday, the same day as the Niptiras ceremony, is a good time. The church is strewn with wild lavender, called *lambri* (*Lavendula stoecha*), symbol of Easter, and sweet herbs. The deacon in his robes of masses of finely-pleated black silk, sings the cue and is answered in counterpart from the other side of the church. The intricate music in this mode is like a tide drawing the congregation inexorably into devotion.

The laments, or *encomia*, for the dead Christ on Good Friday are deeply moving too, and more so since their melodies are well-known whether in newer or older musical variations. On Good Friday young and old alike come to pay their respects at the *Epitafios*, a canopy-like structure covered with spring flowers, on which, symbolically, the body of Christ brought down from the cross has been laid.

The *Epitafios* is carried around in procession through narrow white streets strewn, like the church, with lavender. The mourners follow carrying their dark-brown lighted candles.

Architecturally the Chora of Patmos is one of the gems of the Aegean and almost unspoiled. Its layout on the steeply sloping hill is like a maze, because the fear of pirates caused noble mansions and poor homes to huddle close together to the monastery for protection. So the winding streets continually present new vistas of sunlight on blindingly whitewashed

rough stone and arches, in surprising forms of outstanding beauty.

The Easter Eve service at the monastery of Saint John is different because of the imposing surroundings, but as at every church all over Greece, the joy of the resurrection "From death to life" is its focus. There is a hum of excited expectation. Even the leaning, peeping tourists, visible in their bright, pale-coloured clothes, seem in their right and proper place, so inclusive is the spirit of goodwill. When the triumphant anthem is sung, "Christ is risen from the dead; death has stepped on death, and life given those in the grave", fireworks are let off here too, but they are less deafening because most of them are kept outside the monastery gate. Unusual is the sound of the *simandron*, a long wooden beam used as a gong to summon the monks, which is beaten during this service in a fast rhythm like a drum.

After the Father Superior announces the Resurrection, from the white and gold decorated lectern set up outside the church, and everyone has greeted each other with a kiss and "Christ is Risen!" the congregation gradually drifts away, carrying candles lit with "light from the everlasting light". Most go to feast on *mayeritsa* and crack red eggs, breaking a fast that has been severe and observed by almost everyone. In Holy Week no meats or oil are seen: foreigners and little children may be given eggs in plenty, but local people do not eat them.

On Easter Sunday the feast is usually roast kid — a baby kid more tender than any lamb. For days the women of every family have been preparing Easter breads, round cheese pies bright yellow with country eggs, their own goat's cheese and other specialities, and they share them generously with friends and strangers.

But here life does not abruptly return to the secular at midnight on Easter Eve. On Sunday all the children of the island are dressed in their Easter best and their new shoes, and they go to the service of the Agapi. At the monastery the Superior has large baskets of red eggs — a blessing, an egg and a kiss for every child. In some places the local music, *lyra* and *tsambouna*, may be called in to add to the rejoicing, but people do not forget to give their thanks in church.

Another important ceremony in Patmos is the procession of the icons on the Tuesday after Easter — New Tuesday. On this day the holy relics, the great and the small icons are brought out from the churches all over Patmos.

They are each carried in stately procession round the streets of Chora, to be brought together in the square of Saint Levia where the blessing takes place. Then they are taken around to each house in the neighbourhood of the church where they belong and the houses are blessed for the year.

Since Byzantine times New Tuesday has been considered a day of renewal of faith, symbolized by the blessing of the icons, and of life itself with the coming of spring. Yet this ceremony has not survived in many places. It is still preserved in Crete, especially in areas

which once belonged to the Monastery of Patmos.

Easter is the time for wild flowers everywhere in Greece. Besides the ubiquitous lavender, lilies-of-the-field, daisies, poppies and a hundred others crowd the fields and hills. Patmos is a "healing-place for the soul" as the monks have it, and the natural loveliness of the island plays a part. Under its bright transparent sky one may forget the vain world, and reach a kind of peace.

— ANNE GRANT MANGRIOTIS

The only wide bodies we have in service are our DC10's and Airbus 300.



If you are familiar with the women of Thailand, you will agree that they are very beautiful indeed.

Thai women, traditionally, are slight of stature, graceful of movement and friendly of nature.

And fortunately for us at Thai, one of the most attractive jobs a young lady can have in Thailand

is as a hostess on the country's national airline. Which not only means we have the opportunity of selecting girls who are good looking, we can look for brains as well.

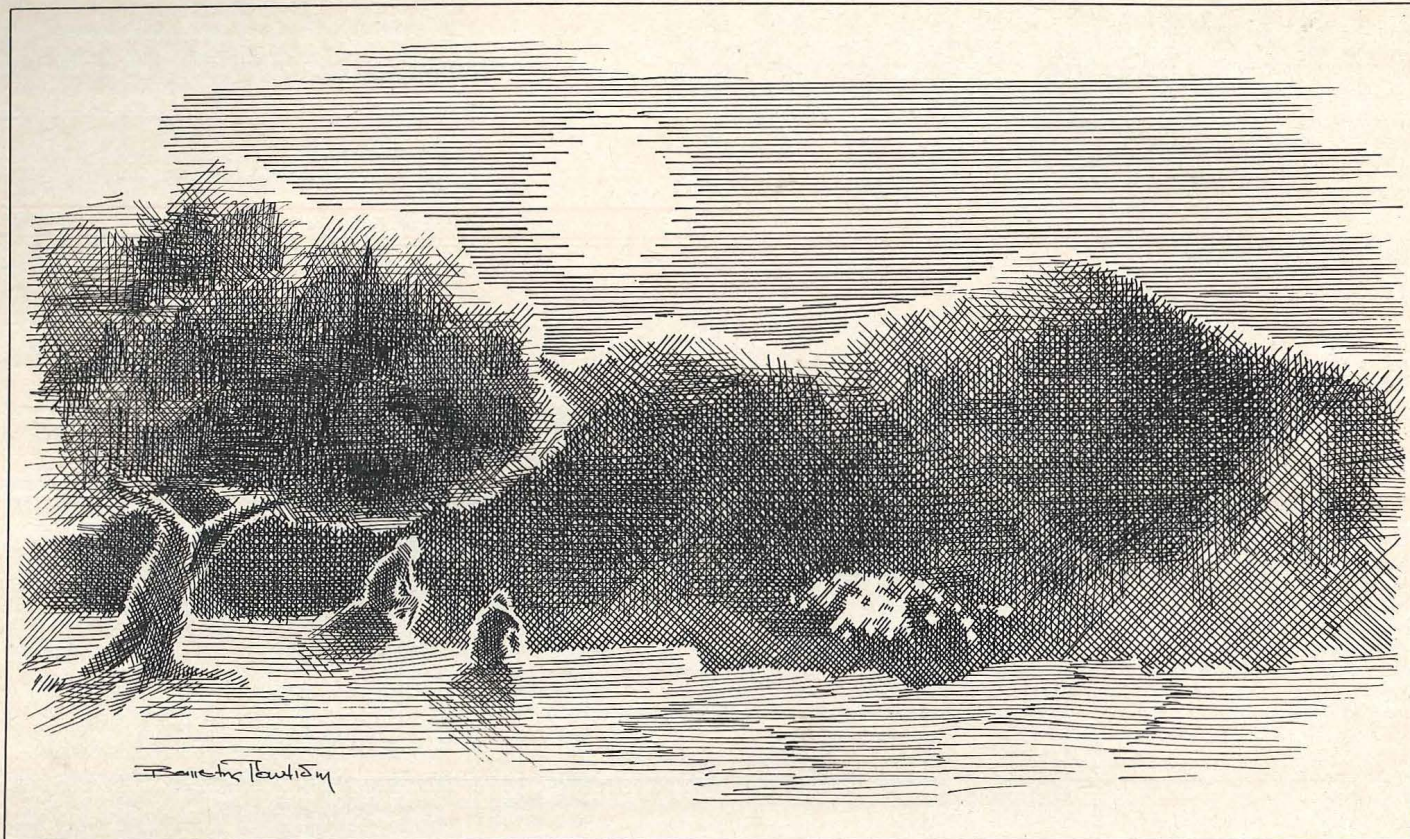
The fact that many of our hostesses have a university degree or speak at least three languages, proves that we find

what we're looking for.

Some say it's our beautiful wide-bodied DC10's and Airbus 300 that cause so many heads to turn at airports throughout the world.

We think our beautiful slim-bodied hostesses have a lot to do with it. Smooth as silk.





ON THE MOUNT OF OLIVES

A Short Story by Ilias Venezis

THE light wind that had been blowing all day dropped as the sun began to set. Clouds were passing in the sky but the leaves of the trees were not moving in the big olive grove that covered the entire mountain on the east of Lesbos. The evening of the Resurrection was approaching quiet and clear.

Vassilis Varkas is the only soul on the mountain tonight. He worked all day pruning the trees. When he finished he returned to his hut. He cleared his small yard and then he washed his hands and face. When this was done he went and sat under an old tree. He lifted his eyes slowly, looked to east and west, and then he let them rest in the distance, on the sea that was not moving.

He is very old. He cannot remember how old but he must be over seventy. He came to the island from his homeland in Anatolia when the persecution of the Christians took place in 1922. A landowner hired him to guard his property and from then on he stayed anchored to the mountain. Of his family, no one survived. War took his only son. He was lost in the immense east.

His days on the mountain with the olive trees are, one after the other, quiet and identical. When it rains in winter he never goes out of his hut. He burns dry logs in the fireplace and he sits there for hours watching the fire slowly turn to ashes. When the weather clears he usually goes down to the river that empties into the sea. He listens to the roar of the water and remembers the life that has passed, the big forests and the rivers of Anatolia. This is how the end will come one day. He thinks it will be soon. They will bury him in the small yard. He

has dug the earth there and planted a cypress tree that is growing every day. That's where he'll rest when the end comes.

The night of the Resurrection is clear, the stars are shimmering, many hours have gone by. Barba-Vassilis supposes that down in the village the people will already be at church. It is very quiet. Suddenly he thinks he hears a slight noise like footsteps approaching. The old man came back from his reveries and looked into the night. In a moment something began to take shape, became clear and drew closer.

"Is that you, Akif?" asked the old man.

"Me," answered the other voice.

"Why did you come up here? It's a long way."

"I came by the short cut," murmured the other. "I thought you would be alone tonight, too."

A slight breath of air passed and touched the leaves. Then it was quiet again.

"Sit down," Barba-Vassilis said. Akif sat down in silence.

Akif must be as old as Barba-Vassilis. He is a Turk from this part of the island and has spent most of his life guarding the properties on these mountains. He has paced all over them. He was the only one to remain behind after the exchange of the Turkish population of Greece with the Christians of Anatolia. Akif was kept by the Greeks so that he could show them the estates that the Turks were leaving behind. That is how he, the only one of his race not expatriated, remained on the island. At first his life was unbearable. The place was filled with refugees who came from Anatolia after the disaster of 1922. Everybody cursed him

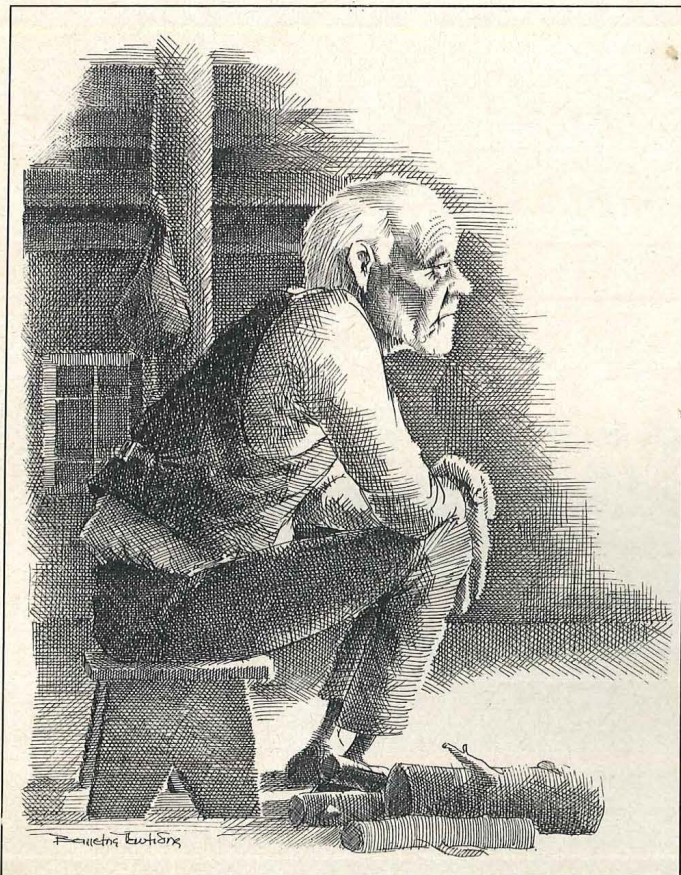
when he passed by, and, to show how strong their hatred of his race was, they spat on the ground he trod. The children would run behind him and tease him, shouting: "The snake, Akif! The snake! The snake!" Hearing this, Akif would run off like a hunted beast seeking shelter in his cave.

This story about Akif and the snake was like a fairy tale that the Christians of the place passed on to one another. According to the story, Akif in his youth once saw a huge monster with black scales and eyes as big as an ox's which sprang out of a drain pipe as he was trying to clean it. Akif and the snake came face to face, but the Turk was quick, and before its whole length could come out of the pipe, Akif beat it with a shovel. The snake darted at him frothing, and with what strength it had left, tried to knock Akif down. They fought, but the snake, wounded as it was, did not survive long.

That night Akif came down with a high fever. He lay on his mattress for a whole year. Every night in his delirium he would see in his dreams the black scales and the big eyes of the snake lying in ambush. He would moan and his body would be drenched with sweat. No one thought that he would survive.

His strong constitution pulled him through in the end, but of the old Akif only a poor frightened animal remained that trembled at the sight of his own shadow. Long after that, nobody dared talk in front of him about the snake. Only the mothers would tell their children the story, as if it were a fairy-tale. When the Turks left the island, however, and Akif stayed on alone, the children plucked up courage and, seeing that the grown-ups were cursing Akif, they would run behind him shouting, "The snake, Akif! The snake! The snake!"

And then they would laugh as he ran off in fright. Alone and deserted, where could he find refuge now? Who could help him? Why wouldn't they let him go to Anatolia where the rest of his race had gone? This was the only hope of happiness, the last one, that he could expect from life. But they would not allow it, not even this. When he'd see a Christian whom he thought was of goodwill, he would drop to his knees on the ground and beg, "Help me. Allah is great and will repay you.



Help me go back to where my people have gone." He would tell the man that there, in Anatolia, his son was buried. The great war had taken him. When he gets there, he will ask where the straits of Chanakkale are, and they will surely tell him. He will go to the straits of Chanakkale and he will surely find the grave of his son. There he will rest in the same earth with him. This is what he would say and the tears would drop from his eyes and run into his white beard. But no matter how much he begged, they would never let him go.

So with time he accepted that his "kismet" was to die alone and deserted in the land where he was born, and, as one gets used to everything in this world, he got used to this, too. On the other hand, the Christians grew accustomed to him, and stopped teasing him and spitting on the ground he trod. With time they even went further and they began to feel compassion for him. Joy is a sharp strain that stretches like a nerve in the wind, a rare tone in the General Symphony which offends people like an arrogant voice. With sorrow it is different. People are used to listening to the Symphony of Sorrow — and to feeling it. With time, the Christians of the place, the wretched of the land and the sea, and the Christian refugees that came from Anatolia began to understand the misery of Akif. They would get together and talk about their plight and weep over their fate.

Once Akif mistook the cycle of the moon and he fasted twice for Ramadan. When the Christians heard this, they didn't laugh. One said: "The prophet has forgotten Akif. What does it matter if Akif also forgot when to fast? The prophets have forgotten the people..."

Up on the mountain of Lesvos, thick with olive trees, tonight in the clear evening of the Resurrection two men —

Vassilis Varkas the Christian and Akif the Turk — deserted and alone, have drawn close. They sit side by side in silence. Above them are the stars and the leaves that do not move. One after another, all that they have lived through appears, passes and is gone.

In a gorge in Anatolia there is a hut. At the same hour as tonight there was a knock at the door. The shepherds were calling out from their huts saying to one another that it was time to go down for the service of the Resurrection. They were going together to the nearest village. If the night was very dark they would light the path with torches which they held in their hands. It was before the war and in the hut of Vassilis Varkas there was a boy with black thick hair and a sallow complexion the colour of wheat.

Old Varkas can see that pair of eyes for a long time tonight. He can see them in the path of the gorge, in the light of the torches, for a moment, for a moment more. Then slowly the light grows dim. There is no more gorge, there is no more hut. Nothing remains of the young face. All is deserted.

"Where have we gone wrong... Where have we gone wrong?" murmurs the old man from Anatolia, and his face is wet with tears. What did they do wrong?

Next to him in another old breast, another young face tries to stay for a moment, but, like lightning, it flashes forth and is gone. He was no more than twenty when the war took him and killed him in the straits of Chanakkale, just when his beard had begun to grow.

"Where have we gone wrong?" murmurs Akif now, and the tears keep running from their eyes in a deep sorrow such as children feel who don't know why they were made unhappy.

A little time went by. The two old men on the Mount of Olives slowly begin to find rest.

"Look down," said Akif.

Low in the valley where the village is, they can see many lights. It must be the Christians as they come out of the church for the moment of the Resurrection.

Barba-Vassilis kneels on the ground, bows down to kiss the earth and remains so, praying. Akif is searching to find peace, talking to his god, for a moment, for a moment more. And Akif, so as not to be alone, slowly, unawares, kneels too and begins to pray, on the night of the Resurrection, to his own god. For a little while on the mountain with the olive trees there is nothing more than this silent conversation with the two distant gods, who have turned their faces away from men. The night advanced. The morning dew began to fall.

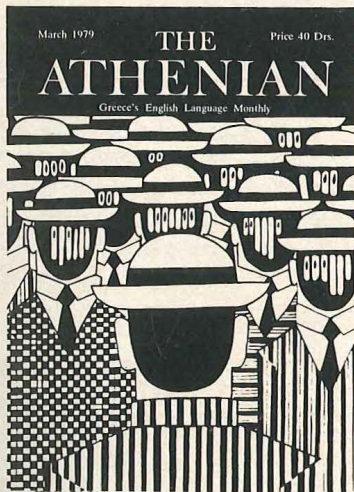
"I'm cold," said Akif.

"It will soon be light," said the old Christian. "We must sleep." He gets up. Akif gets up, too. He takes an uncertain step towards the hut. His knees are trembling.

"Lean on me," said the Christian to the Turk...

—Translated by D. V. ELLIOTT

Ilias Venezis was born in 1904 on the Turkish mainland opposite the island of Lesbos. He was expatriated to Greece after the Asia Minor disaster at the age of eighteen. Much of his fiction describes the difficulties which the refugees had in adapting to their new country and a lyrical nostalgia for a lost homeland. Venezis's best-known work "Aeolian Earth", which has been translated into English and many other languages, was first published in 1943. "On the Mount of Olives" appeared in a collection of short stories entitled "The Winds" in 1944. The spare and youthful charm of his style was unusual in the literature of his time. Venezis died in 1973.



The fact that **The Athenian** is Greece's most informative English language monthly is only the *second* reason you should advertise in it.

The first is that *The Athenian* is widely read by Greece's local and foreign communities as well as English-speaking businessmen and tourists visiting this country. It is placed upon major airlines flying into Greece. Some of Greece's most influential and affluent consumers buy it. They rely on *The Athenian* to

keep completely informed about people, places, and events each month in Greece. You might also be surprised by our large circulation abroad.

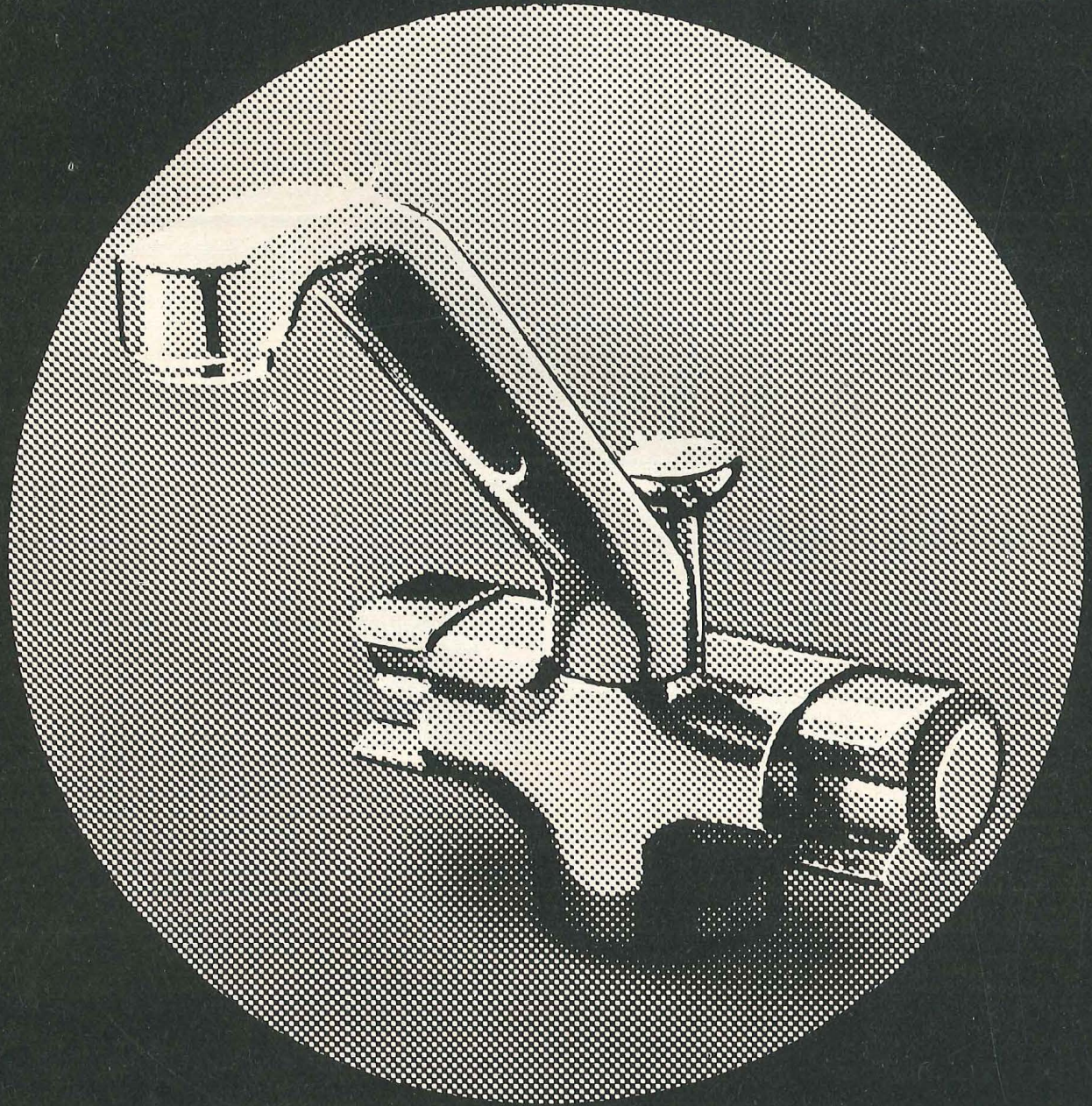
If your company has a product or service to sell, consider how you can reach your potential market best: through *The Athenian* month after month.

THE ATHENIAN

distributed to kiosks, hotels, airlines and organizations of all kinds both here and abroad and by subscription

For further information call 724-289 or 724-204 or write to *The Athenian* 23 Spetsippou, Kolonaki, Athens T.T. 139

IDEAL STANDARD GERMANY A CLASS BY ITSELF IN DESIGN AND TECHNOLOGY



DUALUX

The DUALUX fittings are in a class by themselves. Superb design and most advanced technology. There are no rubber seatings as commonly used in conventional fittings. Each DUALUX fitting contains two easily replaceable cartridges, one controlling the hot supply and one the cold. Each cartridge in turn houses a pair of ceramic discs. As proven in millions of installations of Ceramix fittings, these discs are almost as hard as diamonds. They are practically immune to wear caused by usage or sediment in the water supply. DUALUX fittings set new standards in dual control mixers. For the highest technology and elegance in your bathroom combine Ideal Standard fixtures with Dualux faucets. Ideal Standard fittings are available at all stores selling bathroom fixtures and fittings.



IDEAL
STANDARD

Representatives: STANDEX LTD. Alexandroupoleos 23, Athens 610, Tel. 7703516-9



The Mauthausen Monument (1959)

The Return of Memos Makris

The Agamemnon Makris exhibition at the National Gallery is a major artistic event of the decade. One of the leading sculptors working in Europe today, Makris is having his first major exhibition in his homeland. The sixty-six year old artist was born in Patras, grew up in Athens and attended the Fine Arts School here between 1934-38. During the Occupation he took part in the resistance against fascism and left for Paris in 1945. In 1951 he moved to Budapest where he has lived ever since. Dimitrios Papastamos, Director of the National Gallery, describes the position that Makris holds in the world of modern art. In tributes to the man, engraver A. Tassos and painter Spyros Vassiliou add personal reminiscences about a dear friend. The exhibition will continue through April 15.

THE national reassessment which followed the Asia Minor disaster in 1922 affected all sides of cultural life. In the world of sculpture, the only innovator was Yannoulis Halepas. His example, however, which would have led modern Greek sculpture along a different, pioneering path, was not followed by his contemporaries, and young artists had to go abroad to discover new trends.

Those who went to France in the twenties studied under teachers who belonged to the School of Rodin. They were seeking a more architectural form as a liberation from realism. At this time Bourdelle, Despiau and Maillol began a movement in sculpture which was closer to the spirit of antiquity, being both monumental in form and restrained in expression. Among the Greek sculptors who were connected with this move-

ment were Tombros, Dimitriadis and Apartis. Memos Makris studied with Tombros and Dimitriadis at the School of Fine Arts in Athens in the 1930's and later at the workshop of Thanassis Apartis with whom he had an affinity, as is proved by a series of busts which he executed at this time.

Later on in Paris, Makris studied with Marcel Gimond who was closely connected with Maillol and Despiau. Gimond had discovered a new relationship with ancient Greek sculpture that was removed from the traditionally smooth, immobile, idealized form of Graeco-Roman beauty. This new attitude towards antique art found fertile soil in Memos Makris, who, being Greek, had a connection, though indirect, with the ancient Greek tradition.

While he remained faithful to his teachers and to the spirit of ancient Greek art, Makris found new artistic possibilities during his long stay in Hungary. His progression into abstract forms in no way withdrew him from the teachings of ancient art because even his non-realistic forms remain always close to "the noble, beautiful and great entity of nature", which is a basic and inviolate law of ancient sculpture and which applies to the work of every important artist who has ceased to express himself in descriptive portrayal.

The deductive manner of expression in monumental archaic sculpture is instinctive to modern forms of art. Makris's sculptures follow these principles whether they are portraits or erotic idylls in terracotta, female figures in bronze, or monumental compositions placed in the pantheistic surroundings of nature. Herein lies the major strength and contribution of a sculptor who moves within a wide variation of expression both in subject and form.

The experienced eye distinguishes in the portraits a plastic balance between the form and its individuality, the ripeness of the composition and its abstraction. In its mature realization each work still carries the primary form from which it was created. Through his great and expressive capacity to create compositions in harmony with space and volume, he is fully able to transmit symbols and messages, to encompass traditions, to state problems and find solutions.

The work of Memos Makris is a tightly-knit entity which compresses what he has felt, what he has seen, what he carries within himself, what he has learned, what he has assimilated and what he has understood to come to pass according to his own beliefs. Corres-

pondingly, his figures carry all the elements which make up his personality: balance of form, robustness of volume, fullness of message, sometimes monumental, sometimes decorative, all according to what they are meant to express. The Girl of Tiszafured, the monuments for Mauthausen, and Pecs, and The Spanish Resistance as well as the out-of-door sculptures at Kecs-kemet, prove that Makris moves in an area without limits. Apart from the idea that they convey, his works also prove his sacred respect for nature which is the great progenitor of all sculptured forms and the source of their inspiration.

With the exhibition of the works of Memos Makris in Greece, an opportunity is offered to present artists who have worked abroad and to evaluate their position not only in their own country but also in the world of international art.

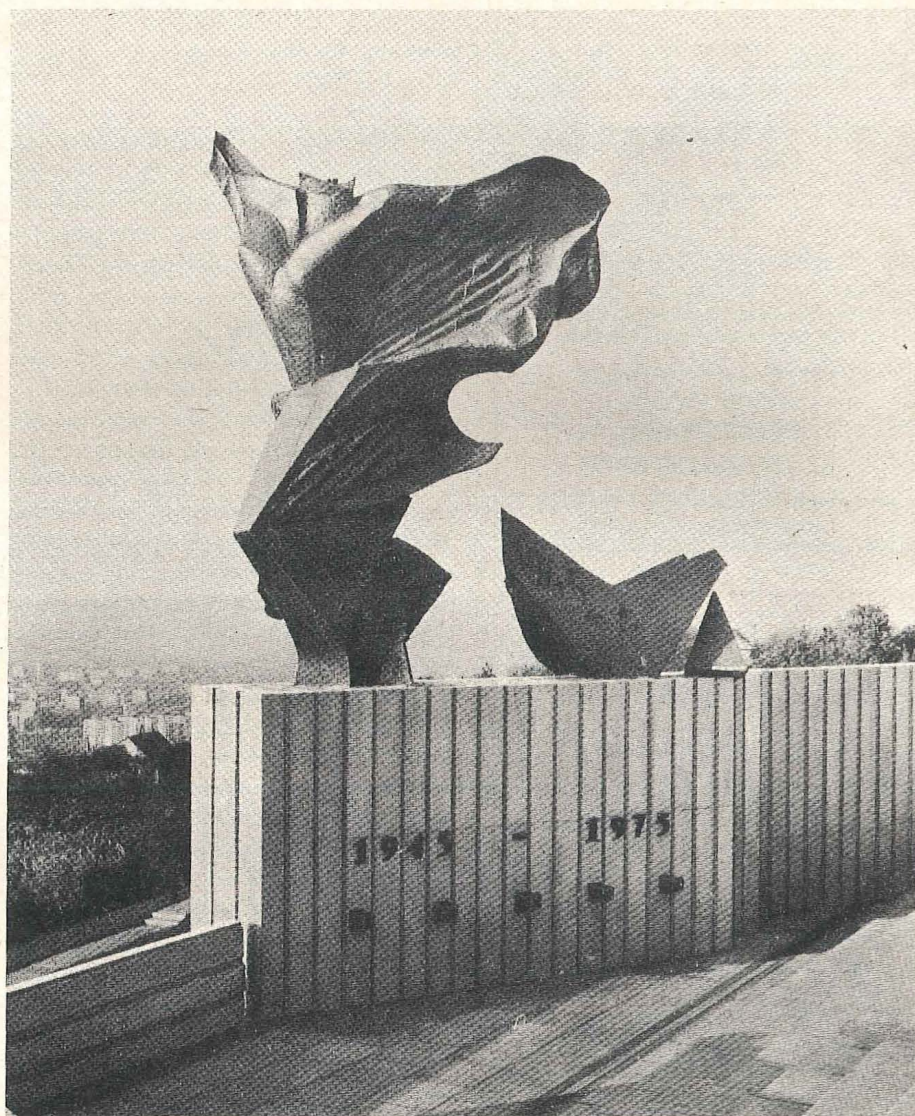
—DIMITRIOS PAPASTAMOS

IT was a rainy morning in November, 1945, when my wife and I said good-bye to Memos Makris. That morning was heavy with the atmosphere that had marked the months that had followed the outbreak of the Civil War in December the year before. For us, the politically excluded, these were days of betrayal. On Ardittos Hill next to the Stadium in the studio shared by Memos Makris and Thanassis Apartis (who had taught a whole generation of sculptors), we shook hands and embraced, knowing that our separation would last a long time. Events were moving at a gallop and our futures were unknown.

At that time, when we felt our days of freedom were numbered, we believed that Memos Makris, and other dear



Italian Woman (1970)



Monument to the Deliverance of the town of Pecs (1974).

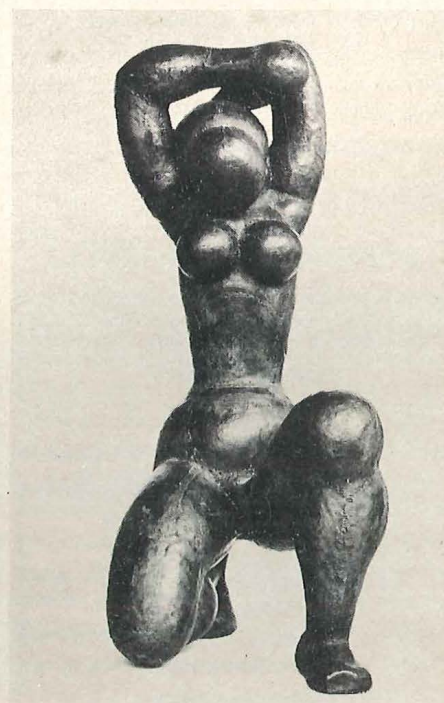
friends like him, were happy indeed to be able to live, study and make a career hospitably in France.

In the spring of 1947 I received a card from Memos from Paris, three lines of warm congratulations for an article in which I had vigorously opposed the theories of Social Realism and strongly supported the teachings of the French School from Impressionism to Picasso. This card was my last direct contact with Memos. After that, we who remained in Greece were hunted continuously, without mercy, living through exiles, imprisonments, tortures and terrorism. Our friends in France, together with important figures in the world of art, took up the battle for our sakes.

In those hours of agony, we heard that Memos was leaving France for — we knew not where at first. Soon after, Hungary welcomed him, not only as an honest and free person but also as a sculptor, opening up before him a clear horizon for the realization of his plastic creation.

The photos we saw of the Mauthausen monument brought back to us the forceful presence of Memos Makris, and

we understood that our friend was living and working bravely. Later, during the seven-year dictatorship here, we lost our last, very few contacts with Memos.



Woman Combing Her Hair (1971)

A. STEFAS

THESSALONIKI

Flocati

The unique handwoven flocati from our well-known firm in Thessaloniki is now available at wholesale prices at our factory outlet in Glyfada.

Open Mon.-Fri. 10-5 p.m.
Saturday 9-3 p.m.

Parking available

64 HALDIAS STREET

(opp. Ellinikon Air Base & behind Tempo No. 1)
Tel. 894-2632 and 821-1612

MARY N. SARANTOPOULOU

DENTIST

American-trained
11 Lykavitou Street, Athens
Consulting hours daily 8-4
Phone 361-3176 for appointment

Mike Deme DDS., M.D., M.S.D.
University of Pittsburgh, U.S.A.
Orthodontics Exclusive
86 Michalakopoulou St., Athens 611
Tel. 777-4880, 777-7770

DENTIST

American-trained specialist

Tel. 74.44.74

English, French, German spoken
N.D. Alivizatos B.S., D.D.S.
Ravine 6, Kolonaki
(Near Hilton)

DENTIST

CHRISTOS N. KOUTSIAS D.D.S.

F. Instructor Georgetown Univ., Washington,
D.C. P. G. in Prosthodontics and Gnathology
Loukianou 19 — Alopekis Strs., Kolonaki

Telephone: 79.00.81

ELEFThERIA D. TSOCONA DENTAL SURGEON

3 Phidipidou St. (4th floor
Ambelokipi, Athens
(near Athens Tower)

Tel. 77-94-542

English, French, Turkish
and Greek spoken

But we knew that he was alive and creating, and this for us was "a breath from the deep".

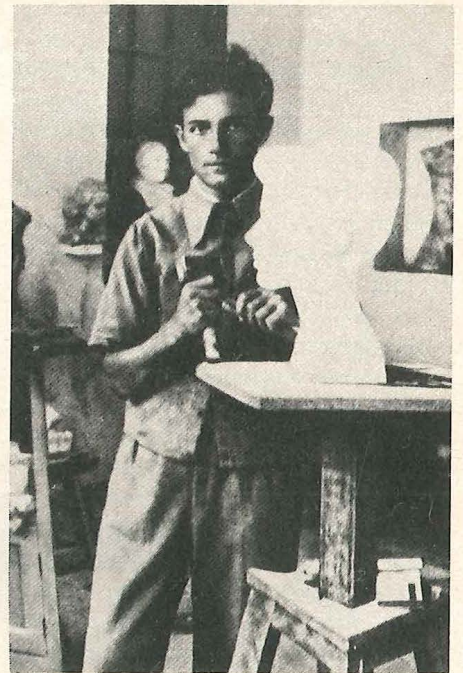
And then, after thirty-four years, the telephone rang one morning. Like all the telephones that had been ringing over the years, there was nothing special about the sound. But a few minutes later, my wife and I and Memos found ourselves embracing each other again. We began talking as if we were continuing a conversation which had only been interrupted for awhile.

Some time later we were up on Ardittos Hill, where we had once said good-bye. Memos wanted to stay there again. We tried to persuade him not to. The cypresses were no longer there, nor the Ilissos River, nor the pepper trees, the poplars and the eucalyptuses. Two large, inhuman roads had utterly destroyed our old, calm, picturesque neighbourhood. But with quiet and compulsive insistence, Memos wanted to find a studio there. He was offered beautiful opportunities elsewhere, but Memos wanted to be on Ardittos. So, at the same place, on the same street, in the same house, he set up his studio and the cycle of his thirty-four year absence was closed.

Now with the exhibition of Memos Makris at the National Gallery, I am trying to make an evaluation of all these events. His work is immense both in size and in quality. At first glance, a question arises in all of us. If he had stayed here, would his talent have been able to take on the dimension and the depth which it took in his second country, Hungary? This is a difficult question to answer. And there is another question which is also difficult to answer. What are the conditions and under what prerequisites will Memos Makris continue working in Greece and who will take care of this? It is important for art — and for us — to keep him here, in his old neighbourhood, at 34 Ardittos Street where he has reopened his studio...

—A. TASSOS

Those who may be startled when standing before the work of Memos Makris, I would like to say a few words about how he began. The roots which gave life to the marvellous outgrowth which raises its branches as fists into the sky of Mauthausen can be found in certain small streets of German-occupied Athens. If the points of reference of the monument celebrating the Liberation of the town of Pecs are visible, almost tangible and bring to mind the art of the Aegean, the force which is hidden in the tortured but



Makris in his studio in Athens prior to his departure for France in 1945.

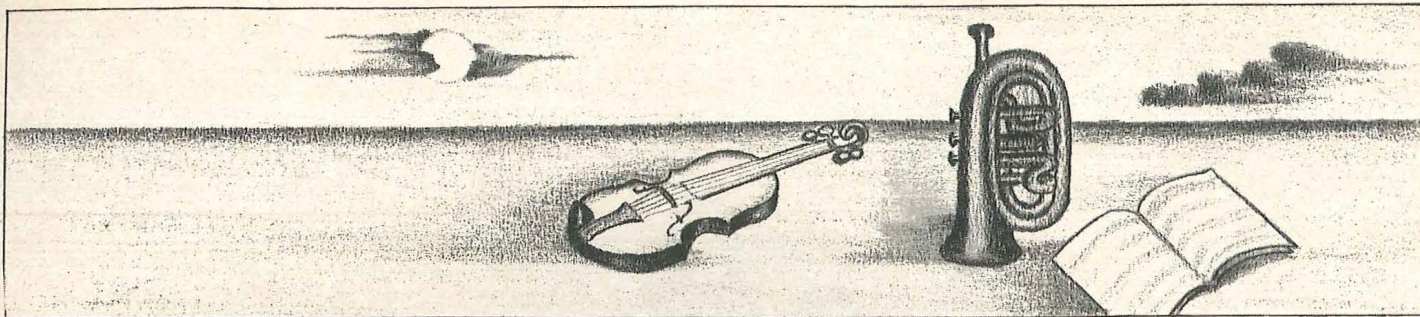
unsubdued figures of Mauthausen is one which was forged during the dark nights of the general resistance of the Greek people against the forces of Occupation.

We should bless our old friend who has returned to his native land covered with laurels from the soil of his adopted country which has proved to be so fruitful to his talent. He has brought us back some thirty years or so to a time when all together, the layman, the poet, the artist — each one in his own way — strove to keep the flame of the soul alive with verse, with the chisel, with the panoply of the spirit.

I cannot forget certain starry nights on a small terrace above an off-street near the Acropolis, when we — all of us close friends — tried to assuage our hunger by reading the Tselëmenes cookbook and then lay down under the stars with hope in our hearts. In the morning we entered our shabby workshop furtively, so as not to be seen by the enemy which lurked everywhere, in order to write manuscripts, carve wood and illustrate the poet Sikelianos, who sang for us: "The swallows of death announce a new spring for you, Greece, and a gigantic birth from your tomb: In vain the Roman patrols keep vigil around you. A little while longer and you will be resurrected anew".

And you left in exile and worked in foreign but hospitable soil, skillfully and miraculously on copper and stone. But now that you are back, we open our arms wide to receive you, Memos Makris, because you too, are one of us still.

—SPYROS VASSILIOU



music

SINGING AN AMERICAN SOUND

AN evening of twentieth century American songs could well be many things. The various ingredients of American music include jazz, negro spirituals, soul, New England hymns as well as the more modern rock. Each has a uniquely American flavour, but it was not any of these that were offered last month at a concert given by Francis James Brown and Mary Gifford Harborne at the Hellenic American Union. Instead, there was an excellent program of those revolutionary modern composers who, often incorporating the above ingredients, created the "American Sound" which finally broke away from the European tradition.

It is only half a century since this music came of age and, despite much experimentation since then, it still sounds fresh. Aaron Copland, one of the major architects of American musical expression, was most vocal in his search for a genuine "American Sound" and to this end he experimented fully in every field of ethnic music. However, it was, perhaps, Charles Ives who, in his private way, came closest to creating a valid musical interpretation of the American way of life. His life was hectically split between the composition of music and the creation of his own highly successful insurance company. He heard little of his music before his death and he was seventy-one before he heard one of his compositions performed by a full orchestra although most of his music had been written thirty years earlier. He drew inspiration from the sounds of his New England childhood: the church choir with its out-of-tune organ, the church bells and the village band which his father conducted. To these he added the sounds of New York City where he worked. Blending these sounds with the organ repertoire — he was himself a church organist — with the nineteenth century tradition of European Romanticism which he had studied at Yale, plus

college songs, dance music, everything else he heard, he created an innovative sound which seems exactly right today but which was received with scorn by most of his contemporaries who thought him insane. He wrote a great many songs, not all of them wholly successful. His isolation, as Aaron Copland has pointed out, insulated him from the constructive self-criticism "which only actual performance and public rejection can bring".

The HAU concert was expertly balanced in mood and style. The first song cycle was by the varied and prolific Leonard Bernstein. With his facility of style, both Broadway and classical, he ranged in these *Five Kid Songs for Soprano* from controlled naivety to sophisticated satire. The throw-away quality, perfectly captured by Mary Harborne, despite occasional vocal uncertainty in these pieces, belies their complex form. The title piece *I Hate Music* takes a sidesweep not only at the conventional concert but also at the music of many of Bernstein's contemporaries; a deliciously witty piece.

Aaron Copland's *Eight Poems of Emily Dickinson* followed. One of Copland's most sympathetic works, it expresses the poetry with careful austerity. Drawing this time on New England hymnody, he captures every nuance of this daughter of a New England minister. *Going to Heaven* and *Why Do They Shut Me Out of Heaven?* in particular were striking for the way they used restraint to create the tension, the music enriching the poetry.

These songs were written by Copland in 1950 but the following three songs by Francis James Brown, although in many ways they sound more advanced, were in fact written earlier and first performed in New York in 1946. Taken from *Bells and Grass* by Walter de la Mare, Brown displays his ability to capture the different moods of the poet with virtuosity and style. The

final *Eeka, Neeka* is a joyous piece which the audience thoroughly appreciated.

The second half of the program began with the gentle Samuel Barber song *The Monk and His Cat*, from a ninth century poem translated by W.H. Auden and originally written on a corner of an illuminated manuscript. Three Ives songs came next, written in the composer's more sombre but nonetheless idiosyncratic manner. These were followed by *Eight Epitaphs* again from Walter de la Mare, composed by Theodore Chanler. Chanler, who taught Copland, wrote little music but all that he wrote was meticulously thought out and in these songs he captures their emotional quality with an austere and restrained simplicity. His direct style admirably suits the subject matter of these short poems.

The highlight of the evening was the last work: *Three Songs by Cavafy* by Francis James Brown. They were superbly sung in Greek by Mary Harborne. Written in 1978, they reveal the maturity of Brown's writing. Cavafy has found a sympathetic composer who brings clarity and understanding into his beautiful interpretations.

The entire evening was executed with innate professionalism by both performers. Slightly unsure at first, Mary Harborne covered any vocal uncertainty with her warm presence. While she was not always in total control of her high notes — in recent years her voice has become more that of a mezzo — her lower register has a new colour.

One often ignores the pianist in a song cycle but the complex contrapuntal piano accompaniment to many of these songs allowed the brilliance of Francis James Brown's playing to be given its full share of attention. At home with his contemporaries as with his own music, he gave a sparkling performance.

—ANTOINETTE MOSES



Faye Dunaway in "The Eyes of Laura Mars".

cinema

THE EYES OF LAURA MARS

ONE of the few gratifications experienced by an avid film buff is pointing out in almost every new feature he views which old master, formula, style or genre, it tries to rip off. Ironically, this happens more often than not when viewing the works of those young film makers and scriptwriters who have gone to Hollywood with the prime purpose of founding a new, original and personal American cinema, after having digested a fantastic dose of film theory and spent hundreds of hours in front of the silver screen, whether, like John Milius (*Dirty Harry*, *The Wind and the Lion*) at film school or, like Peter Bogdanovich, (*Paper Moon*, *What's Up Doc?*), as a film critic. Perhaps all this knowledge is smothering their individual tastes and personal styles. If this is not very flattering to the young creators, it has proved quite successful at the box office. Being a

business like any other, the big studios have turned emulation into a rule, and forced it upon the more recalcitrant and individualistic film makers. Irvin Kershner, who has directed *The Eyes of Laura Mars*, is one of their victims. This is sad because since his first movie, *The Hoodlum Priest* (1961), he has been showing (and putting in films like *The Luck of Ginger Coffey*, *A Fine Madness*, *Loving and Up the Sandbox*) a highly personal lyricism and sensuousness, as well as a technical virtuosity.

Laura Mars (Faye Dunaway) is a fashion photographer with very peculiar artistic tastes — she photographs her bevy of models (dressed in her clients' lingerie or furs) as they indulge in violent acts at the scene of flaming car accidents, or in sex and alcohol over corpses by the poolside. Such "originality" has made her famous. When she is accused by a police lieutenant (Tommy

Lee Jones) of using images of decadence filled with sex and death to sell products, she explains that her pictures are simply "an account for the times we live in". Referring to their violence, she says "I can't stop it, but I can show it — make people look at it".

By making people look at violence, however, the big studios have found another moral cop-out to condone the lurid products on which they prosper nowadays. Sociologically and psychologically, these films are as superficial and mindless and dangerous as the stereotyped characters the actors in this film have such a hard time animating on the screen.

However, as an artist Laura Mars is redeemed when it is found out in the course of the film that her photographs were "inspired" by her hallucinations. These she has always considered to be creative until she starts "seeing", as

through a viewfinder, her colleagues getting killed only moments before they are actually murdered. She finds out, among police files, that the pictures she has been taking in the last two years are replicas of those taken by the police at various crime scenes. She becomes a suspect, until it is clear that the psychotic killer's slaughtering is aimed to upset *her* — his ultimate victim.

The film has great potential as a symbol for our times, and, on another level, as an allegory of an artist's visions — something Kershner would have probably loved to develop — which hints that an artist's paranoia may indeed be a warning-signal of terrible things to come. But the script, based on a novel by John Carpenter, and written by him and David Zelag Goodman, dodges such issues and becomes no more than a banal whodunit with moralistic pretensions strategically punctuated with gratuitously gory scenes to jolt the audience back into its pervasive amorality.

Not only does *Laura Mars* lack the economy of cinematic and narrative means and the fantastic pace of plot of Hitchcock's *Psycho*, but it also has none of the intellectual sharpness and artistic soul-searching of Antonioni's *Blow-Up*, two of the thrillers it rips off (the stiletto psychotic killer with Oedipal complexes from the first, and the fashion photographer seeking the truth about a murder and reality through his viewfinder from the second). It expects the audience, moreover, to sit there in disbelief through so many murders (and both *Psycho* and *Blow-Up* achieved so much more suspense with only one) while so many questions, some quite elementary, remain unanswered or are treated quite elliptically.

For example, why does Laura Mars "see" the murders always through the killer's eyes? Just so that the audience will never see the killer's face until the end? Why is Laura Mars, whose artistic success has made her one of the stars of the chic set, so alienated and lonely? Just to be so desperate for affection and companionship that, only moments after the funeral of two of her model friends, she is so easily seduced by the police lieutenant, and ends up in bed with him exchanging, among other things, fatuous philosophical clichés while maudlin violins fill the soundtrack? (By the way, the musical score, composed by Artie Kael, is used so amateurishly, that you know at least two minutes in advance when the killer is going to hit again.) Of course, her hallucinations and the society she lives in provide every reason for Mars to be

alienated and lonely, but doesn't that call for a deeper character analysis than the simplistic answer she gives the lieutenant? Deep down, as a woman and an artist, she says she is "as old-fashioned as Grandma Moses". Or how can a woman like Laura Mars frustrate and sabotage the ambitions of a grown-up man (her ex-husband) to become a writer simply by working late every night in the dark room? Especially since she had fed him for six years? Frankly, there are many better things he could have said and accused her of when he was parachuted into the movie out of the blue, just to add another suspect to the list of possible killers and complicate further the viewer's search for clues. And so on.

Of course, if all these questions and many others were examined and the characters' behaviour, tastes and lives, were more intelligently scrutinized, the film wouldn't have been the cheap and sensationalist thriller it is. Pretending to show the horrors of violence and the society that begets it, in order to sensitize the viewer to its ugliness, all it does in fact is to desensitize him, and by showing it so repeatedly on the screen in *Laura Mars* as well as in all other similar films, it conditions him to accept it and, one can almost say, enjoy it. In the same way, some readers of certain tabloids that thrive on sensationalism end up enjoying their dubious stories of sex and violence which, after all, are the stuff films like *Laura Mars* are made of.

Laura Mars marks a clear, and unfortunate, departure from director Kershner's style and thematique, since in the past he has given the best of himself in films about ordinary life which, in his hands, acquired a lyrical richness and tenderness seldom seen in American films. And one can see how much difficulty he has in coping with this story since even his technical virtuosity seems paralyzed. It is indeed sad, especially when one knows how good a director he can be with perhaps one tenth of the financial means he was probably allowed for *Laura Mars*; I am referring to his *Stake-Out on Dope Street* which cost him only thirty thousand dollars. But that again was an independent production. And, as Pauline Kael, the *New Yorker* film critic once said, producers love to see independent film makers like Kershner, Robert Altman and Sam Peckinpah fail, even when they themselves finance their films, if only to "punish" any previous outbreaks of individualism on their part and put them in line for future assignments. Like *Laura Mars*.

— PAN BOUYOUCAS



THE MOST LUXURIOUS PASSENGER FERRIES

TOLETELA AND GARNATA

SPEED 21 KNOTS—GRT 10829 MT
750 PASSENGERS—164 PR. CARS
LARGE LOUNGES — DINING
ROOMS— CINEMA — DUTY FREE
SHOP — HAIR DRESSER —
PHOTOGRAPHER — SWIMMING
POOL — CHILDRENS ROOM
AMPLE INDOOR AND OUTDOOR
GAMES—PIPE MUSIC ALL CABINS
SPANISH CREW — EUROPEAN
EXCELLENT CUISINE — MEALS
INCLUDED IN FARES

EXECUTING THE REGULAR LINE:

PIRAEUS — IZMIR — LATTAKIA
AND VICE VERSA THENCE
PIRAEUS—TRIPOLI—BENGHAZI
MALTA — CATANIA — NAPOLI
MARSEILLES — BARCELONA
PALMA DE MAJORCA AND
VICE VERSA

BE OUR HONOURED GUEST AND ENJOY YOURSELF

FOR TICKETS PLEASE APPLY TO
MAIN TOURISM OFFICES AS WELL
AS TO THE SOLE AGENTS IN GREECE

THE MULTI SHIPPING ENTERPRISES Co LTD

VASSILEOS CONSTANTINO 106
PIRAEUS

TELEPH. 4513063—4531246—4514916
CABLES: MULTI PIRAEUS, TX 3228 MLT





Two Karolos Koun productions: "Where the Bus Goes" and "The Four Legs of the Table".

theatre

Karolos Koun and the New Greek Playwrights

HALF a century ago a young teacher of English was trying out his acting and directing talents in the small theatre at Athens College. With a group of clever and enthusiastic high school students, he began experimenting with a new approach to the satirical comedies of Aristophanes. It was here that Karolos Koun's production of *The Birds*, which has since been performed all over the world, was first hatched. Among these young students were names that have since become famous in the Greek theatre: the actor Dimitri Horn; the director Alexis Solomos; the set and costume designer and technical director of the National Opera John Stefanellis; and the playwright and director George Sevastikoglou. Within a decade Karolos Koun's talents, faith and perseverance had made him the greatest pioneer in the theatre arts of modern Greece.

Karolos Koun's desire to encourage and promote contemporary Greek playwrights is not new. His attempts date back to the first years of the Art Theatre which he founded during the German occupation. He soon realized, however, that Greece could not produce young playwrights without a long initiation into the best works of the modern repertory. After a cautious

beginning with two short plays by Dimitri Kehaidis, Koun presented the first ambitious modern play by Iakovos Kambanellis, *The Court of Miracles*. Its success marked a milestone in modern Greek drama and began a trend to present new, more daring Greek playwrights. Experimental and commercial theatres became eager to follow the new path. Kostas Mourselas, for instance, was soon established thanks to his fine play, *The Dangerous Load*, produced and acted by Stefanos Lineos and Elli Fotiou. Among those first presented by Koun were George Skourtis, Loula Anagnostaki, and Mitsos Efthymiadis. Along with Kambanellis and Kehaidis they are now considered among the best dramatists of the present day.

Now, twenty years after he began systematically introducing new dramatists, Koun is producing, during the current season, *The Four Legs of the Table* by Kambanellis (his fifth play to be staged by the Art Theatre) and *Where the Bus Goes*, a satirical revue by four playwrights. The latter play is being presented by Koun's subsidiary group, The Folk Stage, at the Veaki Theatre.

In 1959 Kambanellis wrote of the misery of the poor along with their persistent hopefulness in *The Court of*

Miracles. Today, in *The Four Legs of the Table*, he writes of the misery of the rich along with their hopelessness. *The Court of Miracles* was the first realistic "slice-of-life" Greek play. From the program notes to his new play it seems that Kambanellis is now moving to some form of allegorical realism. This is a tricky project for the playwright, the director, and the actors. His target is capitalism represented by a family of seven grown-up children and an octogenarian father who has been on his deathbed for some ten years. An industrial magnate who holds fifty-one percent of the shares in a chain of companies, he refuses to die for fear that his children will split his fortune and lose their majority power. For the same reason, each of the male children believes that he should control the father's industrial empire in order to secure its survival. As a result they distrust each other and plot against each other. But when they discover that their own children are leftists, the brothers are reconciled and, confessing their guilt, gather around their father praying that he remain a living corpse forever.

The idea is clever but too extravagant to be real and too extreme to be convincing. The seven brothers and sisters represent the nouveaux riches of

today. It is difficult to say whether the dramatic approach should be parody or realism. The target is too ambitious to suffer parody while the story is too thin to sustain a realistic approach. It is little wonder that the acting in this production fluctuates between the two. The best part of the play, however, comes at the end in a scene of pure parody when the elder brother tries to restore life to the living corpse of their father by trying to make him read the stock exchange bulletin.

Where the Bus Goes, is a satirical revue written by four young contemporary playwrights. The eldest, Kostas Mourselas, owes his renown to his television series *That-One and That-One*. His first play, *Men and Horses*, was produced in 1962. George Skourtis and Mitsos Efthymiadis both owe their stage introductions to Karolos Koun, Skourtis in 1970 with *The Wet-Nurses* and Efthymiadis with *The Protectors* in 1975, both influenced by Becket and Pinter. Antonis Simitzis, who is also a novelist, is being presented for the first time. The four of them have worked together on this series of sketches dealing with scenes and problems of everyday life in Greece. It is not an ambitious script. The stories are simple but they are real, and the whole production as directed by George Lazanis is geared to underline this simple reality which is the show's greatest asset. The team work has been so close that it is nearly impossible to determine which writer wrote which sketch, or which scenes bear the influence of improvisation. The acting ranges from average to very good. The most interesting contribution that the play gives to the development of the Greek revue is its point of departure. It has very little to do with the revues of today which appeal more to the eyes than to the ears and the mind. *Where the Bus Goes* gives the impression that the four modern playwrights have taken, perhaps unconsciously, their point of departure from the Greek revue of the Thirties. These consisted of sketches based on everyday life of a social or political nature, while the songs and the dances (by a couple of dancers, and not ballet groups) served as intermezzos. There are, however, two substantial differences between these early revues and the present one. The revues of the Thirties revolved around two or three star actors, while in this revue it is the lines of funny and biting satire that count, presented by a team of actors. Another notable difference is that the music and ballads are not mere intermezzos. By introducing the

sketches that follow, they are integrated into the shows and hold it together like the book-musicals of the American stage. There is another interesting detail. The band of three musicians (two of whom also sing) is reminiscent of the *bouzoukia*. Here it should be pointed out that the *bouzoukia* in the past played for the clients of the taverna who danced, while the others that remained seated identified themselves with the dancers. In this show at the Folk Stage the audience is asked to identify itself with the actors who reproduce everyday scenes from life. *Where the Bus Goes* is a good point of departure for the rejuvenation of the Greek revue.

The Last Ones

PIERRE Peyrou, the French director who produced *The Last Ones* by Maxim Gorki last year in Paris, called it "a play written yesterday for an audience of today". He is right, too. This portrait of a disintegrating family headed by Ivan, an impoverished landowner, may have been the image which Gorki was inspired to draw from the decadence of Russia in the first years of the twentieth century, but it is more than that. It is the image of any family, any class or any society that, once having lost faith in its future, runs in panic to take refuge in selfishness and arrogance. The spiritual misery behind

this disintegration finds momentary comfort in alcohol, cards and fornication.

In order to continue satisfying his selfish passions, Ivan becomes a chief officer of the security forces in his region, concealing his fear behind the guns of his gendarmes and ornamenting his ferocity with swords, pistols and braid. Yet some fine and cherished family feeling remains that makes him at times human and understanding.

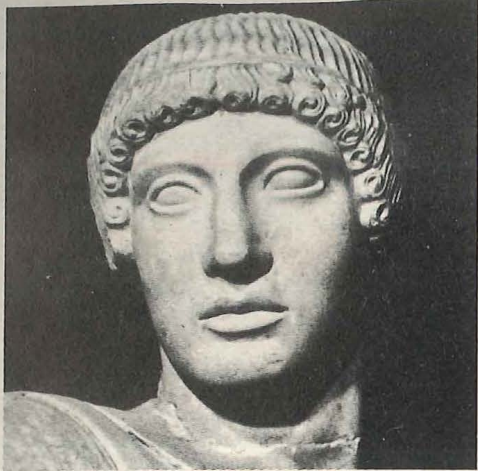
Of four children born to him and his wife Sofia, two have grown up in his image. Alexander, the eldest, is an immoral, unscrupulous good-for-nothing living in perpetual debauchery. The elder daughter, Nadejda, married to Lecht, a scheming quack of a police doctor, is no better. The younger daughter, Vera, is ineffectual, admiring her father and any man in uniform. Piotr, the youngest, represents the new generation, but he is weak and his growing awareness of the social inequalities of his time and his father's disreputable character only causes him to drown his bitterness in drink.

There is, however, another child, the daughter of Sofia and Ivan's brother Iakov. Iakov had been in love with Sofia before she married, and later, when Sofia was in despair over her husband's corruption, she spent a night with Iakov which resulted in her conceiving her eldest daughter, Liubov. Hated by Ivan, she is the rebel of the family and its most mordant critic.

When the play opens, Iakov is already too ill to help Sofia or her



Members of the cast of Maxim Gorki's "The Last Ones".



colombo travel offers

Ancient Greece... Byzantine
Greece... Medieval Greece...
Twenty exciting tours and
cruises every day —
at fantastic prices.

COLOMBO TRAVEL, 38 DIAKOU ST., ATHENS 403, GREECE TEL. 923-1724 & 923-8475

UNIVERSITY OF LA VERNE

La Verne, California,
Founded in 1891

The University of La Verne offers courses leading to a Master of Arts Degree (M.A.) in Greek and Middle East History throughout the year. Also a Masters of Business Administration (M.B.A.) and an undergraduate program in Liberal Arts and Business.

B.A. or B.S. degree prerequisite for M.A. and M.B.A. program. Up to six semester hours transferable from other accredited graduate programs. Can be earned in three to four 10-week terms.

For information contact La Verne Residence Center
Xenias and Artemidos St., Kifissia. Tel. 808-1426



AMERICAN COMMUNITY SCHOOLS OF ATHENS

- ★ Kindergarten (4 and 5 year olds) and Grades 1-12
- ★ Counseling services
- ★ Extensive foreign language program (1-12)
- ★ New fully equipped Library, Science and Art Complexes
- ★ Gymnasium; Extra-curricular activities and sports

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
INTERNATIONAL BACCALAUREATE
PROGRAM
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The only accredited
High School in Greece
for English-speaking students

129 Aghias Paraskevis
Ano Halandri
Tel. 659-3200

children and can only comfort them out of the goodness of his heart. Though they live in his house and depend on his money, Ivan, Alexander and Nadejda are always trying to extort more from him. Opposite Ivan, Sofia stands alone, feeble, frustrated and bewildered. She can no more protect her children from her husband's evil influence than she can prevent him from sinking further into dissipation and abuse. Her one act of sin lies on her heavily and the dependence of her family on the man who has shared her sin makes it worse. That her husband has turned this situation to his own advantage has made her hate him.

Clearly, this is not so much a sordid family portrait as a broader picture of a society that is falling to pieces. Just as the key to any presentation of a classical play lies in adding a timeless dimension to what might otherwise be a period piece, so this applies to Gorki's *The Last Ones*. This is where the production now playing at the Broadway Theatre falls short. The Chekhovian undercurrent of tragedy, which creates such an effective bridge between past and present, is evident in Gorki's play but is missing from the translation by Paul Matessis, the direction of Takis Mouzenidis, as well as from much of the acting.

Manos Katrakis is excellent in the role of Ivan, but Gorki's play fundamentally calls for a closely-knit group of talented actors. In the present production most of the performers are not up to what is demanded of them and they are not effectively directed. Even the fine set by George Patsas lacks that extra dimension without which the undercurrent of doom implicit in the play is left unstated. Significantly, some of the best performances come from those portraying the two-dimensional antagonists: Eleni Kallia as Nadejda, Panos Nikoloudis as Alexander and Christos Kalavrouzos as Lecht. Katerina Helmi can only convey a general sense of helplessness as Sofia while Anna Makraki, good as she is in the role of Lioubov, remains stiff behind a mask of severity. Even Petros Fyssoun, who is a fine actor, is unable to round out the meek and sickly character of Iakov. Maria Foka gives a winning performance in the lesser role of an octogenarian nanny. Yannis Kalatzopoulos as young Piotr alone, however, is able to match Katrakis in fulfilling the dimensions of his role. In their performances we catch glimpses of a masterpiece, which otherwise is reduced to a good and entertaining period piece.

—PLATON MOUSSEOS



books

Jane Lagoudis Pinchin

ALEXANDRIA STILL: FORSTER, DURRELL, AND CAVAFY

Princeton University Press, Princeton, New Jersey, 1977. 245 pages.

Like many studies of its kind, this book by Greek-American Professor Jane L. Pinchin may be quite satisfactory to students of comparative literature while leaving specialists in modern Greek literature or British fiction unmoved. The latter limit the breadth of their researches in order to discover details lying at a deeper level which will enable them to conceive and articulate a convincing theory about the total contribution of an author to his national literature, normally in one genre only, or in one historical period.

Professor Pinchin had several areas to explore in her dissertation: the examination of the Alexandrian phase in the fiction of two British authors who belong to two successive generations based on a survey of the history and mixed culture of Alexandria, and the Cavafy phenomenon. Since her purpose was not to conduct exhaustive research that would completely satisfy the specialist in Cavafy, Forster, Durrell or the historian of Alexandria during this period, it follows that her treatise must be judged primarily on the basis of its considerable scope, economy, and methodology.

In my opinion, *Alexandria Still* succeeds in creating a unified and integrated whole out of at least four individual but interrelated subjects which at times overlap. Professor Pinchin's references to primary and secondary sources are abundant, thorough and documented in a scholarly fashion.

It was the physical space and cultural atmosphere of Alexandria which gave substance and expression to the Greek poet first, and then to the English and the Irish novelists who, in their turn, came under its influence while also feeling, and reacting to, the local "presence" of Constantine Cavafy and his work. Unlike Forster, Durrell had never met Cavafy who was already a recent legend and a cultural phenomenon of the Alexandrian milieu and had become a spirit that haunted one of his greatest literary achievements, the celebrated "roman fleuve", *The Alexandria Quartet*.

Mrs. Pinchin's book is divided into four chapters whose titles indicate her central theme—the lasting aesthetic climate of Alexandria—while moving toward her final conclusions: 1) The City; 2) Cavafy's Capital of Memory; 3) The Bridge: E.M. Forster in Alexandria; and 4) Durrell and the Masterpiece of Size. The first appendix methodically examines Cavafy and his English translators. Based on Greek and English publications by major scholars and on some new data from the archives of Cambridge University, the University of Texas, the Benaki Museum, and other collections, it is of particular interest to Greek readers. Although most of its details are not unknown to Cavafy experts—thanks to Professor G.P. Savidis—and despite the fact that some recent reviews are not mentioned at all, this appendix as a whole attests to the considerable impact

●
ELEFTHEROUDAKIS

BOOKSHOP

ATHENS TOWERS
Building A

Books, gift items,
office supplies, paper
goods and greeting cards

●
ELEFTHEROUDAKIS

INTERNATIONAL
BOOK CENTRE

SYNTAGMA
at
4 Nikis Street

Over 150,000 titles
for every reading
interest and need

●
ELEFTHEROUDAKIS

MUSIC CENTRE

ATHENS TOWERS
Building A

Records, cassettes,
guitar and pop music
song books, posters,
and gift items

of Cavafy's poetry since 1917 on Great Britain and the United States, to whose intellectuals the book is after all addressed.

The second appendix devoted to the chronology of Forster's *A Passage to India* must convince even the most ignorant or skeptical English and American critics, who usually avoid the Cavafy issue or tend to dismiss it in footnotes, that the Englishman's personal friendship with the eccentric

Alexandrian poet, and the broadening of his intellectual horizon by means of his penetration into the exotic climate and space of that city, via Cavafy and his verse, encouraged him to complete the novel that marked his "passage" from the rather narrow British awareness of his previous books to the broader and more spiritual realm of India's mysticism. I would even venture to propose that Cavafy's unabashed and tactfully confessed homosexuality probably

helped Forster save for posterity the manuscript of *Maurice*, the posthumously published autobiographical novel about his own erotic aberration, which otherwise might have been destroyed by the correct and timid British author.

Dr. Pinchin's sound views on Forster are elaborated in the third chapter, which constitutes a thorough study of his debt to Alexandria, the city that inspired him to write *Pharos* and *Pharillon* plus a number of other books, guides, and articles of various kinds.

She uses the same tactics in the chapter discussing analogous influences of Alexandria and its "titular spirit", Cavafy, on Lawrence Durrell's poems, articles and especially the novels *Justine*, *Balthazar*, *Mountolive*, and *Clea* that make up his colossal tetralogy. Although the Cavafian echoes and motifs that Mrs. Pinchin traces in the thematic orientation and the structural details of the novels are numerous and convincing, her references to secondary sources of the Durrell bibliography are mainly limited to generally known books. Thus she has not benefited from several unpublished but available dissertations on the Irish philhellene. She has also ignored Christopher Katope's good pioneering essay on the Durrell-Cavafy theme which was published in a 1969 issue of the prestigious magazine *Comparative Literature*. Professor Katope's study presents significant discoveries of echoes from specific poems of Cavafy used by Durrell to colour certain characters, episodes, and events in all four parts of *The Alexandria Quartet*.

Finally, the meticulous critic will notice a few typographical and factual errors, such as the name of the famous classicist Richmond (not Richard) Lattimore, and other minor mistakes that are hard to avoid in a study of comparable scope.

The above observations lead us to the conclusion that *Alexandria Still* is a worthwhile comparative study of this important and unique phenomenon, the strong influence of a modern Greek author on two major British writers of our times. The splendidly organized and unified approach to a number of historical, geographical, biographical, cultural, literary, and critical details is impressive. The most readable, almost literary, style of Jane Lagoudis Pinchin and her enthusiastic tone help the reader appreciate her scholarly labour of love, as do the rich bibliography (mostly English and Greek sources) and the necessary and complete index of names and titles.

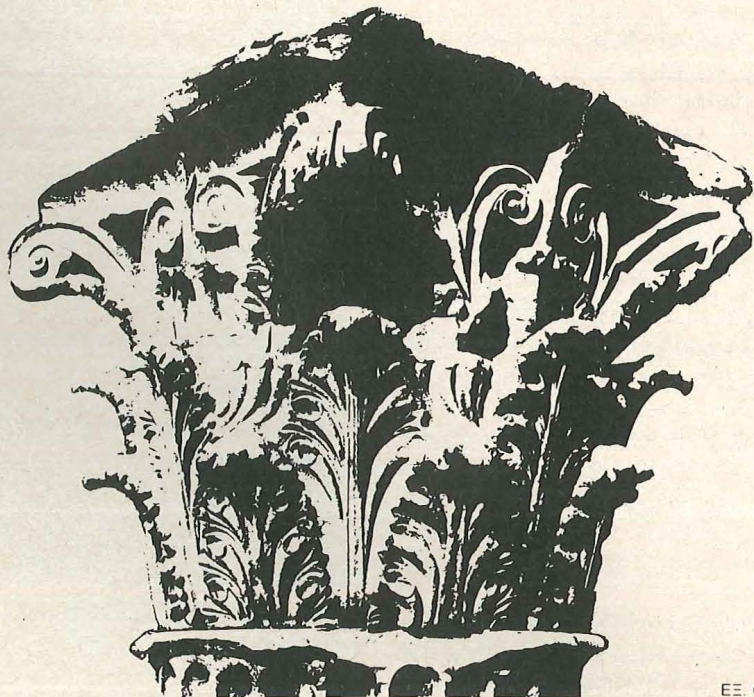
—M. BYRON RAIZIS



COMMERCIAL BANK OF GREECE

**An up-to-date banking service
with the friendly atmosphere
of traditional Greek hospitality**

FOREIGN EXCHANGE FACILITIES
A NETWORK OF BRANCHES THROUGHOUT GREECE
CORRESPONDENTS. ALL OVER THE WORLD



EE 68.78



An illustration from "Dream Street" by Minos Argyrakis.

ships. In these illustrations one detects influences of German expressionist George Grosz without the latter's offensive verity and cutting social criticism. These illustrations by Argyrakis are vibrant and vital. They reflect an acute observer of social and human situations and an astute talent for "jotting down" these observations in lucid pictorial terms. His line is assured and the selected details which he includes are full of piquancy. He is the illustrator who delves into the carefully masked social truths which he reveals to us in humorous terms without any traces of mockery. Argyrakis has been a prolific illustrator and has completed a large body of work. Besides the illustrations and several books to his credit he has also designed stage sets, the first of which was for the National Theatre production of *Androcles and the Lion* in 1958. Besides *Dream Street* and *Magic City* he also designed the sets for Donizetti's *Campanello* at the National Opera in 1975. Last year he was again at the National Theatre with sets for Ben Jonson's *Masques*.

art

EXHIBITIONS IN RETROSPECT

TWO exhibitions by two very different illustrators were held simultaneously in Athens last month. A retrospective of work by Minos Argyrakis, who is considered to be one of Greece's best illustrators, was held at the Trito Mati Gallery while the British Council showed works by master English illustrator Edward Ardizzone. The main body of Argyrakis's work has been published in newspapers and periodicals. He emerges as an astute satirist of society and human relations. Conversely, Ardizzone is primarily known as an illustrator of children's books.

The Argyrakis exhibition at the Trito Mati covered the period from 1947 to 1976. It consisted of illustrations from several well-known series in india ink such as "Odos ton Oniron" (*Dream Street*) and pictorial impressions of travels in England, Russia and America, which have all been published previously and which are by far his best illustrations. There were also pencil, pen and felt-pen drawings, water-colours, and paintings in acrylic, but the strength and directedness of his state-

ment seems best suited to the medium of india ink. "Dream Street" and his travel illustrations are filled with satire, sharp wit and humour which allude to social manners, myths and human relation-

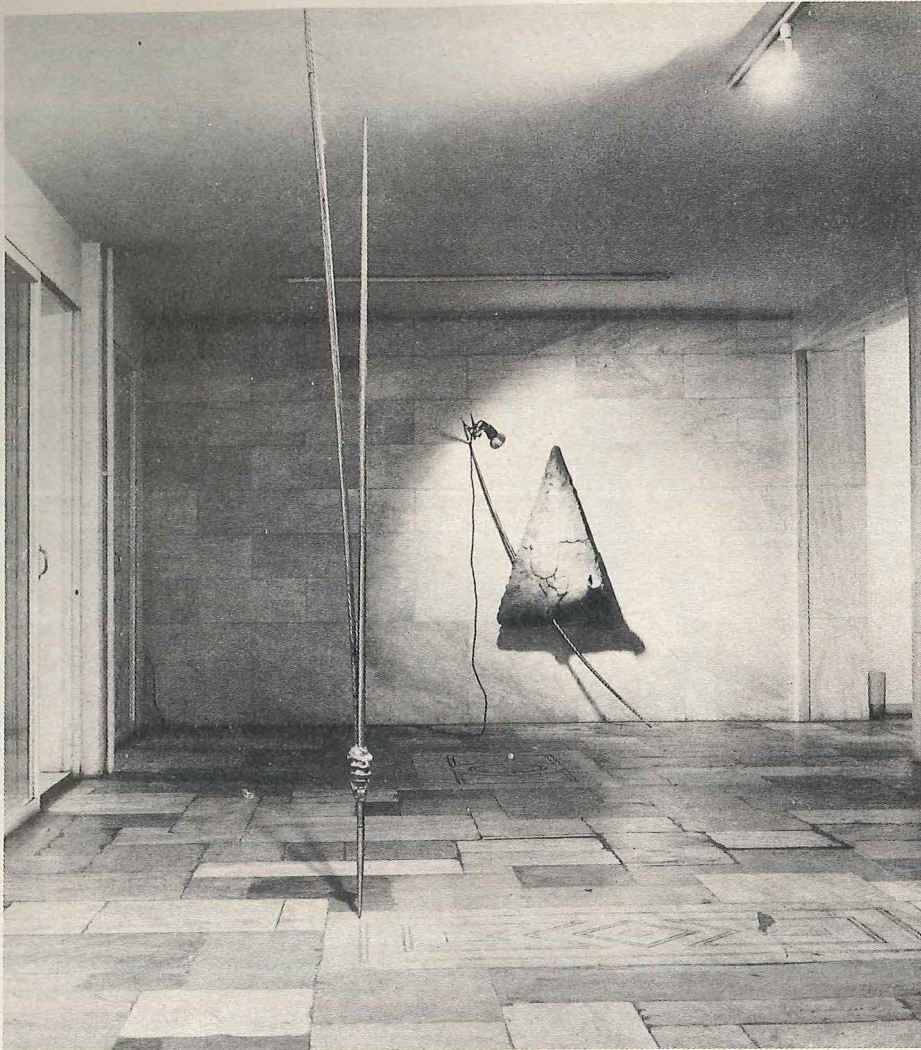


An illustration by Edward Ardizzone.

EDWARD Ardizzone was born in Haiphong, Tonkin in 1900 of an Italian-French father and a Scottish mother. He went to England when he was five. Ardizzone, a water-colourist and lithographer, has been illustrating books for over thirty years and is considered the doyen of British illustrators. He never obtained an art degree but he did attend evening life classes at the Westminster School of Arts and Crafts, where Bernard Meninsky was his tutor. He began his work as an illustrator in 1926 with Sheridan Le Fanu's *In a Glass Darkly*. Between 1939 and 1945 he was one of the official British war artists and executed work in the Middle East, Italy and Sicily. Fetching water-colours of this period depicting scenes of Italian landscape were on show at the Council exhibition.

He has produced an immense body of work and his now familiar illustrations have left their nostalgic mark on the minds of at least two generations of children in England and America. Despite his mixed parentage Ardizzone's vision is extraordinarily English. His unmistakable style is characterized by his fluid line, his soft tones and the modelling of his round and plump figures. His scenes are cosy, busy and full. He is also known for his "Tim" stories, which he has both written and illustrated.

The first of these was published in



A work by Gilberto Zorio.

1935 by the Oxford University Press in New York after having been rejected by several publishing houses in England. The "Tim" stories are still in print and "Tim All Alone" gained for him the Kate Greenaway medal in 1956.

Ardizzone has always carried a notebook with him, in order to sketch his observations of people, but he has never referred to them in his illustrations. All his drawings are done from memory. Although he has two sons, a daughter and ten grandchildren, he has used none of them as models for his illustrations. There may be traces of his son Philip in the illustrations of "Tim". Ardizzone finds that fine writing illustrates itself, while bad prose is almost impossible to illustrate. He believes that the words of a narrative fire the imagination of the illustrator who then conjures up a parallel vision which should not be too specific since it should not tell the reader everything. For Ardizzone an illustration should have that quality of a stage set where selected aspects are shown while others, although essential are imagined to exist behind the scenes. Seeing the exhibition at the Council supports the belief that

this is where the enchantment of Ardizzone's illustrations lies.

THE sculptures of Gilberto Zorio, who was born in 1944 in Biella, Italy, were shown at the Bernier Gallery last month. His work is governed by natural laws, involving both chemical and physical processes, such as heat and electricity, which modify the works in the course of time. He thus creates fields of energy and situations of dynamically pent-up action. His sculptures are objects which imply more than their mere physical presence and promise more than what the eye sees. He attempts to surprise the viewer with stimuli which involve speed and energy in order to make him aware of an impending, dynamic process inherent in each work. Energy as a vital force is one of the foremost elements in Zorio's work as is the process of transformation which is responsible for change occurring in the physical matter.

The works at the exhibition were completed between 1978 and 1979. Recurring themes in Zorio's work are the Five-Cornered Star and the Javelin. Man's representation of the star

through the ages carries with it a host of connotations. As, by its very nature, the star is both unattainable and indefinable, its iconic, stylized representation has been codified by man in an effort to approach and comprehend it and, by extension, signifies man's effort to comprehend his natural environment and universe. The javelin, an elegant and ancient instrument, has immediate associations with speed and energy. However, it can only be launched into action by the thrusting action of the human hand and is thus an extension of human energy. Yet, once released, it transcends the narrow physical limitations of man. Zorio thus illustrates with almost disarming simplicity man's limitations and his efforts to come to terms with them.

In the work "Two Javelins with Bronze Handles", the vertical javelins, held between floor and ceiling, are placed next to each other, each an extension of the other and are held together by a bronze cast handle bearing the imprint of a human hand. Because the height of the javelins is greater than that of the distance between the floor and the ceiling, they are forced into a bent position similar to that of an arched bow. The dual implications of javelin and arched bow are very clear here. Both weapons stand for speed and flight following the all-important thrust by the human hand evoked by the imprint on the bronze handle. The tautness and the readiness of the tense arch of the bow/javelin imbue this work with imminent energy.

Transformation of physical matter preoccupies Zorio and he illustrates in realistic terms this flux and change. He allows us to witness the process of change, physically as it occurs in the sculpture and therefore is a real reference to the occurrence of transformation in life. This is demonstrated in his work "Copper Star with Acids and Parchment". The two lower points of the star are dipped into wax bowls containing hydrochloric acid and sulphuric acid respectively, each acting on copper in a different manner: the hydrochloric acid forms green deposits on the copper while the sulphate acid forms blue crystals on it. These deposits increase with time.

What Zorio emphasizes is how man, inextricably bound by physical laws, still has an irrational desire to find momentary freedom through flight and an unrealizable wish to reach the unattainable. He pits the rational against the irrational and myth against reality.

—CATHERINE CAFOPOULOS



food

NOSTALGIA AT EASTERTIME

PERHAPS it is true, as some scholars claim, that Holy Week and Easter are the Christian counterparts of the ancient Mysteries, the festival of Demeter and other pagan rites which were celebrated each year during the spring. John Cuthbert Lawson, in his book *Modern Greek Folklore and Ancient Greek Religion* (Cambridge, 1910), wrote: "Thus, the church exchanged hostility for conciliation and absorbed rather than ousted paganism." In this remarkable study, the pagan and Christian celebrations are compared: Easter occurs during the same period of the year as the great Eleusinian feast; abstinence and fasting are common to both rituals; following the Mysteries, the participants overindulged themselves, as do Christian worshippers of today after the Holy Saturday *anastasi* service and again on Easter Day. The rites of Eleusis were nocturnal, as are the Good Friday and Holy Saturday services which include candlelight processions related to the torch bearers at Eleusis.

The existence of a festival which has been sustained for many generations

arouses emotions, nostalgia, and curiosity about what the holiday has meant to those who have experienced Easter in the distant past. I decided to ask ten septuagenarians what they remembered most vividly about Easter — and Easter menus — as children. Their birthplaces included the Ionian island of Cephalonia, the Aegean islands of Samos and Chios, Kozani in Western Macedonia and Tseria in the Taygetos mountains of the Peloponnisos. They recalled distinctive regional customs and foods — the ingredients for a cheese *pita*, or the flavourings for a *tsoureki*. They were not aware as youngsters, nor were their families, of what was going on in villages beyond their own area, but their remembrances of the major celebrations particularly those following the strict Lenten period, were amazingly uniform.

The old-timers recall the exhilaration of outdoor spring revelry as an annual Easter rite which many people often continued for days. Some wore their regional costumes. In a village near Argyrokastron in Epirus, for example, the festival moved each day from church

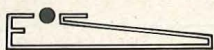
to church with the entire population in attendance. Families brought and prepared their food together, and a ritualistic dance was led by newly-wed brides.

The older people especially remember the agonies of sternly enforced fasting. On Clean Monday villagers on Chios packed Lenten foods such as *tarama*, *halva*, *dolmades* (prepared without meat), wine and *lagana*, a special unleavened bread, and went off on a picnic. They also recall crawling under the *epitafion* (the portable wood-carved structure used in Orthodox churches to symbolize Christ's sepulchre) during Good Friday services. This custom, which has continued down to the present, is believed to bring good luck to children.

The elderly of course remember the spit-roasted lamb as the highlight of the festivities, or if lamb were not available, there was always a goat to slaughter and roast. On Samos, the Easter goat was stuffed with liver and other innards, spiced with seasonings, and set into a brick oven after the bread was baked. Everywhere, however, the menu in-

Your Athens Office EXECUTIVE SERVICES Ltd.

- Efficient Mail Handling and Telephone Message Service, Including After Hours Electronic Answering Service
- Telex Service — Messages Sent, Received, Relayed or Held
- Multilingual Secretarial Service Confidential, Accurate
- Multilingual Translating and Interpreting Service General, Legal, Technical, Certified on Request Greek, English, French, German, Arabic.
- Congress and Conference Planning and Staffing
- Special Services Public Relations Research, Direct Mail, Mailing Lists
- "Your Athens Office" is a complete Business Centre with prestige offices. It is equipped with telephone and telex facilities, IBM typewriters, Xerox and a quality multilingual staff



EXECUTIVE SERVICES Ltd.

ATHENS TOWER "B" ATHENS 610 GREECE
TEL. 7783.698 - 7701.062 TELEX: 214227 exse GR

SAILBOAT WANTED FOR AUGUST

American couple with serious sailing experience seeks modest but comfortable bareboat charter for cruising Greek islands. Will pay cash or exchange our elegant Paris apartment. Top personal and business references.

Phone Paris (0331) 329.55.54 evenings or write George Stein, 29 rue St. Louis en l'Île Paris IV France

THE ATHENIAN is phototypeset by FOTRON S.A.

ASTORIA HOTEL

B-class hotel in Larissa
84 rooms with
Bath, Music, Telephone

Platia Tahidromiou
Tel. (041) 25-2941-44
Larissa, Greece

cluded *mayeritsa*, the dark, herby brew that resembles an ancient love philtre. *Tsoureki*, a sweet Easter bread, baked with a red egg on the top, was omnipresent, too, with variations in taste provided by special flavourings. Some cooks added aniseed to the *prozimi* (the dough starter obtained from a neighbour who had baked most recently), others used *mahlepi*, sometimes toasted before pounding the seeds to a powder, grated orange rind, vanilla, or other aromatic touches.

There was always a *pita*, with all the flourishes that distinguished one region from the types made elsewhere. In Kozani, for instance, *pita* was made with fresh cheese and eggs, baked in a huge round pan, then cut into wedges. Spinach and other greens, though prized on other days, were not allowed in the Easter *pita*, to ensure a light, festive colour. Salads were seasonal concoctions, often including crisp lettuce, fresh onions and dill. The dessert was surprisingly simple: *Koulourakia*, biscuit-like sweets, are remembered by all as an Easter treat. In the Peloponnisos, *galatopita*, a sweet custard-filled *pita* made with goat's or sheep's milk and eggs has been the dessert to climax the other indulgences.

Unquestionably, the Eastertime described contains elements of the festivals outlined by Dr. Lawson. If one joins other Athenians in the mass exodus to their villages, one may find similar feasts being enjoyed this Easter. In addition to the following recipes, those for *tyropites* and *galatopita* appeared in *The Athenian* (February, 1976), *tsoureki* (April, 1977), and Cypriot *flaounes* (April, 1978).

MAYERITSA

Intestines, heart, lungs and liver of 1 lamb
Juice of 1 ½ to 2 lemons
Small bunch of green onions
2/3 cup chopped fresh parsley
½ cup chopped fresh dill
1/4 cup chopped celery leaves
6 tablespoons raw long-grain white rice
½ teaspoon aniseed (optional)
2 to 3 eggs
Salt

Clean the intestines thoroughly by turning them inside out, using a long skewer or stick. (It is easier if intestines are first cut into shorter lengths). Wash under cold running water until clean. Rub intestines with salt and juice of half a lemon. Rinse again. Drain. Braid intestines or tie ends together with string. Put in a large soup pot (see note below), cover with cold water. Bring to a boil, then lower heat, skim the scum from top of liquid. Simmer thirty minutes. Remove intestines, drain and cut into small pieces and set aside. Bring

soup stock to boil, and add the parsley, dill, celery and green onions (which may be sauteed before they are added). Cut heart, lungs and liver into small cubes and add them to the soup. Simmer fifteen minutes. Stir in the rice and intestines, aniseed, salt and pepper to taste. Simmer fifteen minutes until the rice is tender. Before serving, prepare an *avgolemon* mixture using remaining lemon juice and eggs: Beat eggs until light, gradually add lemon juice, and in droplets, one cup of very hot broth. Heat, but do not boil the soup. Serves six to eight.

Note: Lamb's feet, tripe and lamb's head are frequently used to make the stock, after washing and preparing them. If using, remove with intestines. Brain may be cut up and added with liver, or served as appetizer with lemon and oil sauce.

CHIOS SALAD

Romaine lettuce, torn into small pieces
Fresh onions, including green parts, cut into rings
Fresh dill, chopped
Ladoxydo (olive oil and vinegar dressing)
Salt and pepper

Adapt the amounts to numbers of guests. For a large bowlful of lettuce, use a cupful of onions, and a large handful of fresh dill. Season just before serving.

KOULOURAKIA MYSTRAS

4 ½ cups all-purpose flour
1 teaspoon baking powder
1 ¼ cups sugar
1 cup butter or margarine, room temperature
4 eggs, lightly beaten
1 tablespoon vanilla extract
2/3 to ¾ cup milk

A recipe from the nuns of the monastery of Pandanassa, Mystra. Place the flour, baking powder and sugar, in a large mixing bowl. Using fingers, work in the butter or margarine to make a mixture resembling cornmeal. Make a well in the centre of the flour mixture. Reserve 1/4 cup egg (or one of the eggs) for glaze. Pour remaining eggs, vanilla, and milk into the well. Mix to form a smooth dough, adding additional milk if necessary. Knead thoroughly. Break off walnut-sized pieces and roll into desired traditional shapes: Rings, twists, snails, etc. Place on baking sheets. Brush tops with remaining egg. Bake in moderately hot oven (375 F or 176 C) for fifteen minutes or until golden chestnut. Cool before storing. Makes 72.

—VILMA LIACOURAS CHANTILES

The recipe for *mayeritsa* has been published in *The Food Of Greece*, (new edition, Atheneum, New York, 1979) by Vilma Liacouras Chantiles.

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)* ... 6:05 Barbapapa (cartoon) ... 7:45 Music program ... 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 ... 7:15 Warship Heroes ... 8:15 Documentary ... 10:00 Film (usually in English)

WEDNESDAY

ERT 1:45 Every Afternoon* ... 6:05 French cartoon ... 7:15 Sports* ... 8:30 World at War (documentary) ... 9:30 Film*
YENED 1:30 The Fugitive (resumes at 2:15 after the news) ... 5:30 The Forest Rangers ... 7:00 The Duchess ... 10:00 Holocaust ... 11:00 Police Woman

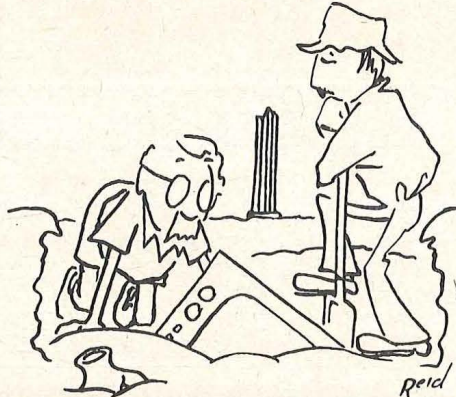
THURSDAY

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 French cartoon ... 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 ... 7:30 Zero Hour ... 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 Show ... 10:45 The Love School

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.

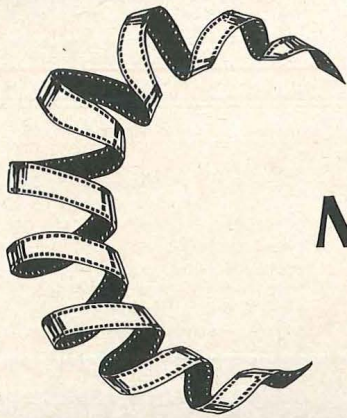
U.S. ARMED FORCES RADIO — AFRS

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.



MIDNIGHT EXPRESS

“Midnight Express” clearly depicts the Turkish prison system, not the nature of the Turkish people as a nation. And as such, this film is not an indictment of Turkish society at large, but of the Turkish government.

We do not judge all of modern Turkey by what is seen in “Midnight Express”. But we do recognize that the same government which maintains the inhuman conditions portrayed in this movie still denies the fact of the Armenian genocide perpetrated during World War I by its predecessor, the Ottoman-Turkish government.

Official Turkish propaganda which quite inaccurately brands “Midnight Express” as racist slander against the Turkish people clouds the real issue — the deplorable conditions in Turkish prisons.

Similarly, Ankara’s shameful and untenable denial of the reality of the Armenian holocaust evades the central question — which is, when will Turkey acknowledge the Armenian people’s inalienable historic right to self-determination in parts of eastern Anatolia?

Past and present Turkish government human rights violations malign the Turkish people of today — and nothing will help more to erase the image of barbarity which undeservedly stereotypes today’s Turkish people, than for Turkey’s government to civilize its prisons and make retribution for the crime against humanity inflicted on the Armenian nation.

THIS PAID ANNOUNCEMENT HAS BEEN PRESENTED BY: THE ARMENIAN FILM FOUNDATION, LOS ANGELES, CALIFORNIA
AND THE HELLENIC AMERICAN SOCIETY, 38 DIAKOU STREET, ATHENS 403, GREECE.



OLYMPIC **AIRWAYS**

hospitality is our tradition



CHARTER A VALEF YACHT FOR AN ENDLESS GRECIAN SUMMER



It's something more than a hotel room.

Remember the hotel room you 'chartered' last vacation? Four walls and a bed with perhaps a view of the distant sea.

Remember the crowded restaurants and bars? Sitting in a taxi in congested traffic to get to the crowded beach 30 km away?

This vacation charter a Valef Yacht and cruise in privacy on a luxury floating hotel of your own.

Without the expense and without the crowds.

In the luxury of a Valef Yacht you have food at cost price and drinks duty free.

The decor is warm and inviting allowing you to entertain in comfort. And you have a pool as big as the Mediterranean.



But the real beauty of your floating hotel is you can take it where you want to go.

Explore over 2000 Greek islands scattered across the clear blue waters of the Mediterranean, with their quaint fishing villages,

secluded beaches and remnants of ancient civilizations. All basking in the warm gentle sun.

Valef owns and manages the largest fleet of yachts in Europe each accomodating up to 10 or more persons.

All Valef Yachts are manned by permanent fully trained and experienced crews to take you on your yacht in comfort and safety.

Write to Valef Yachts, 22 Ak Themistokleous, Piraeus, Greece phone 452-9571/4, Evenings 452-7135. Telex 21-2000 Greece. Cable WILEFA, Piraeus

VALEF YACHTS Sailing you away from it all



VALEF YACHTS LTD
BILL LEFAKINIS, PRESIDENT