

June 1979

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THE ATHENIAN

Greece's English Language Monthly



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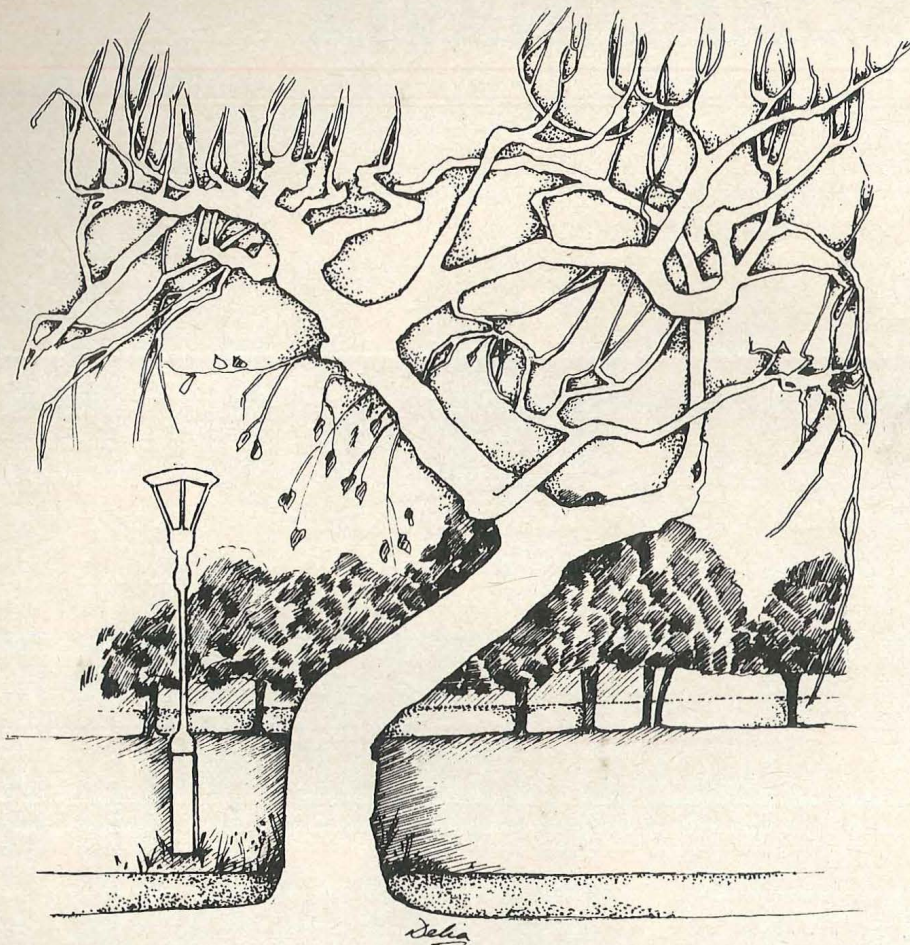
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community calendar



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NAME DAYS IN JUNE

- June 17 All Saints Day — Those without official name days celebrate on this day.
 June 29 Petros (Peter), Pavlos (Paul)
 June 30 Apostolos

DATES TO REMEMBER

- June 2 National Day — Italy
 June 10 Pentecost (Greek and Russian Orthodox)
 June 11 Trooping the Colour — Great Britain
 June 12 Philippine Independence Day
 June 14 Flag Day — USA
 June 17 Fathers' Day — USA, Great Britain
 July 1 Dominion Day — Canada
 July 4 Independence Day — USA

PUBLIC HOLIDAY

- June 11 Whit Monday

SUMMER STUDIES

THE AEGEAN INSTITUTE, Paros, Cyclades. School of Cultural Anthropology (Naxos): Courses in modern Greek language, society and culture, and field methods in cultural anthropology and linguistics. July 2 - August 10. Fee: \$420. Contact H.R. Bernard, 153 Summer St., Morgantown, W. Va., 26505, USA. School of Fine Arts: Year-round 8-week courses in painting, sculpture, printmaking, photography, creative writing and art history. Fee: \$400. Contact Brett Taylor, ASFA, Paros. School of Sailing and Navigation: 3-week courses in June, July and September. Fee: \$200. Contact Fred Remington, ASSN, Paros.

AMERICAN COMMUNITY SCHOOLS, Ano Halandri, Tel. 659-3200. Courses in recreation, reinforcement, enrichment, and cross cultural studies offered for Kindergarten through Grade 12 and adults. June 25-July 20.

ATHENS CENTRE FOR THE CREATIVE ARTS, 22 Massalias St., Athens, Tel. 701-2268. Programs in Greek studies, fine arts, film aesthetics, theatre, international marketing, transcultural health care, and transcultural human resources. Six semester credits available from San Francisco State University. Individual courses open to Athenian residents. June 24-July 28. Registration deadline June 24 (individual courses). Fees: \$675.

FIBREWORKS, Iperidou 5, Plaka, Tel. 322-9887. Programs in weaving, spinning, dyeing and coptic weaving, and Greek folk customs, celebrations, music, dance and cuisine. Three sessions: July 4-26, Aug. 1-23, Sept. 5-27. Two weeks of each session are spent on Evia. Fee: \$660.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek lessons for beginners through advanced. One month courses (36 hours) offered from June through September. Fee: 2,600 Drs., registration fee 230 Drs.

UNIVERSITY OF LAVERNE, P.O. Box 25, Kifissia, Tel. 808-1426. Liberal arts and M.B.A. courses. June 4-August 10. Registration the last two weeks of May.

JUNE 1

St. Andrew's Women's Guild — Luncheon and installation of officers. Call Mrs. Pantos (Tel. 777-0112) for information.

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

JUNE 2

Lions Cosmopolitan Club — Barbecue, 8:30 pm. Call Mr. Baganis (Tel. 360-1311) for information.

JUNE 4

Goethe Institute — *Heinrich*, film in German with English subtitles, 8 pm.

JUNE 5

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

JUNE 6

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

Goethe Institute — Lecture by Loukas Gavriil: "Glaucoma as a Social Disease" (in Greek), 9 pm.

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

JUNE 7

Duplicate Bridge — American Club, 7:30 pm.

A MIDSUMMER NIGHT'S DREAM

The Players are presenting Shakespeare's *A Midsummer Night's Dream* on June 21, 22, 23, 24 at Platia Ethnikis Trapezis 5, Filothei. Tickets available at the British Council, Kolonaki Square. For further information, Tel. 921-4650.

JUNE 13

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

German Community Centre — Coffee afternoon for younger members and summer party for children, 5 pm.

JUNE 14

Duplicate Bridge — American Club, 7:30 pm.

JUNE 15

American Community Schools — Last day of classes.

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

JUNE 18

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

JUNE 19

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

JUNE 21

Duplicate Bridge — American Club, 7:30 pm.

JUNE 22

American Club — College Night and Get-together Party, 8 pm.

JUNE 26

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

JUNE 28

Duplicate Bridge — American Club, 7:30 pm.

JUNE 29

Campion School — Last day of classes.

Lions Cosmopolitan Club — Dinner-dance and installation of officers, Glyfada Golf Club, 8:30 pm.

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publisher's note

"The cinema road is not always paved with citations and glory. Behind the scenes there are struggles, bureaucratic entanglements, politics and the ever-present question of lack of funds." Louis Cajoleas records the ups and downs of modern cinema here in "Greek Film Industry—Renaissance or Stagnation?" and believes it has the talent to face a viable future. Mr. Cajoleas took his doctorate in Education and until recently was professor and dean at the American University in Beirut. He has been active in theatre and has played supporting roles in several Greek films.

Prime Minister Karamanlis has suggested that to improve Athens it might be necessary to tear half of it down. Less drastically, Antony M. Economides explores the proposals of the National Council for Physical Planning and the Environment for "Making Athens a More Livable City". Excess noise is one of its more disagreeable features. On this subject, Mr. Economides gives the decibel facts and Alec Kitroeff suggests the reasons for its origin. "All the Noisy People" is a fable whose moral may be that the best way of coping in this city is to have a sense of humour.

Our cover is by Abigail Camp.

goings on in athens

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 usually open in the morning only. Since the hours may vary and many will be closing for summer holidays, it is best to call before setting out.

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662. A. Vertsoni, oils (through June 19). Summer group exhibition (July). Closed August.
- ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Manos Rovithis, paintings (through June 20).
- ASTOR, Kar. Servias 16, Tel. 322-4971. Call for exhibition details.
- ATHENS, Glykonos 4, Tel. 713-938. Group exhibition (June). Will close through the end of August.
- JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Open by appointment only June and July. Closed August.
- CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Group exhibition (June 5-30). Closed July and August.
- DESMOS, Akadimias 28, Tel. 360-9449. Sofia Vari, sculpture and paintings (June 5-July 14). Closed through September.
- DIOGENES INTERNATIONAL, Nikis 33, Tel. 323-1978. Dimitris Darzentas, tempera (through June 6). Group exhibition (June 8-30).
- EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Call for exhibition details.
- GALERIE GRAVURES, Plateia Dexamenis 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth century Greek engravings.
- KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Group exhibition (June 4-25). Closed July and August.
- NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Zizi Makri, gravures, tapestry and mosaics (through June 27). Closed July and August.
- GALERIE 0, Haritos 8, Tel. 717-669. Kleantith Hatzinikos, folklore paintings (through June 10). Closed through September 15.
- ORA, Xenofontos 7, Tel. 323-0698. Markos Kambanis, paintings, and a group exhibition

- (through June 9). Dimitra Gava and Evdoxia Psyrroupoulou, folklore paintings (June 11-23). Group exhibition (July). Closed August.
- POLYPLANO, Dimokritou 20, Tel. 362-9822. Call for exhibition details.
- ROTUNDA, Skoufa 20, Tel. 362-2945. Closed through September.
- STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Yorgos Hatzimanolis, folklore paintings (through June 9). Group "Seascapes" exhibition (June 11-30). Exhibition of self-taught artists (July 2-21). Closed through August 17.
- THOLOS, Filhelinon 20, Tel. 323-7950. Closed through October.
- TO TRITO MATI, Loukianou 21b, Tel. 714-074. Kostas Andreou, paintings (through June 10). Group exhibition (June 11-30). Closed July.
- 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. Droungas, Moralas, Fassianos, Nikolaou (June).
- 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. Group exhibition (June 8-July 31). Closed August.

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 7 pm daily. Sundays and holidays 10 am to 4:30 pm. Closed Tuesdays. 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,

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colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 8 am to 7 pm daily and on Sundays and holidays 10 am to 4:30 pm. Closed Tuesdays. Admission 25 Drs., students 10 Drs. Free on Sundays.

- BENAKI MUSEUM, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. and 4:30 to 7:30 pm, Sundays 8:30 am to 2 pm. Closed Tuesdays. Admission 50 Drs. Free on Sundays.
- BYZANTINE MUSEUM, Vas. 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 7 pm. Sundays 10 am to 4:30 pm. Closed Mondays. Admission 50 Drs., students 20 Drs.
- GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in

SUMMER FESTIVALS

PRE-FESTIVAL EVENTS

From June 8 through 24. Performances are at the Herodes Atticus Theatre and begin at 9 pm. Tickets on sale at the Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459, 322-3111, ext. 240 or at the gate.

- AMPHI-THEATRE, June 8, 9, 10: Aeschylus's *Psychostasia*. (40 to 200 Drs.)
- PEKING OPERA, June 19, 20, 21: Program to be announced. (50 to 400 Drs.)
- ATHENS THEATRE BALLET, June 23, 24: Program to be announced. (30 to 250 Drs.)

ATHENS FESTIVAL

The Festival begins July 1 and continues through September 30. All performances begin at 9 pm and take place at the second-century A.D. Odeon (theatre) of Herodes Atticus at the foot of the Acropolis. Tickets may be purchased fifteen days in advance of performances at the Festival office, Stadiou 4 (in the arcade), Tel. 322-1459, or at the gate. The following is a tentative schedule.

- STATE OPERA THEATRE, July 1, 4, 6, 8: Dimitris Chorafas conducts Mozart's *The Magic Flute*. (50 to 500 Drs.)
- BAMBERGER SYMPHONIKER, July 9: Soprano Edda Moser, music by Berlioz, Strauss and Brahms.. July 10: Violinist Anne-Sophie Mutter, music by Mozart and Mahler... July 11: Works by Beethoven. Conductor: James Loughran. (40 to 300 Drs.)
- STATE THEATRE OF NORTHERN GREECE, July 14, 15: Seneca's *Medea*. (40 to 200 Drs.)

- ORCHESTRE DE PARIS, July 17, 18: Conducted by Daniel Barenboim. Program to be announced. (40 to 300 Drs.)
- THE ENGLISH BACH FESTIVAL, July 20, 21: Rameau's *Hippolytos and Aricia*, conducted by Charles Mackerras. (30 to 300 Drs.)
- THE ENGLISH BACH FESTIVAL ORCHESTRA, July 22: Charles Mackerras conducts works by Bach and Purcell. (30 to 250 Drs.)
- ART THEATRE OF KAROLOUS KOUN, July 27, 28, 29: Sophocles's *Oedipus Rex*. (40 to 200 Drs.)
- THE AUSTRALIAN BALLET, August 3, 4: Minkus's *Don Xixote*.... August 5, 6: Khatchaturian's *Spartacus*. (70 to 600 Drs.)
- NATIONAL THEATRE OF GREECE, August 11, 12: Euripides's *Phoenician Women*. (40 to 250 Drs.)
- BOLSHOI BALLET, August 16, 17, 18, 19: Slonimski's *Ikaros*. (70 to 600 Drs.)
- SHAKESPEARE'S ANTONY AND CLEOPATRA, August 23, 24: Starring Irene Pappas as Cleopatra. Stage Manager Michalis Kakoyiannis. (40 to 200 Drs.)
- LAUSANNE CHAMBER ORCHESTRA, August 25: Armin Jordan conducts soprano Edith Mathis in works by Zbinden, Bach, Mozart, Haydn ... August 26: Armin Jordan conducts violinist Franco Gulli in works by Bach, Mozart, Wagner, Prokofiev... August 27: Arpad Gerecz conducts pianist Achilles Colassis in works by Schubert, Beethoven and Tchaikovsky.
- NATIONAL THEATRE OF GREECE, August 31, September 1, 2: Aristophanes's *The Birds*. (40 to 250 Drs.)
- SALONICA STATE ORCHESTRA, September 3: Conducted by Georges Thymis. Program to be announced. (60 to 200 Drs.)
- ALVIN AILEY DANCE THEATRE, September 4, 5, 6, 7, 8, 9: Program to be announced. (50 to 500 Drs.)

- I.S.C.H. WORLD MUSIC DAYS, September 10-19: Greek and foreign ensembles.
- NATIONAL THEATRE OF GREECE, September 22, 23: Aristophanes's *Lysistrata* ... September 28, 29, 30: Euripides's *Ion* (40 to 250 Drs.)

EPIDAVROS FESTIVAL

The Festival will begin on July 7 and continue through September 2. Performances are on Saturdays and Sundays and begin at 9 pm. The ancient theatre at Epidavros in the Peloponnisos is a two-hour drive from Athens. Many travel agencies organize buses to Epidavros for the performances. Tickets may be purchased fifteen days before the performance or at the theatre. Prices are 200, 150, 100 and 50 Drs.

- NATIONAL THEATRE OF GREECE, July 7, 8: Aristophanes's *The Birds* ... July 14, 15: Euripides's *Ion* ... July 21, 22: Aristophanes's *Lysistrata* ... July 28, 29: Aeschylus's *The Suppliant Women* ... August 4, 5: Euripides's *Phoenician Women*.
- ART THEATRE OF KAROLOUS KOUN, August 11, 12: Euripides's *Trojan Women* ... August 18, 19: Aristophanes's *Knights*.
- STATE THEATRE OF NORTHERN GREECE, August 25, 26: Aeschylus's *The Persians* ... September 1, 2: Aristophanes's *Ecclesiazusae*.

WINE FESTIVALS

Dionysian revelries begin in July. Unlimited sampling of wines from vineyards all over Greece, as well as continuous music and dancing. Feasting is not included in the admission price.

- RHODES, July 1 through September 2.
- ALEXANDROUPOLIS, July 7 through August 19.
- DAPHNI (ATHENS), July 14 through September 9.

Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 1 pm and 5 to 8 pm. daily. *Closed Mondays.* Admission 20 Drs., students 10 Drs.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2773. 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 Sundays and Fridays 10 am to 1 pm, Mondays and Thursdays 1 to 5 pm, Tuesdays and Wednesdays 10 am to 5 pm. *Closed Saturdays.*

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 Platean 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 8:30 am to 12:30 pm and 4 to 6 pm, and Sundays 9 am to 3 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 am to 1 pm daily. *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 7 pm daily and 10 am to 4:30 on Sundays. *Closed Mondays.* Admission 50 Drs., students 25 Drs. Free on Sundays.

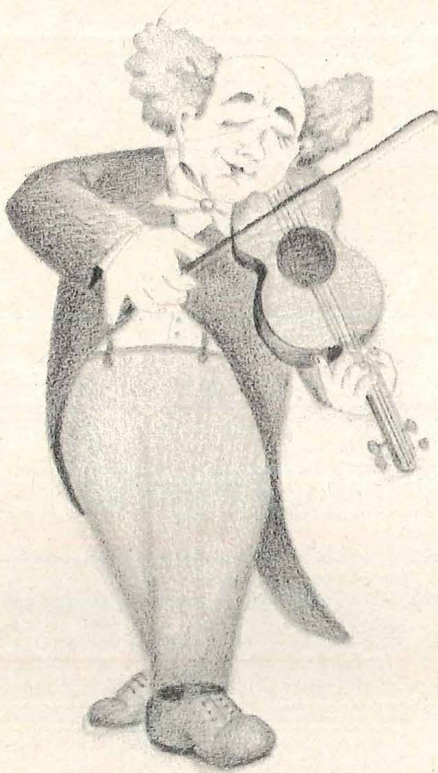
NATIONAL GALLERY OF ART (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Durer and Bruegel to Braque, Picasso and Dali. Open Tuesdays through Saturdays 9 am to 8 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 daily 8:30 am to 12:30 pm and 4 to 6 pm, Sundays 9 am to 3 pm. *Closed Tuesdays.* Admission 20 Drs., students 5 Drs.

NAVAL MUSEUM, Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open daily 8:30 am to 12:30 pm and 4 to 6 pm, Sundays 9 am to 3 pm. *Closed Tuesdays.*

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 Fr. 3 to 8 pm; Tues., Wed., Thurs., Sat., 9 am to 1:30 pm. *Closed Sundays.*

THEATRE MUSEUM, Akadimias 50 (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern



Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theatre books and magazines are on sale in the lobby. Open daily 9 am to 1 pm and on Mon., Wed., and Fri. 5 to 7:30 pm. *Closed Saturdays and Sundays.* Admission 20 Drs., students 5 Drs.

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 Athena Nike, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been temporarily removed), and movement has been slightly restricted. Open daily 8 am to 7 pm. Sundays 10 am to 4:30 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 8 am to 7 pm daily and 10 am to 4:30 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.

Cultural events at the British Council, the Hellenic American Union, the French Institute, the Italian Institute and the Goethe Institute will resume in October, after the summer holidays. June events are listed in the Community Calendar.

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 8 am to 7 pm daily. Sundays 10 am to 4:30 pm. *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 am daily.

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

PLANETARIUM, Syngrou Ave. (opposite the race course), Tel. 941-1181. The roster of activities includes lectures, children's programs, and the permanent physics exhibit. Call for details and hours. Most programs are in Greek but group shows in English, German, and French may be arranged. Closes June 3 for the summer and will reopen the beginning of September.

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

DAY TRIPPING

Ancient sites on the mainland and nearby islands accessible from Athens and suitable for a day's excursion. (Organized, one-day cruises are not listed.) The distances given for the former are from downtown Athens and the estimated times are by public transportation which is inexpensive but may require some persistence. Buses for Aegosthena and Eleusis (every twenty minutes) depart from the terminus next to the Thision railway station (Tel. 346-4731 or 5236-045). Buses for the other sites depart from depots located at the intersection of Patission and Leoforos Alexandras: Amphiarion (1:20 p.m. daily, Tel. 821-3203), Brauron (four daily, Tel. 821-3203), Marathon (every half hour, Tel. 362-0872) and Souinion (hourly, Tel. 821-3203). Buses to Thebes (hourly, Tel. 831-7179) leave from the Liossion Terminal. Boats to the islands depart frequently from Piraeus (Tel. 417-7609) and Hydrofoils leave from Marina Zea or Piraeus (Tel. 452-8858, 453-1716). Telephone ahead to confirm departure times or call the Tourist Police, 171.

ISLAND OF AEGINA (90 minutes by boat, 35 minutes by Hydrofoil). Antiquities such as the solitary Temple of Aphaia, famous for its perfect proportions, an excellent museum (Tel. 0297-22637), the remnants of the ancient harbour and town, beaches of varying seclusion, fresh fish, ubiquitous pistachios and the charm of Aegina town and harbour and the more modern village of Aghia Marina (by bus from Aegina town) make the piney island the

perfect place for a multi-faceted day. Sites are always open, the museum from 8:30 to 12:30 and 4 to 6 daily and 9 to 3 on Sundays. *Closed Tuesdays.* Admission is 25 Drs. Free on Sundays.

AEGOSTHENA (At the village of Porto Germeno, 73 km; 90 minutes). The trip through northwest Attica provides some spectacular views. At the site, some of the most perfectly-preserved fourth-century B.C. fortifications in the area and the remains of a two-storey late-Byzantine monastery with well-preserved domestic quarters. Beautiful beaches are nearby and several tavernas offer superb fresh fish, local yoghurt and honey. The site is always open and there is no admission charge.

AMPHIARION (47 km; 45 minutes). Tel. 0295-62344. Pleasant inland retreat set along a river bank. The sanctuary of Amphiarios (the warrior who was one of the seven who marched against Thebes and later became the god of healing) included an oracle and a spa. Today only a small fourth-century B.C. Doric temple, the sacrificial altar, sacred spring, stoa, theatre thrones, and baths are discernible. (The small museum has been closed). Open daily from 8:30 to 12:30 and 4 to 6 and 9 to 3 on Sundays. Admission 25 Drs. Free on Thursdays and Sundays.

BRAURON (38 km; 1 hour). Tel. 0298-71020. Gentle rolling hills surround the coastal site (pronounced Vravrora in Modern Greek) dedicated to Artemis which includes a temple, stoa, and sacred spring. In the museum, prehistoric through Hellenistic finds from the entire area of the Mesogia. Nearby, a Frankish tower and the ruins of one of the earliest Christian basilicas in Attica. Open daily 8:30 to 12:30 and Sundays 9 to 3. Admission 25 Drs. Free on Sundays.

ELEUSIS (22 km; 45 minutes). Tel. 554-6019. The confusing but fascinating site of the Eleusinian mysteries, with a continuous history from 1409 B.C. to A.D. 395. Most notable: the Well of the Fair Dances, two impressive propylaea, and the precinct of Demeter with the telesterion where the mysteries were performed. In the museum, very fine pottery and sculpture and a preserved swatch of ancient fabric rarely found in excavations. Site and museum open daily 8:30 to 12:30 and 4 to 6, Sundays 9 to 3. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

MARATHON (38 km; 1 hour). Tel. 0294-55462. The scene of the crucial battle between the Persians and Greeks in 490 B.C., with a museum (see Museums) and many ancient sites in the area: the Soros, which marks the Athenian graves, the tomb of the Plataeans, and (in the small valley just east of the museum) the country estate of Regilla, the wife of Herodes Atticus. The gentle terrain is conducive to a walking tour of the sites and ruins which range in date from Early Helladic to Roman. Swimming nearby and many tavernas in the vicinity. Sites are always open.

ISLAND OF POROS (2½ hours by boat, 1 hour by Hydrofoil). A lush island with beautiful scenery and cool summer days. A pleasant forty-minute hike through pine covered hills and upland valleys (ask for directions in town) to the Poseidon Sanctuary and site of ancient Kalauria. Good swimming at beaches all around the island (accessible by bus), numerous tavernas and tiny winding streets provide a tranquil day. At sunset, stroll up above the village to watch the Peloponnian mountains turn evening blue.

RHAMNOUS (49 km; about 1 hour). Tel. 0294-93477. Difficult to reach without a car since there is no direct connection, but well worth the effort. From the bus stop at Marathon or Kato Souli it is an easy one-hour walk through fields and vineyards or from Agia Marina, a 45-minute walk along a paved road. You may also hire a cab in the area. Situated on a remote but beautiful headland facing the island of Evia. Two marble Doric temples, the smaller dedicated to the goddess Themis, who ruled Law, Order, and Custom, predates the larger dedicated to Nemesis, who meted out shares of Happiness and Misery. Grave terraces, currently being excavated, line the path to the acropolis of Rhamnous, where well-preserved fortification walls enclose the ruins of the city. Swimming nearby. Open 8:30 to 12:30 and 4 to

6 and Sundays 9 to 3. Admission 25 Drs. Free on Sundays.

SOUNION (69 km; 2 hours). Tel. 0292-39363. A beautiful ride along the coast to the rocky headland which was the location of Sounion in the fifth century B.C. The ruins include ancient shipyards, a double fortification wall, a stoa, and the famous Doric-style temple of Poseidon where Byron carved his name. To the north is a small temple to Athena Sounias. On clear days the islands of Makronisos, Kea, Kithnos, Serifos, Milos and Aegina are visible. There is a tourist pavillion at the site and numerous tavernas and beaches nearby. Open 8:30 to 8. Admission 25 Drs. Free on Sundays.

THEBES (74 km; 1½ hours). Contrary to common consensus, modern Thebes is delightful if approached in the proper spirit. The town is agricultural, situated on a rise at the edge of a spacious fertile plain. Walk around the town to find ancient walls, gates, tombs, and the sanctuary of Apollo on the Ismenian hill. The well laid out museum, within a Frankish castle, is a treat: Prehistoric pottery, cylinder seals, jewelry, Linear B tablets, archaic Kouroi from Mt. Ptoon, and several of the best painted and incised grave stelae in existence. The Museum (Tel. 0262-27913) is open daily 8:30 to 12:30 and 4-6, but on Sundays 9 to 3. Admission 25 Drs.

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 vary so make enquiries at the local Tourist Police.

ALEXANDROUPOLIS (northern Greece): Flower exhibition, including parades of flower chariots, folk dances, and theatrical performances (June 1-10).

MESSOLONGI (western Greece): Religious fair with dances and songs (June 10 and 11).

EVIA: Religious fair in the village of Pournos (June 11).

AEGION: *Elikeia*, artistic and cultural manifestations (end of June).

HERAKLEION (Crete): Reenactment of the old custom of *klidonas* (June 24, St. John's Day), preceded the night before by the practice common throughout Greece of children jumping over bonfires. Here also is performed a ritual in which a pitcher is filled with water, into which are dropped an apple and various gold tokens by young girls. When these are retrieved, the following day, tradition says that the first man each girl meets bears the name of the man she will marry.

KOZANI (northern Greece): A flower and cherry festival takes place in the village of Emborion. The villagers adorn chariots with flowers and cherries, while young girls, in local costumes, offer cherries to visitors (on a fine Sunday between June 25 and July 15).

LIBRARIES

Some may change their hours during the summer months, and not all have decided on holiday closings, so call ahead.

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. Closed August.

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 4.

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 and 4:30 to 7:30, Sundays 8:30 to 2. Closed Tuesdays.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Daily 8 to 1. Closed August.

GYMKHANA

The Varibobi Riding School will be holding a gymkhana (children's competitive games and races on horseback) on June 3 at 9:30 am. Entrance is free, but proceeds from the concessions, the raffle and pony rides will go to UNICEF. For further information, Tel. 801-9912.

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. Daily 9 to 1:30, Tues. and Wed. 4:30 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. Closed August.

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. Closed August.

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 Fri. 8:30 to 2 and 4 to 8:45, Sat. 8:30 to 2.

PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Fri. 9 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., Wed., Fri. 8 to 1.

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 to 2.

SHOPPERS' GUIDE

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

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

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

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-

THEATRE

There are few theatres open during the summer but a plethora of musical revues (epitheorisis) spring up at open-air theatres throughout the city. Dial 181 for a recorded announcement (in Greek) of current shows.

- woven fabrics sold by the metre, etc. Some special orders accepted.
- NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patission, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.
- NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.
- NATIONAL WELFARE ORGANIZATION. A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.
- XEN (YWCA), Amerikis 11, Tel. 362-4291. An exhibition of arts and crafts, and embroidered items and cards for sale.

SPECIALTY AREAS

- KOLONAKI. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, icons, and high-fashion boutiques.
- MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square) with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

RECREATIONAL

BEACHES

The following beaches are south of Athens and easily accessible by car or bus. The buses leave from Vassilis Olgas approximately every 15 minutes.

- ALIMOS, Tel. 982-7345. Near the Olympic airport. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, showers, umbrellas and snack bar. Bus 84 (Ano Voula) or 89 (Vouliagmeni). Stop No. 4 Kalamakiou.
- ASTIR, Glyfada, Tel. 894-6461. Open 9 am to 6 pm. Adults 70 Drs., children 30 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini golf, snack bar, restaurant, hair dresser. Bus 84 (Ano Voula).
- ASTIR, Vouliagmeni, Tel. 896-0211. At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 90 Drs., children 40 Drs. Changing cabins, showers and umbrellas. Canoes 30 Drs. an hour, water-ski school 250 Drs. quarter hour with boat and instructor. Bus 89 (Vouliagmeni) to terminal and then about a ten minute walk.
- LAGONISSI, Tel. (0299) 83911. At the Xenia Lagonissi hotel-bungalow resort on the road to Sounion. Open 9 am to 7 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers, umbrellas, restaurant and snack bar. The Sounion bus leaves from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure it stops at Lagonissi.
- VARKIZA, Tel. 897-2402. Open 7 am to 8 pm. Adults 35 Drs., children 20 Drs. Changing cabins, showers and umbrellas. Private cabins may be rented for 400 Drs. a day. Bus 90 (Varkiza).
- VOULA A, Tel. 895-3249. Open 8 am to 8 pm. Adults 20 Drs., children 10 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts (80 Drs. an hour). Bus 84 (Ano Voula) or 89 (Vouliagmeni).
- VOULA B, Tel. 895.9590. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins,

- showers, umbrellas, children's playground. Volleyball, tennis and basketball courts 80 Drs. an hour. Bus 89 (Vouliagmeni).
- VOULIAGMENI, Tel. 896-0906. Open 7 am to 8 pm. Adults 25 Drs., children 15 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts (80 Drs. an hour). Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

SAILING

- HELLENIC SAILING CENTRE, at Glyfada Marina, Tel. 894-2115 (for adults), and at Posidonos 19, Paleofaliro, Tel. 981-4853 (for children). Both are open daily from 10 am to sundown. Adults: twelve one-hour lessons, 3,000 Drs. Children (ages 7 to 14): twenty-five one-hour lessons, 250 Drs.
- HELLENIC OFFSHORE RACING CLUB, Papadiamanti 4, Mikrolimano, Tel. 412-3357. Membership requires three Greek members as sponsors. Initial membership fee 2,000 Drs., annual fee 2,000 Drs. The club has four Swan 36s for use of the members and students. A ten-week course in sailing 7,500 Drs. Open 9 am to 1:30 pm and 6 to 9 pm. Closed Sundays.



- PIRAEUS SAILING CLUB, Mikrolimano, Tel. 417-7636. Initial membership 1,000 Drs., monthly fee 150 Drs. The club owns a number of Lightnings, Solinz, 420s, 470s, and Finn craft for the use of members. Open daily 9 am to 2 pm. Restaurant and bar open from noon to 10 pm.
- YACHT CLUB OF GREECE, Mikrolimano, Tel. 417-1823. Two regular members required as sponsors. Initial membership fee 25,000 Drs., annual fee 5,000 Drs. Members of yacht clubs abroad may use the club's facilities for up to ten days. Bar, restaurant and mooring facilities, and a number of sailing boats for members' use. Open daily from 9 am to 10 pm.

Yacht races are held regularly in or around Faliron Bay on Saturdays and Sundays. For further information contact The Federation of Greek Sailing Clubs, 15a Xenofondos, Tel. 323-5560.

CINEMA

One can't be certain which films will be shown in and around Athens this summer, since theatre owners book them two or three at a time as the weeks go by. However, they always choose first those films which have been most successful recently. Here are some of the better films released during the 1978-79 season.

- AGATHA (Agatha) — Vanessa Redgrave stars as Agatha Christie in this dramatisation of the one and only "mysterious" episode in the famous writer's long but reclusive life. Also starring Dustin Hoffman. Directed by Michael Apted.
- L'ALBERGO DEGLI ZOVVOLI (Dendro ya Tsokara or

The Clog Tree) — A very interesting chronicle on the life, joys and miseries of Italian peasantry around the turn of the century by Ermano Olmi. It was awarded the Palme d'Or at Cannes in 1978.

- AUTUMN SONATA (Fthinoporini Sonata) — Ingmar Bergman's latest film, starring Liv Ullman as a soft-mannered church organist, and Ingrid Bergman as her long-absent mother, a famous and egotistic concert pianist.
- COMING HOME (O Yirismos) — An anti-war film directed by Hal Ashby in which Jane Fonda plays a volunteer working at a veteran's hospital where she meets Jon Voigt, a soldier crippled in Vietnam. In these roles they won the Academy Award for Best Actress and Best Actor.
- DESPAIR (Apognosi) — The first international production by the very talented young German film maker, Rainer Werner Fassbinder, based on a novel by Vladimir Nabokov. Starring Dirk Bogarde, in his best role in years, as a Russian emigre settled in Berlin and suffering from an acute case of split personality.
- A DREAM OF PASSION (I Dio Medees) — Directed and written by Jules Dassin, it stars Melina Mercouri as an aging film star appearing in Euripides's *Medea*, and her encounter with an American woman (Ellen Burstyn) who, like *Medea*, has committed infanticide.
- GO TELL THE SPARTANS (I Kolassi ine ya tous Iroes) — Another anti-Vietnam war film starring Burt Lancaster. A brilliant satire on gratuitous heroism directed by Ted Post.
- 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).
- LOOKING FOR MISTER GOODBAR (Anazitontas ton Mister Goodbar) — Diane Keaton (*Annie Hall*) plays a school teacher in New York who prowls around bars by night, indiscriminately taking home strangers until she is brutally murdered.
- MAN OF MARBLE (O Anthropos apo Marmaro) — Produced in Poland by the well-known director Andrzej Wajda (*Ashes*) who takes a surprisingly open and critical view of his country's political tribulations during the Fifties.
- NATIONAL LAMPOON'S ANIMAL HOUSE (Ena Trello, Trello Thyriotrofio) — A hearty and funny celebration of fraternity house pranks set in a West Coast college in 1962, directed by John Landis (*The Kentucky Fried Movie*).
- PRETTY BABY (Kouklitsa tis Neas Orleansis) — Directed by Louis Malle, this, his first Hollywood film, is about a child prostitute (Brooke Shields) and her romance with a famous American photographer E.J. Bellocq (Keith Carradine) in New Orleans during World War I.
- SORTEZ VOS MOUCHOIRS (Get Out Your Handkerchiefs) — A delicious, innovative and exhilarating comedy by Bertrand Blier about a young husband, Gerard Depardieu (*1900*), who tries everything to cheer up his beautiful but sad wife — even encouraging other men to go to bed with her.
- SUPERMAN 1 (Superman 1) — A dazzling super-production about the comic-strip hero starring Christopher Reeve, Marlon Brando, and Gene Hackman. First class entertainment.
- I TEMBELIDES TIS EVFORIS KILADAS (The Idlers of Fertile Valley) — The award-winning film at the Thessaloniki and Lucarno Film Festivals by talented Greek director Nikos Panayotopoulos about the decline and decomposition of a bourgeois family bogged down in idleness.
- AN UNMARRIED WOMAN (Mia Yineka Eleftheri) — A feminist but non-militant social drama directed by Paul Mazursky, with Jill Clayburgh (who won the Best Actress award at Cannes last year for this role), as a woman trying to adjust to the outside world after the break-up of sixteen years as a housebound wife.
- A WEDDING (Pantroligimata) — Another brilliant and funny satire by writer-director Robert Altman (*M.A.S.H.*) as he takes a hard look at the hallowed institution of marriage. Starring Carol Burnett, Vittorio Gassman and Mia Farrow.

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 that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured 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.

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

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

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

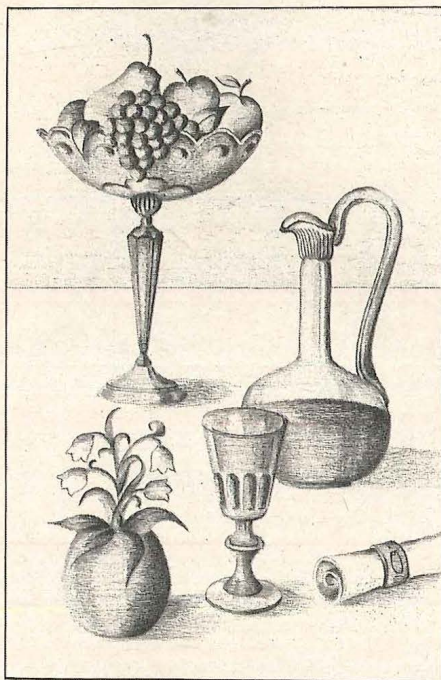
Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. Closed Sundays.

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 Olympic 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 roof-top restaurant of the King George Hotel may be one of the handsomest anywhere. Summer dining on the terrace with a panoramic



view of the Acropolis. Tudor and pewter dinner service. Alex Georgiadis is at the piano in the evenings (no dancing). International cuisine. Daily 12:30 to 3:30 and 8 to 12.

INTERNATIONAL CUISINE

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

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

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

The Annex, Eginou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American

SUMMER BARBECUE

A bountiful buffet and lively music around the swimming pool of the Athens Hilton Hotel every Monday night from 8:30 pm (600 Drs., including tax and service).

Many restaurants and tavernas will close (often on the spur of the moment) during the summer—some for the entire season, others only for a few weeks. When in doubt, call before setting out.

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

Asteria Taverni 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 older international restaurants where dinner is graciously served by candlelight. Though not spacious there is dining inside (which is air-conditioned) and outside, and a small bar with taped music. The accent is on French cuisine and good service. Open from 12 to 3:30 pm and 7 to 1 am. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) preside at this gracious, converted mansion not far from the U.S. Embassy. The spacious garden is cool and quiet in summertime. The menu offers a change of pace with such fare as chilled almond or yogurt soups, curries, and a nice selection of sweets. If you call the day before, they will prepare a special curry dinner for four. Moderately expensive. Dinner served from 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 to 3:30 pm and 7:30 pm to 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 or 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, Hatziyanni 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. Located next door to L'Abreuvoir. Summer dining in the thickly-foliaged park is pleasant, cool and gracious. The cuisine is French. Open for lunch, coffee and sweets, and dinner from 9 am to 1 am. Reservations necessary in the evening.

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

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

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, 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.

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

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

Michiko, Kidathineon 27, Plaka, Tel. 322-0980. The serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music, is an unexpected surprise in the Plaka. The menu



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere

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TIKA INDIAN RESTAURANT

Candlelight dining indoors or in our garden

ALONIOU 23, KIFISSIA, TEL. 801-1591

yakitori. (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

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

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Elegant atmosphere with soft stereo music overlooking a small picturesque bay. Open daily for lunch and dinner.

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

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialities in a comfortable dining area illuminated by red-hued lanterns. Daily noon to 3 pm and 7 to 1:00.

Papakia, Iridanou 5 (behind the Hilton). Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the speciality, 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. 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 specialities, some served on attractive wooden platters, in the adjoining dining area. The attentive owner welcomes early diners. Daily from 8 pm. Moderately expensive.

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 predominantly American cuisine: from ham and eggs to excellent steaks, standing rib roast and salads. Good service. Sensible prices. Open noon to 4 and 6 pm to 1.

Steak Room, Eginitou 6 (between Hilton and U.S. Embassy). Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils served with baked or fried potatoes, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Closed Sundays.

Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Daily from noon to midnight.

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

Tika, 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 terrace, verandas and tropical plants. Specialities include *Coquille St. Jacques* and *Filet 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.

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.

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

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 specialities 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 specialities 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 specialities. 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. Specialities 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 Barbecue, Karela-Kotopi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leaf. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere. During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open daily from 9 pm; the nightclub from 10 pm.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialities 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 specialities. Fast service and very reasonable prices. Open daily 8 am until late.

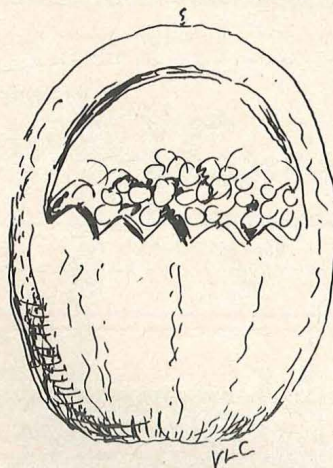
Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. An extensive menu and a view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high prices. Daily 12 to 3:30 pm, 8 pm to midnight.

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 specialities are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

TAVERNAS

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

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



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.

MAINLY GREEK CUISINE

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

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

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

Cortu, 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 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 includes *tempura*, *sukiyaki*, *yakimeshi*, and

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. Tables are set out under the trees in a spacious garden. Good service. A great variety of Greek appetizers: gardoumba; melitzanosalata (eggplant salad); fried squash; soutzoukakia (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles, and boiled tongue when available. Moderately priced. Daily from 7:00 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 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 nostalgically decorated with family memorabilia, and a tiny, charming garden for dining in warm weather. Varied appetizers and two or three main dishes and broils. 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.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 895-2446. A traditional rural taverna with a large selection of appetizers and broils. Open daily from 8:30 pm to 1:30 am. Closed Tuesdays.

Vasilena, 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.

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.

Epestrete, Nea Kifissia (west of the National Road; follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury-taverna atop a hill. Rustic and cosy, with a large fireplace. Grigoris 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 (Platanou at the 15th kilometre, near Kifissia), Tel. 801-3627. The ever-popular singer Toni Maroudas with old and new nostalgia at this cosy, country-style taverna. Fairly good food. Expensive. Entertainers include Sotos Panagopoulos, Soula Markizi, Takis Kalyvokas, and Polyna. Program begins at 10 pm.

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

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

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

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious and wood-panelled with a nice garden where two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 to 1 am; Sundays 11:30 to 3 pm.

Xynou, Angelou 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.

Le Grand Foyer

Akti EOT - Voula

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Prunier

Ipsilantou 63

727-379



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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.

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 MONT PARNES

Dining, dancing, gambling or snacking on top of wooded Mount Parnis, a short drive (about 35 km.) out of Athens where the luxurious hotel complex is located at an altitude of 1,050 metres. You may drive to the top or avoid a curvy, eight kilometre stretch by leaving your car in a parking lot at the twenty-fifth kilometre and hopping on the cablecar which will deliver you to the hotel's entrance. The restaurant is open from 9 pm to 5 am and the Casino from 8 pm to 5 am (closed Wednesdays). The entrance fee is 50 Drs. and a five-year season ticket costs 5,000 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants who might be tempted to gamble with their bank's or the nation's assets.) For information: Tel. 322-9412. For reservations Tel. 246-9111.

OUT OF TOWN RESTAURANTS

CORFU

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

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

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

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

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

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

Corfu Palace. In town, at Garitsa Bay. Tel. 29485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialities. The grill room also offers excellent

a la carte selections. Justifiably expensive. Dinner served from 8 to 10 pm.

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

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

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

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

PATRAS

Apostolis, Londou and Roufou Sts., Tel. 273-244. Situated in the centre of old Patras, it offers a simple and inviting atmosphere with good food at reasonable prices.

Averoff, the Grand Hotel at Rion, Tel. 992-212. Modern hotel by the sea with pool, bar, and a cafeteria-style restaurant.

Daphnes, at Bozaitika about 4 km. from Patras, Tel. 421-008. The Katravas family offers excellent cooking at reasonable prices under the laurel trees.

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

Eva, 4 km. from Patras on the road to Pyrgos, Tel. 329-397. Dinner by the sea with a view of the fishing boats. Variety of foods tastefully prepared with good service.

Evangelatos, Agiou Nikolaou, Tel. 277-772. One of the oldest and best known restaurants in the heart of downtown Patras, close to the harbour and shopping. Good food at reasonable prices.

Koukos, at Koukouli about 2 km. from Patras, Tel. 325-077. Koukos, a landmark in Patras, has a cool garden setting and offers home-cooked meals at reasonable prices. Hotel Koukos is conveniently located next door.

Maraleto-Aknotini Restaurant, at Rion, Tel. 991-226. Surrounded by pine trees, it is run by chef Maraleto and offers a variety of tasty home cooking.

Tzaki, at Panaleia-Povasterion, Tel. 421-942. Situated on a patio by the sea this restaurant is renowned for its excellent cuisine and service.

RHODES

There are places to eat scattered throughout the island. In Lindos, three restaurants on the main beach specialize in fish. In Lindos' main square, "Cleobis", "Zorba" and "Mavrikos" serve lunch and dinner and in the village, "Pericles", "Kanis" and "Hermes" offer good fare and in some cases charm and old tradition. Some seaside restaurants on the island are "Klimis", at Gennadion, and "Kolimbia" just past Archangelos. At Atsipas, on the main road between Afandou and Archangelos, is "Atsipas" which serves delicately fried smelts and grills, and "Seven Springs" where a plain, Greek cuisine is set out in an unusually idyllic spot especially nice for lunch. At the southern tip of the island, Yannis gathers from his garden and prepares fresh vegetables which he serves along with fish and meat at the "Plimiri". The following restaurants are located in the town of Rhodes.

Alexis, Old City. Long-established with excellent seafood in unpretentious surroundings.

Arapaki. Solid taverna fare, in the centre of town. Generous portions and well-prepared grills.

Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its decor (a medieval restoration) and good food.

D'Asteria, Akti Miaouli 3, Tel. 22488. Specializing in a large variety of home-made pies. Don't

miss the *scalopatia* — a dish of layered meat, spinach, mushrooms, and cheeses, or their scampi rolled in tiny pancakes. Consistently good.

Kalyva, Trianda, Tel. 92214. Simple surroundings by the sea (bring your bathing suit), with the usual grills and unusually tasty meatballs.

Kon-Tiki, Mandraki, Tel. 22477. A houseboat in the main harbour with a view of Rhodes' colourful waterfront, and a continental menu and good service.

Koufas, Tel. 92801, located opposite the airport. The decor is rustic and the service friendly. The specialities include *stamnas* (meat in casserole) and *exohiko* (lamb baked in paper) and are delicious. Moderate prices.

Maison Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a high standard. Reservations are usually necessary.

Mandy's. Surprise! A Chinese restaurant in the Aegean, located near the Grand Hotel. Not Limehouse, but a change when you've had one moussaka too many.

Manolis, Old City. The atmosphere is unpretentious and funky, the variety of fresh seafood great. This is an old, established restaurant.

Norden, Kos St., Tel. 25627. Popular with German and Scandinavian tourists, the Greek and European cuisine is good and there is a moderately-priced special luncheon menu daily.

Oscar's, Vas. Marias, Tel. 23247. A spot popular with the tourists. The prime ribs of beef and chicken are specialties. The service is good.

Pythagoras, Pythagoras St., Old City. The seafood is special, well-prepared and nicely served. A dinner for two, consisting of scampi, red mullet, swordfish, salad and a Cretan wine runs to about 900 Drs.

THESSALONIKI

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

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

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

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

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

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

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

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

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

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

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

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

Riva, Proxenou Koromila. Newly opened. Specialities include shrimp and bacon, caneloni with spinach. Generally good food at moderate prices.

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

our town

Odd Man Out

IN mid-April an item in the classified ad section of a local newspaper ran something like this: "Young, attractive, progress-oriented couple interested in Byzantine chamber music and group readings of *Erotokritos* with licence plates ending in an odd number, seeks relationship with similar couple with licence plates ending in an even number".

The reason for this sudden fraternity in intellectual interests is the result of the latest round in the war between the Government and the driver. Although the energy-conscious State of California had already gone so far as to attempt banning the sale of petrol on odd Sundays to auto licence numbers ending in odd numbers, it took the wilier Greek government to ban cars with odd-ending numbers from circulating altogether on every other week-end, and the same for even-ending ones. The Government, however, was unaware that it was dealing with the wiliest of all people, the Greek motorist.

Like all social phenomena in Greece, the roots of the matter go back into ancient history. Way back in the thirties, the media started a campaign to encourage Athenians, who loved their city so much that they would never leave it, to go out of town on summer week-ends to enjoy their beautiful country. They were encouraged to take up exotic activities like picnicking on Mount Hymettus and wading at Vouliagmeni or Voula (which was then still thought fit only for farmers giving their donkeys an annual scrub-down). None of this did much good.

In the fifties DEH started a campaign related to the present problem with somewhat greater success. This was a nationwide advertising campaign overselling electrical appliances which induced citizens to buy refrigerators in villages which did not yet have electricity — and Athenians to purchase cookers with "matia" who lived in flats

still supplied by much cheaper city gas.

Now, what with the policies of neo-Islamic Iran and other oil-producing countries putting the energy squeeze on everybody, the swallows of yesteryear have come back to roost.

For local demographers two-and-a-half million people moving into Athens in the last twenty years may be causing a serious social problem for the future, but for today's energy specialists it is the two-and-a-half million people that are



moving in and out of Athens every weekend who are causing their current headache. Just as a country which disapproves of another's regime politically goes overboard to say that it has no quarrel with that country's people, so the Greek Government is trying to convince the public that while it loves motorists, it disapproves of their motors.

The Government of course has good reasons for its actions. Not only are energy costs rising and consumption growing, but every foreign automobile purchased creates a new burden to the problem of imbalance in payments. On the other hand the auto owner has his reasons, too — and today he is no rare member of the elite, with half a million cars circulating in Athens alone. As congestion, pollution and overcrowding grow, the Athenian feels that the quality of his newly-affluent life is deteriorating and uses his car to improve it. The urban exodus is no longer an amusement. It has become a means of escape.

In consequence of the new strictures five thousand new cars were at once

purchased by former one-car families in early April, the rent-a-car agencies were cleaned out of autos with numbers appropriate to the week-end, the Saturday traffic jams before the four o'clock curfew were greater than ever, and families who rarely took week-end trips at all were planning excursions two weeks in advance simply because they were not allowed to use their vehicles on the Sunday that affected them.

In spite of this, more week-end pedestrians than usual could be seen in Athens, and they were even more noticeable in the suburbs, where people have often picked up their bread, their milk and their beloved Sunday newspapers by car.

Meanwhile what is going on among progress-oriented odd and even couples in popular week-end resorts like Kolopetinitisa is anyone's guess. One theory (among negative thinkers) is that the country, in trying to solve its present energy crisis, may suddenly find itself facing the future problem of a baby boom.

Hello, Beautiful Athens

IT made its debut one morning in the middle of May. Without warning it suddenly appeared in the blue Athenian sky. The UFO turned out to be an airship called *Europa* owned by the American company Good Year. Staring in amazement as it hovered above us, many of us shuddered as we remembered the 1937 disaster of the ill-fated *Hindenburg*, but the story of the air balloon commenced long before that.

It began in the gardens of the Palace of Versailles when, in full view of Louis XVI, Marie Antoinette and the local populace, three volunteers, a lamb, a duck and a cockerel climbed into a basket suspended from an enormous paper bag filled with hot air, and to the amazement of all, floated up into the air. Many later attempts were made to improve the design of the airship. In

1900 Count von Zeppelin's Zet 1 made its initial flight over Lake Constance. Only seven years later a fleet of Zeppelins was operating between the major cities of Germany transporting passengers and cargo. These Zeppelins were manufactured with a wooden skeleton, covered with material filled with hydrogen and powered by combustion engines.

After World War I the Good Year Company purchased the designs for the Zeppelin and later produced the *Graf Zeppelin*, a luxury airship designed for passengers only. It made a true-to-life 'Jules Verne' trip around the world with only three stops, in Tokyo, Los Angeles and New York. The *Hindenburg*, which flew from Germany to New York, exploded as it was mooring in New Jersey, resulting in the loss of life of all on board. This sealed the fate of the airship and by 1940 it had ceased to exist commercially.

Good Year, however, still continued designing airships and owns four out of the five ships operating today. They are used for measuring air pollution, controlling traffic flow, and assisting in aerial experiments. The *Europa* is used only to give entertainment and pleasure to the people of Europe. The balloon is made of rubber-coated dacron and filled with helium, which, although heavier than hydrogen, is far safer. It is capable of carrying six passengers in a cabin suspended from the stomach of the balloon by metal cables. Her flight direction is controlled by four blades in her tail and her exterior is covered with thousands of small bulbs.

Along with a cavalcade of even-numbered cars, we sped across Athens to Tatoi Airport, where we watched her descend. Twenty brawny men rushed to assist her, holding the cables which drifted from her nose until the six passengers had alighted. The enthusiastic crowd, hovering outside the barbed wire enclosure of the military airport, caught a glimpse of her before she soared once more, like an over-stuffed bird, into the air.

That evening back in Athens we heard a strange whirring noise and upon opening our doors there she was, the ugly duckling had turned into a swan. She whirled around the Athens sky. "Come and see me at Tatoi," flashed in lights across her side. This was followed by an animated picture of the Acropolis. Triangles in various colours followed, darting from front to rear of her, followed by other patterns and designs until, printing out the words "Protect the woods from fire", the animated picture of a small red fire broke out in

lights in the left hand corner and then a small animated figure rushed onto the scene with a hose gushing out water which quenched the flames.

For a while *Europa* disappeared behind Lykavittos and reemerged from the other side. "Hello, Beautiful Athens" flashed across her side. Across the rooftops small blurred figures cheered and waved until she completed her full circle and drifted once more over the pine-covered hill and out of sight.

So we all saw something during that week in May. Some saw it as a form of art, some as technically quite brilliant. For the young in heart and the children of Athens it was an exhilarating experience, and for once, free of charge. As one little voice had called out in the night, "I see'd it. I see'd a spaceship!" And despite the scornful reply of her older brother, she went on emphatically, "I see'd a spaceship, and I see'd a little spaceman running round it!"



Moment of Truth

“AND now, ladies and gentlemen,” said the announcer with a twinkle in his eye, as the twelve contestants of the “Star Hellas '79” competition waited breathlessly for their grand ballroom entry in bathing suits, “comes the moment of truth.”

Shop-worn as the statement may be in beauty contest parlance, this was not the case regarding the events that occurred on May 12. The moment of truth had already taken place outside of the Hilton Hotel two hours earlier.

By ten o'clock that evening several hundred women had gathered outside

of the hotel representing the Movement of Democratic Women and several liberation groups. There were a few men in the crowd giving them support. They carried placards, one of which, depicting a woman cut into parts along with appropriate measurements, looked like a carving diagram in *The Joy of Cooking*.

Several minutes later the police arrived, fully equipped for a major urban insurrection. Not only were there two busloads of regular city police but these were supported by units of MAT, special emergency forces with helmets, face shields and the most sophisticated equipment. They began shouting orders, and pushing the demonstrators back. The women reacted with aplomb. Throwing leaflets left and right, they shouted “Saturday night Grand-Guignol!”, “We are not meat for sale!”, “End the slave trade traffic!”, “No, Mr. Karamanlis, we are not of the West, we are of the East!”, “We have as much right to organize as those inside!”

In spite of this resistance, the police moved forward and the demonstrators retreated. Some time later the police were still in hot pursuit, pushing the protesters back on Queen Sofia Boulevard beyond the American Embassy half-a-mile away.

The Star Hellas pageant has been an annual rite for many years, although it has never won the respect of a folk custom. This year, in spite of waning enthusiasm (beauty contests are a social phenomenon as obsolete today as Marathon dances), great publicity was given not only to the spectacle itself but to its elaborate preparation. One television preview days earlier, showing the participants sinuously dressing and undressing in the atelier of a fashion house, made a great fuss over the girls all of whom claimed great intellectual and artistic accomplishments. All (of course) spoke from two to four foreign languages and were virtuosi of musical instruments. When a girl was asked why she thought some women objected to beauty contests, she confided: “I think they lack personality and have inferiority complexes. Beauty contests have a cultural meaning.”

As the women without personality were in embattled retreat towards Ambelokipi, the cultural event inside the hotel was progressing smoothly if not unctuously. Finally, the climax came as the crown descended on the mammoth coiffure of the winner. Inevitably, the crown wobbled and swerved on her head – dress and nearly fell. Perhaps, after all, this indeed was “the moment of truth”.

issues

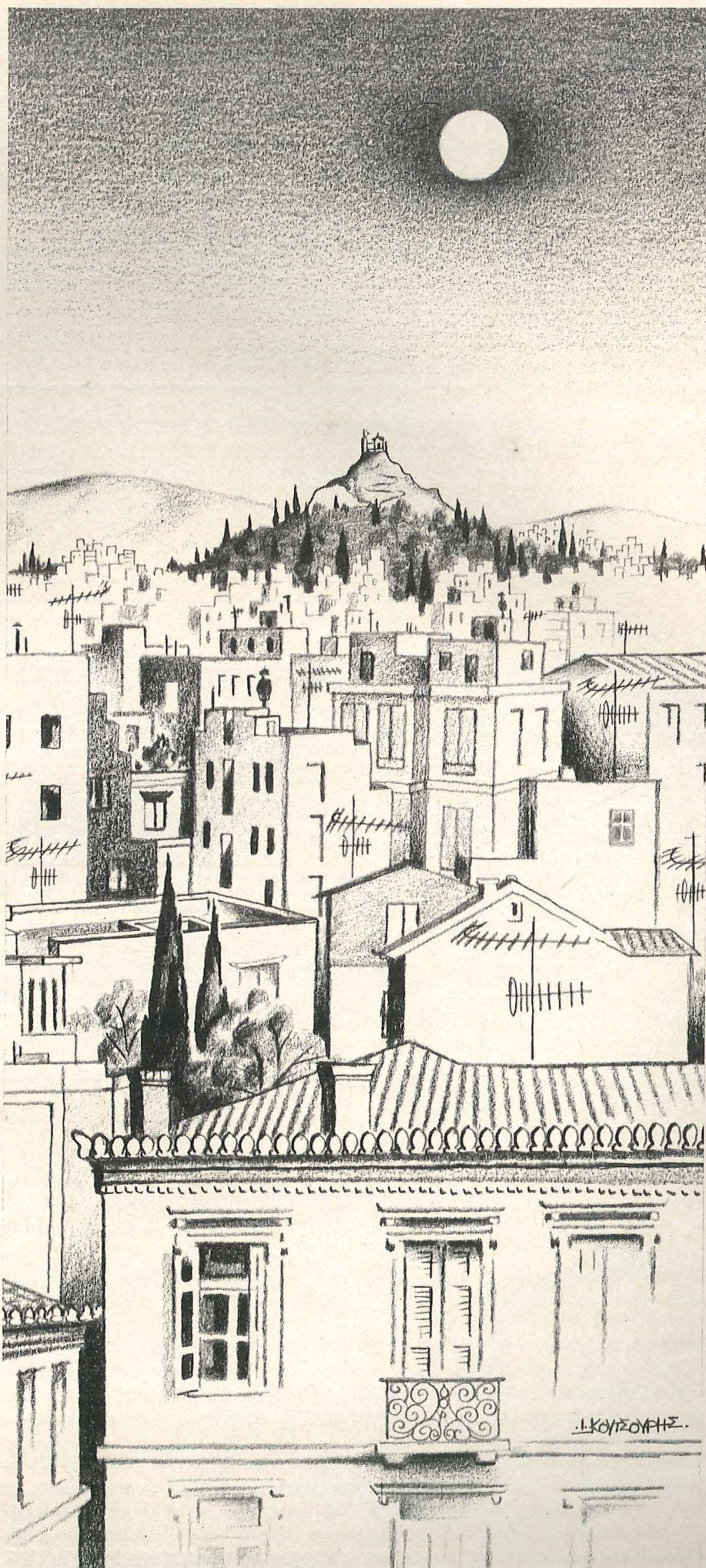
Making Athens a More Livable City

"Athens holds my heart and soul"
Byron, *Maid of Athens, Ere We Part*

In the Golden Age of Pericles there were probably a little more than a quarter million Athenians. But when Athens became the capital of modern Greece in 1834, its population was barely more than ten thousand, while the port of Piraeus had probably only about one thousand inhabitants. The whole of Greece thirteen years after independence was declared was only 47,516 square kms. (or 18,346 sq. miles) in size and had a total population estimated at 750,000. Today, one hundred and forty-five years later, Athens, Piraeus and fifty-four municipalities and communes clustered between them and around them have a combined population estimated at about three million, six hundred thousand or 38.5% of the country's total population of nine million, three hundred and fifty thousand (for a present area of 131, 990 sq. kms. or 50,961 sq. miles).

The population of the Greater Athens area is not only considered too big, but it keeps growing at the rate of about one hundred and twenty thousand new people a year. This means that roughly one town the size of Patras is being added to the capital area every year. If this rate of growth continues unchecked, the government fears that in about twenty years' time Greater Athens will boast of six million, five hundred thousand inhabitants, Thessaloniki (also with a high growth rate) two million more and the rest of Greece only three million.

Commenting on the situation, Prime Minister Constantine Karamanlis told a recent meeting of top-level town planners that if no drastic steps are taken soon to correct "the chaos of Athens, this beautiful city will in a few years' time become unlivable." The government's target therefore is to discourage the further irrational growth of the capital area and to create those



TRAFFIC NOISE LEVEL IN CENTRAL ATHENS, 1977

Noise level measured in dB (A) or decibels (A)	Principal streets and squares in Athens
Less than 66	Argyroupoleos, Archimidous, Kallidromiou (section from Spyrou Trikoupi to Ioustinianou).
66-68	Mihail Voda, Favierou, Aristidou, Athinaidos, Pericleous, Themistocleous, rest of Kallidromiou, Mavromihali, Sarantapihou, Kleomenous, Dinocratous, Spefsippou, Souidias, Loukianou, Marasli, Yennadiou, Irodou Atticou, Vas. Georgiou B' (from Irodou Atticou to Vas. Constantinou), Valtinou, Dimitsanas, Armatolon-Kleifton, Nikotsara, Koniari, Athineon Efivon, Vournazou, Pan. Kyriakou, Efranoros, Ymittou, Prof. Ilias Square.
69-71	Aristotelous, Metaxourgion Sq., Meg. Alexandrou, Marni, Menandrou, Athinas, Aioulou, Ploutonos, Mitropoleos, Karagiorgi Servias, Dionysiou Areopagitou, Vas. Irakliou, Stournara, Emm. Benaki (from Venizelou to Acadimias), Zoodohou Pigis, Navarinou, Skoufa, Asklipiou (from St. Nicholas to Tsimiski, Koumbari, Patriarchou Ioakim, Filikis Eterias Sq., Omirou, Rigillis, Rizari, Vas. Alexandrou, Ilissou, Vryaxidos, Pangratiou Sq., Roidou, Rangavi, Ieremiou Patriarhou, Yelonos, Doryleou.
72-74	Aharnon, Livaniou, N. Metaxa, Diliyanni (from Maizonos to Metaxourgion), Socratous, Sofocleous, Evripidou, Halkokondyli, Veranzerou, Tritis Septemvriou (from Omonia to Marni), 28 Octovriou (Patission), Mavromateon, Codrigtonos, Evelpidon, Vraila, Moustoxydi, Botassi, Kapodistriou (from Patission to Botassi), El. Venizelou (from Omonia to National Library), Harilaou Trikoupi, Ippokratous (from Acadimias to Laskareos) Asclipiou (from Acadimias to St. Nicholas), rest of Benaki, Sina, Voukourestiou, Kanari, Ermou (from Athinas to Syntagma Sq.), Nikis, Philellinon, Vas. Georgiou A', Amalias, Makriyanni, Olgas, Kalirrois, Vouliagmenis, Vas. Constantinou, Kyriellou Loukareos, Panormou, Kedrinon, Dim. Soutsou, Vas. Sophias (from Hilton to U.S. Embassy), Messogion, Kifissias, Spyrou Mercouri, Eftyhidou, Formionos (from Ymittou southwards).
75-77	Rest of Diliyanni, Liossion, Ipirou, rest of Ippokratous, rest of Tritis Septemvriou, Derigny, Ioulianou, Vathis Sq., Ag. Constantinou, Karolou, Pireos, Thermopylon, Ag. Assomaton, Omonia Sq., Stadiou, rest of El. Venizelou, Acadimias, Solonos, Amerikis, rest of Ermou, Syngrou, Zanni, Egyptou Sq., Alexandras (from Egyptou Sq. to Gyzi St.), Gyzi, Bouboulinas, Spyrou Tricoupi, Kaningos Sq., Tsakalof, Irodou, rest of Vas. Sophias, rest of Vas. Georgiou B', rest of Formionos, Filolaou, Papadiamantopoulou, rest of Asclipiou, rest of Kapodistriou.
78 and more	Rest of Alexandras (from Gyzi St. to Ambelokipi).
<p><i>Note: The effects of noise levels on the population depend on several factors, such as climatic and social conditions, type of activity (e.g. sleep, study, office work, shopping, industrial activity), hours of day, etc. An EEC study carried out in North European cities indicated that, for the majority of population, noise levels ranging between 50 and 55 decibels were considered acceptable without protest, 55-60 were described as fairly desirable, 60 to 70 as apparently tolerable. Over 70 were presumably considered as apparently intolerable for most people. A limited social study of what Athenians consider as tolerable noise levels is still being carried out and preliminary results may be issued toward the end of 1979.</i></p>	
<p>Source: Ministry of Social Services, Environmental Pollution Control Project, Noise Control Section, "Traffic Noise Map of Central Athens for 1977".</p>	

conditions that will make Athens a "livable" city for not more than four million people by the year 2000.

The Greater Athens area today not only contains almost forty percent of the country's entire population, but also sixty percent of Greece's foreign trade, fifty percent of total private investments, forty-seven percent of industrial labour potential and almost the bulk of central government administration, social infrastructure and cultural activity. The consequences of this over-concentration are a deterioration of living conditions in the capital centre and its suburbs, an increase in the costs of administrative infrastructure and operations, an excessive increase in the

services sector resulting in largely unproductive and costly activities, unbearable traffic problems, a rapid increase in the value of land, creating high production costs and inflationary pressures and, finally, the pollution of seaside areas around the Saronic Gulf from too many houses and industrial and tourist installations.

While Athens absorbs most of the country's activities, the rest of the country declines. The provincial population becomes more and more sparse, with a resulting deterioration in the economic base and in the social and cultural structure of several mountainous, island and border provinces. Human and natural resources are not

being fully exploited, incomes are lower and many social and cultural services are far inferior when compared to those enjoyed by Athenians. On the other hand, certain production costs, particularly in manufacturing, are higher as one moves from the capital to outlying areas.

In order to tackle all these problems, a National Council for Physical Planning and the Environment was created by Law 360 of 1976. Its purpose is to draw up a unified physical plan for the whole country that will at the same time protect the environment from further deterioration. The Council aims at limiting the excessive growth of Athens and Thessaloniki and at encouraging the

rapid development of other areas. The ultimate aim is a more balanced distribution of population and economic resources and improved living conditions throughout the country to give Greeks a fair chance to choose where they would like to live — and live well.

The Council which, until it becomes a separate ministry, will continue to operate as a department of the Ministry of Coordination, has announced that it will introduce disincentives against the inflow of more people to Athens and Thessaloniki and incentives for installation in certain provincial centres. The towns of Volos-Larissa, Patras-Egion, Iraklion, Kavala, Ioannina and Kozani-Ptolemais have been initially selected for the application of so-called Intensive Development Programmes. These Programmes entail the transfer of certain administrative, economic and cultural functions from Athens and Thessaloniki to the afore-mentioned towns, which must be provided with necessary infrastructure works and adequate utility services, such as transportation, water supply, sewage, health and welfare, cultural activities and entertainment. These works and services will be financed by the Public Investment Programme and by public corporations.

Similar programmes on a more limited scale are planned for the capitals of other provinces destined to play a more substantial role in regional development than hitherto. There are at present some 11,500 villages and hamlets, many of which are steadily declining and should be combined in more viable localities with promises of agricultural and industrial development to become poles of attraction with healthier living conditions than those prevailing today in Athens or Thessaloniki.

For the Greater Athens area, the Council aims at substituting the single centre of basic functions and activities with several centres. This will entail a redistribution of population and activities, but, it is hoped, this more balanced development of the metropolis will minimize the need for useless and costly transportation, will save energy and protect the environment and the cultural heritage. More specifically, it is planned to create nine autonomous "departments" in Central Athens, Piraeus, Ellinikon, Stavros, Kalogreza, Kifissia, Peristeri, Menidi and Mandra. Each department will have a population ranging from 220,000 to 720,000 and independent administrative, commercial and other activities. In turn, every department will be sub-

divided into "sectors" of about 70,000 inhabitants each and these again into "neighbourhoods" of 10,000 inhabitants. Besides this decentralization of the capital area, new housing areas will be developed and organized in Rafina-Stavros-Peania, Menidi, Megara, Avlon and Lavrion, where many houses have already sprung up, largely illegally and haphazardly.

This plan will enable the creation of forests, parks and playing grounds and the careful delimitation of industrial, handicraft, wholesale trade and housing zones, as well as the determination of proper building heights. It will also entail the extension of the road and electric railway networks and the creation of peripheral roads so that motorists may no longer be compelled to cross central Athens when travelling from one suburb to another. More

important, it was recommended that no new industries be created in the Greater Athens area, while existing industries may only be modernized and small ones merged. Funds for new projects in the capital should be allotted with care as there is danger of such projects creating new employment opportunities and thus attracting more people to Athens.

Town planning has often been discussed in Athens in the past one hundred and forty years. But the city has always been growing far ahead of any attempts at planning — which means it has been growing without any plan. Now traffic congestion, pollution and noise problems have become so acute that immediate steps have to be taken before the problems themselves defy any solution.

—ANTONY M. ECONOMIDES

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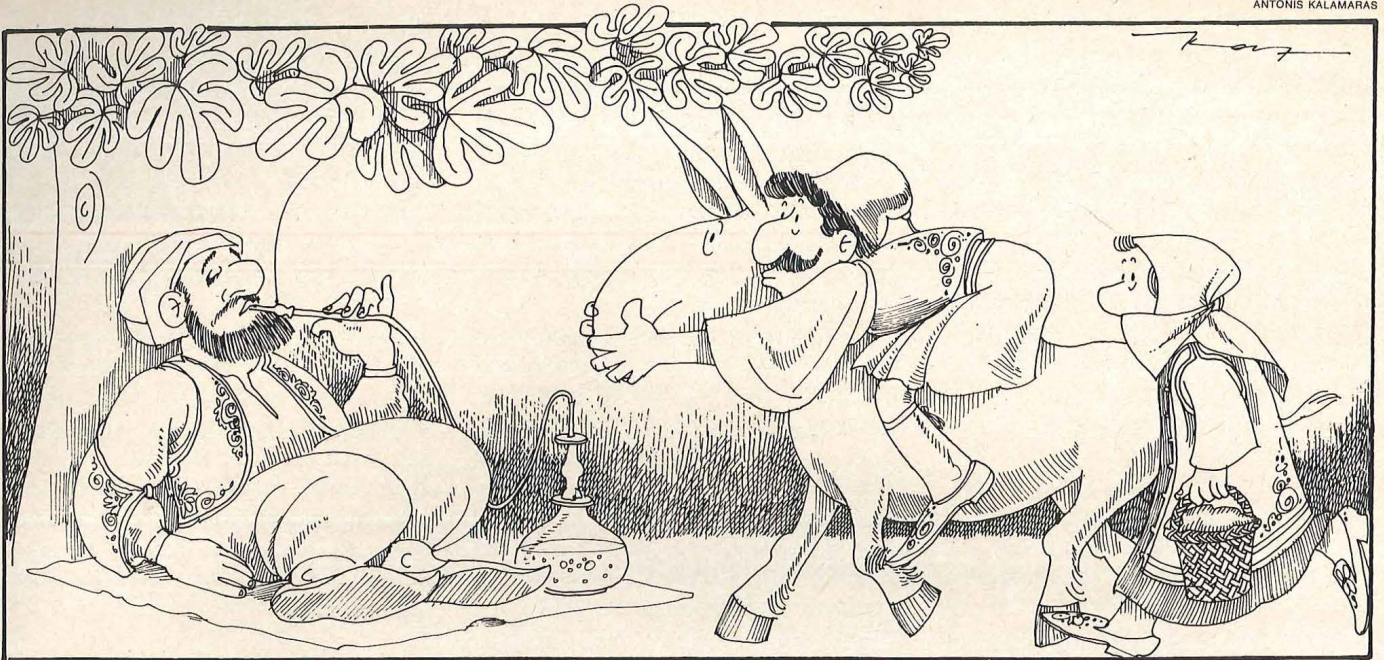
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All The Noisy People—Where Did It All Come From?

AMBROSE BIERCE once wrote that noise was “the chief product and authenticating sign of civilization”.

If this is true, Greece should have no worries about being in the front rank of civilized countries because, as you may remember reading in the March issue of this magazine, none other than the World Health Organisation has rated Athens as the noisiest city in the world.

But the WHO survey makes no mention of what causes us Greeks to be so noisy. An interesting theory in this respect is held by Professor Panayotis Kefalosystolakis, an authority on manic manifestations and a consultant at several mental institutions.

I visited the Professor in his consulting rooms and he came to the point immediately.

“When did it first start?” he asked.

“When did what first start?” I asked, in turn.

“Whatever is troubling you,” he said.

“Nothing is troubling me!” I exclaimed.

He looked at me with a quizzical expression on his face, as if to say ‘that’s what you think, but I know better.’

“Look,” I explained, “I’m not a loony. All I want is your opinion on why Greeks are such noisy people. It’s as simple as that.”

The Professor sighed, looked at me

pitiingly and said, “All right. I’ll go along with you for the moment. You want to know why we like making a lot of noise, is that it?”

“That’s it,” I nodded emphatically.

He removed his glasses and gazed out of the window for a moment, collecting his thoughts. Then he put his glasses on again and said, “We Greeks have a tendency to blame most of our faults on the four centuries of Turkish occupation, sometimes wrongly but sometimes with good cause. In this case, I would definitely say that the Turkish occupation was indeed a primary cause.”

“How come?” I asked.

“It’s like this. As you know, the Turks are a very silent and taciturn people. After they conquered Greece they would spend most of their time sitting on a divan under a shady tree in their front gardens, smoking a water-pipe and looking very wise. They never said anything and they never did any work. They didn’t even collect the taxes. They got somebody else to do that for them.

“And so we poor Greeks had to go about our various occupations as silently as possible so as not to disturb these wise-looking Turks who, I might add, were quite capable of chopping off our heads with a silent swipe of their scimitars if we as much as cleared our throats in their presence.

“This went on for four hundred years until one day, a Greek plucked up the courage to ask a Turk what he was thinking of, sitting there on his ottoman and looking wise.

“The Turk nearly swallowed the amber mouthpiece of his hubbly-bubbly in surprise and said, ‘What am I thinking of? Nothing, of course. Why should I have to think of anything?’

“The Greek dashed off immediately and spread the word to all his fellow countrymen. The Turks were not sitting and thinking. They were just sitting. The signal was given for a very violent and very noisy uprising and before long, the Turk was driven out of the country. It was such a nerve-shattering experience for him that from that time onwards he became the sick man of Europe.

“The Greeks were then free to make as much noise as possible and this they have been doing ever since.”

At this point the Professor stopped to give me time to finish taking down what he was saying in my notebook. When I had done so, I stopped writing and looked at him expectantly, waiting for him to continue.

“Why are you chewing the top of your pencil?” he asked me.

I pulled the top of the pencil out of my mouth quickly and made a deprecatory gesture. “Nervous habit, I guess. Forgive me.”

He jotted something on the pad in

front of him and I made out the words: 'Compulsive xylophagomania.'

"Well, to go on. As I said, the love for noise was a direct and natural reaction to four centuries of enforced silence and we are still getting it out of our systems in various ways. By conducting ordinary conversations so loudly that foreigners often think we are quarrelling. By banging desk tops in parliament to show our disapproval of a speaker's arguments. By doctoring the exhausts of our motorcycles so we can career majestically down the street with the ear-splitting din of an unmuffled two-stroke engine. By honking impatiently at the car in front of us a split second after the light turns green. By ripping up roads at the slightest excuse so we can revel in the staccato jangle of pneumatic drills. By placing our international airport in the heart of a residential area so the inhabitants can enjoy the sublime thunder of jet engines."

The Professor stopped again and asked me why I was jiggling my knee up and down. I stopped jiggling it and said, in embarrassment: "Another nervous habit, I suppose."

I watched him note: 'Compulsive gonatospasmic mania'.

"To go on: By fitting our dance halls, discotheques and bouzoukia joints with powerful amplifiers and playing them at full volume as we do with our television sets and with the radio sets in our homes and in our cars."

The Professor stopped again and I wondered what I was doing that he would note this time on that ominous pad on his desk. He didn't say anything and I grinned at him in nervous relief, whereupon he jotted down: 'Nervous grinning.'

I decided to disregard his rather annoying professional interest in me and asked:

"When will it all end? When will we have played out this reaction to the four hundred years of silence and become normal again?"

He took his glasses off and gazed out of the window again. Then he put them on and said:

"I really don't know. You see, it's something of a vicious circle. Today we're surrounded by so much vocal, mechanical and electronic noise that we are all slowly going deaf. So eventually

we shall have to talk loudly and play our music at full volume because we won't be able to hear it otherwise."

"A rather depressing outlook," I ventured.

The Professor shrugged. "There are other things that are more serious," he said.

"Such as?" I inquired.

"Such as compulsive xylophagomania, gonatospasmic mania and nervous grinning," he said, looking at me meaningly.

I gathered up my pencil and my notebook, drew myself to my full height and stalked to the door. As I opened it, I looked back at the Professor and said pointedly: "If you think my little nervous habits are serious, what about yours? Why do you take your glasses off and look out of the window every time you try to collect your thoughts?"

As I closed the door quickly behind me, I caught a final glimpse of the Professor staring at my disappearing figure with a very shattered-looking expression on his face.

—ALEC KITROEFF

Athens

Daily Post

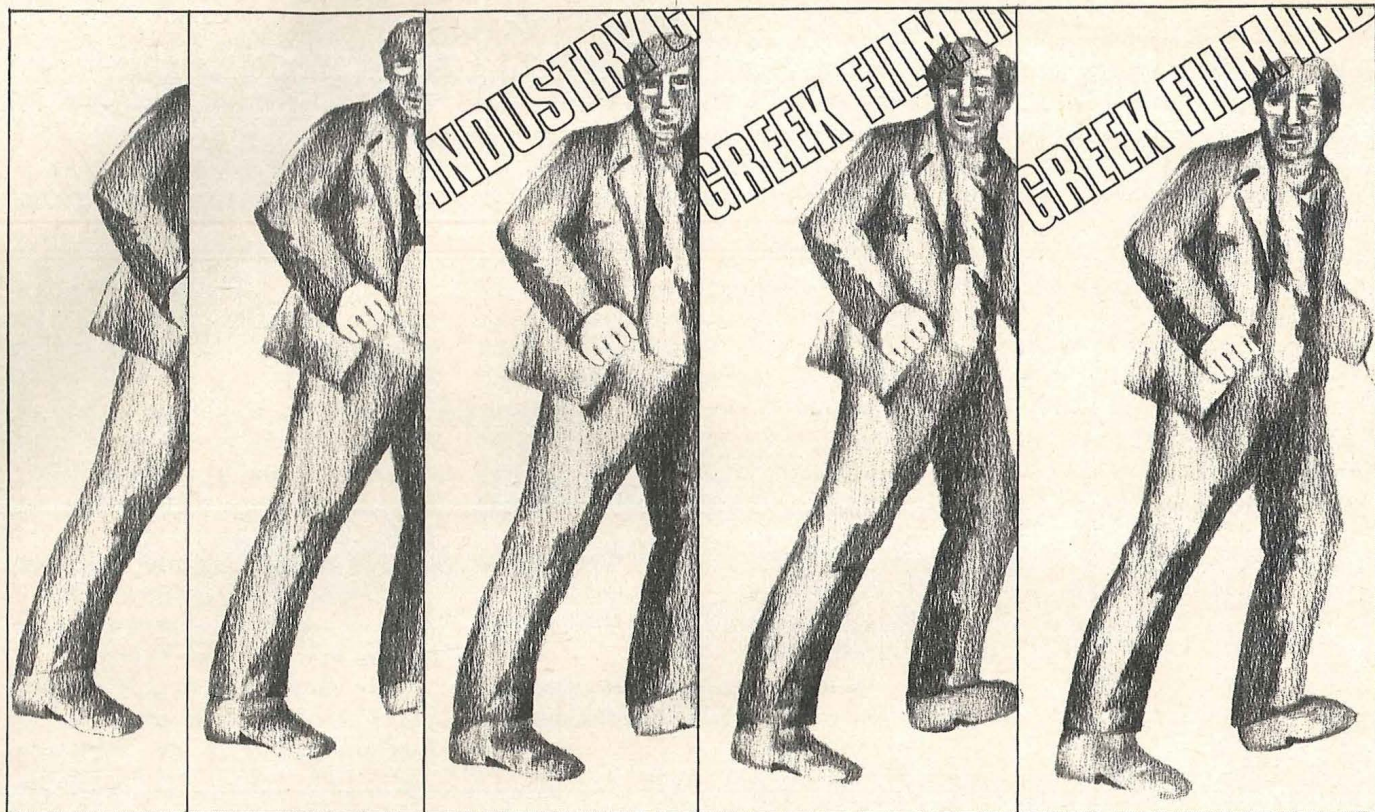
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Greek Film Industry — Renaissance or Stagnation?

APPROXIMATELY one hundred films a year were being produced in Greece soon after World War II. For the last several years, however, the number has markedly dropped. Some writers in the press speak of a re-birth, a new movement in the Greek cinema industry. Some professionals at the other end of the continuum of judgment speak of amateurism and discouragement. What is the status of Greek film production?

Soon after the second world war, as Greece was recovering from the deprivations of that time, there was tremendous activity in the cinema in this country. Almost all films were made for the domestic audience and fell into three categories. Farce and melodrama were the most popular. Broad slapstick comedy attracted wide audiences who, perhaps, enjoyed the opportunity to laugh again after years of war, hunger and occupation. On the other hand, stories of poor girl meets and marries rich man — and vice versa — kindled hope and provoked tears of empathy in a receptive audience. The plots were simple and the dialogue followed suit.

There was a third category of films, fewer in number, dealing with the

odysseys of refugees — uprooted Greeks from Asia Minor and the Balkans. One actor in particular who starred in these films, Xanthopoulos, was sent gifts of food and clothing by admirers. But the very success of all these films during the post-war period did nothing to foster improvement. The acting was that of the stage or of the revue; that is, over-acting suitable for an auditorium or an open-air summer theatre but not for the screen. Yet it was a traditional style which the Greek public was accustomed to. This considerable commercial success discouraged experimentation and change on the part of most directors and actors. Why tamper with a proven scenario?

At the same time, during that period there was a handful of directors who did break away from accustomed structures and began to experiment and to do so successfully. Two of these were Nicos Koundouros (*Dracos, Magic City, The Little Aphrodites, 1922*) and Michalis Cacoyannis (*The Girl in Black, Stella*). Gregoris Gregoriou, in several films, attempted to create what one critic has described as a poetic neo-realism. Not only were plots, structures and atmosphere more sophisticated, but also the

style of acting began to be adapted to the intimacy of the wide screen.

There were, also, a few young apprentices and technicians, budding professionals with directorial ambitions, who experimented with short films. Lack of funds prevented their attempting full-length productions. One generalization that can be made, however, is that there was tremendous technical improvement in all these films (sound, lighting, photography, sets) which also favourably influenced the technical quality.

The arrival of television, however, marked an abrupt decline in cinema attendance and in film-making — a world-wide phenomenon. Talents were dissipated, some abroad, some back to their villages, some to other work, and others to the new medium, TV. Whereas scores of films were being produced before the box (that is, the TV set) became a permanent fixture in the living room, only a handful of films now came to the cinema screen. Coupled with the permeation of the public's leisure time by television was the growing popularity of foreign films, particularly American. Thus, the Greek film producer was faced with these two

powerful competitors.

Nevertheless, from among those post-war young apprentices and technicians emerged new talents to direct a new kind of Greek film. Some had studied abroad, in France and the U.S.A.; others at domestic film schools. Alongside the more established directors, new names came to the fore: Theodoros Angelopoulos (*Anaparas-tasi, The Days of '36, O Thiasos*); Voulgaris (*Happy Day*); Nicos Panayotopoulos who won wide recognition at Locarno for his recent *Idlers of the Fertile Valley*; Pavlos Tassios (*The Heavy Melon, The Protectors*). These new directors, relatively young men, have practically monopolized the annual Film Festival of Thessaloniki.

The interests, the foci, of these new movie directors are not homogeneous. Some are motivated to produce films on subjects which they feel "the masses should be concerned about"; others, more avant garde, look to doing films which might be classified as surrealist. In between are those who are concerned with current issues of Greek life — the status quo — or events in more recent Greek history.

"I want to dig to find out what is in the basement," says Pavlos Tassios, a director/scenarist who in numerous ways may be representative of this latter group. He gained experience during those hectic post-war years as he worked in various capacities with other directors on some fifty films, and he also studied film-making at a local professional school. He has produced eight films to date, one of which, *The Heavy Melon*, has won a total of seven awards. At the 1977 Festival of Greek Cinema in Thessaloniki this film won kudos for the best direction, scenario, male lead, female lead, supporting actress, as well as overall production. In addition, it was cited the same year, along with another film *Variations on a Theme*, by the Pan-Hellenic Union of Cinema Critics as best full-length film of the year.

The cinema road is not always paved with citations and glory. Behind the scenes, as Tassios and others attest, there are struggles, enmities, bureaucratic entanglements, politics, jealousies, and sometimes court proceedings, and the ever-present question, for most independent director/producers, of lack of funds.

Tassios says he was able to shoot *The Heavy Melon* for about one and a half million drachmas, or forty-two thousand dollars, a ridiculously low cost when compared to some five million dollars for Cacoyannis' *Iphigenia* or to *Superman* at thirty-five million dollars!

Tassios indicates that he is able to keep his budget low because he shoots on location and he and his first-line technicians and leading actors contribute their services and talents as an investment in the film, hoping to share whatever profits a film brings commercially. Distributors and agents take their fees irrespective of other factors. Even the best income under these circumstances and in a limited and highly competitive market is meagre indeed when shared by more than a dozen partners.

For the purpose of helping to finance and encourage the film industry the Hellenic Film Center was established, financed by the Hellenic Industrial Bank (ETBA). A major raison d'être of the Center is to help support Greek films so that they may compete with foreign films.

Some film people and some critics state that the Center is not strong enough to achieve its goals. Its funds are not only insufficient but are awarded as a prize *after* a film is produced. As a bureaucratic government organ, its tendency is to reward films that deal with safe subjects or, as one interviewee put it, with "non-issues" and with "museum pieces" (ancient drama) or touristic films showing the many attractions of this sunny Mediterranean island-dotted land. Its limited funds some say, often go to that film which, in the view of the critics at the Center, will best promote Greece abroad, and generate a profit as well. Established directors who have already won acclaim abroad generally have no difficulty in obtaining financial backing either from the Center or from other sources. It is rather the young director without capital who deals with a delicate issue as the theme of his film who faces financial woes. This is sometimes coupled with prolonged bureaucratic procedures for obtaining a permit from the Ministry of Industry to participate in film festivals abroad. And the ultimate test of "success" seems to be artistic and commercial recognition outside of Greece (as well as domestically, of course).

It is these same voices, however, that say there is much talent in Greece for a viable national Greek film industry — talent that will atrophy if it is not at work professionally, talent that potentially could compete successfully with foreign films. And these are the conditions most often cited that could help promote it: more funds available to the Hellenic Film Center, to be distributed more widely to a larger number of independent director/producers on the basis of a

scenario and not *after* a film is in the can; a relaxation of criteria for judging film content so that film makers may deal realistically with serious social issues; and a subsidizing of the profession for a limited number of years so that directors and actors and technicians may become full-time professionals who will grow and develop and gain status as they work.

The well-known Cacoyannis was quoted as follows in a recent press interview: "I am not pessimistic about the Greek film. While it is true that as an industry it has declined, at the same time people have appeared who function with a vision which they try to succeed in making real. There exists today in Greece a number of directors whose work is stamped with their unique personality and identity."

—LOUIS CAJOLEAS

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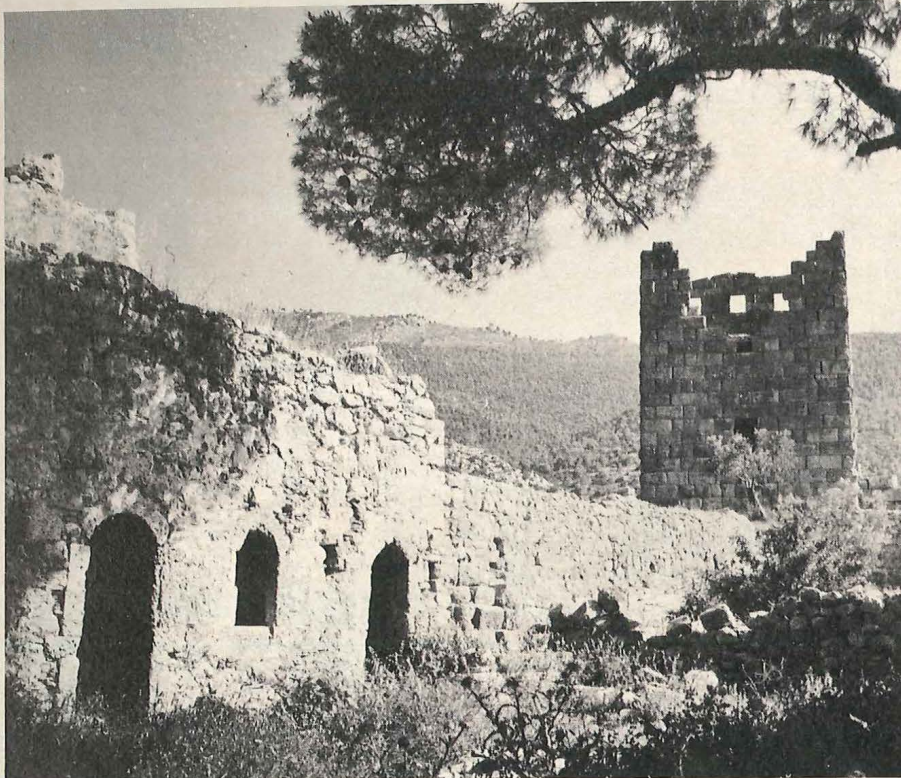
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The Fortress at Porto Germeno



Monastery ruins below the south-east tower of the eastern wall.

THE setting is stunning, at the head of a long, narrow bay, contained by two high ridges reaching out from Mounts Kitheron and Pateras until they gradually drop beneath the sea at the far end of this Mediterranean fiord. The place is the small village of Porto Germeno, tucked in a pocket of the Corinthian Gulf, only a little over an hour's drive from Athens.

There is some hesitancy in beginning another article about a Greek site with superlatives, but such is the nature of this country where much of its landscape, combining mountains and sea, so often offers a beautiful setting. As here. Sitting on the pebbly beach of Porto Germeno, one looks out at the long bay as its steep-sided arms creep into the peripheral vision, and wonders whether the arms end as two points of its mainland or whether those are islands guarding the entrance to the bay in the distance. From Porto Germeno it is impossible to tell — the bay is so long.

If the outward view is beautiful, a backward glance is dramatic. There are the mountain slopes, the high ridges sharply defined on clear days or folded over with clouds on overcast days. More dramatic still, rising against the background of the lower slopes, is the silhouette of stark fortress towers. Like the castle above Scarborough beach or William the Conqueror's stronghold

high over Hastings, this fortress, though a thousand years older, broods over the village below like a silent behemoth.

The fortress is not unexpected since it is one of the main reasons for visiting Porto Germeno. Besides, the road leading down to the village passes the fortress wall before any village houses come in sight. The wall is impressive both for its completeness and for its height — over fifteen feet high along the eastern approach. That wall is anchored by four towers, but most impressive are those of the two corners, with the farthest from the road almost completely preserved and worth a closer



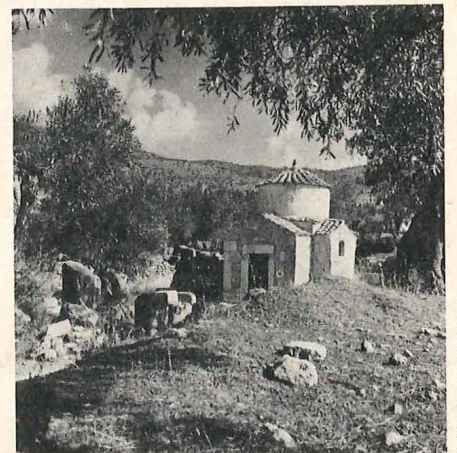
Tavernas on the beach at Porto Germeno.

inspection later on. This eastern wall is part of the enclosure of a prominent plateau, naturally described as an acropolis. Another wall, surviving in parts, stretches all the way to the shore a third of a mile away, with tower foundations set every hundred and sixty feet.

The ancient name of the fortress is Aegosthena. Road signs and tour guide accounts of the area often use this Classic name rather than the village name of Porto Germeno. Spartan forces used Aegosthena as a place of retreat after their first major defeat at Leuctra near Thebes in 371 B.C. The fortress itself was probably built shortly thereafter, the Spartan experience proving the military value of the area, although there was already a settlement there. Barely mentioned in ancient documents, it is possible to date the fortress as belonging to the late fourth or early third century B.C. from the style of its construction. As the area belonged to Megara, the fortification could have protected that city's interests against those of Athens. On the other hand, it could have served both those cities, as well as Thebes, for defence and outlook for any intrusion into the bay from the Peloponnese.

A car can be parked below the ancient walls on the road leading toward the village to allow for a climb to the remains of the fortress. Better still is to pull off onto the dirt track where the houses of the village begin. The walk then to the fortress-acropolis is through an olive grove where the thick, gnarled trunks of trees suggest the past even before the ancient walls are reached.

The long northern wall, threading past the olive trees in its stretch to the sea, is constructed of polygonal stone blocks; that is, irregularly shaped stones fitted together like a jigsaw puzzle. Because the facing has been cut smooth,



Byzantine church within the fortress area.

PHOTOGRAPHS BY DIMITRI



Tower ruins.

the careful fitting together of the stones produces interesting linear patterns on the surface of the wall. Next to this long wall stands a Byzantine church of the eleventh and twelfth centuries A.D., open for visiting.

The line of the long wall (it has gaps), can be followed up the slope to the acropolis which can be entered at most points along the western retaining wall, which was not part of the original fortification and now is tumbled low enough for one to climb over. Inside the acropolis stands another small Byzantine church, once part of a monastery. Some of the monastery walls still stand, the arches in the construction identifying them as something apart from the older walls which embrace the acropolis.

The highest and most complete of the Classic towers is that at the southeast corner. It is, therefore, the one most worth the scramble over the brambled and rocky ground. It rises forty-six feet in the air, its height even more impressive since it is approached up the slight incline of the acropolis floor. Like all the towers, its foundation was given extra strength to withstand catapult missiles and other siege equipment. The wooden roof and interior flooring either burned or rotted away long ago, but its stone walls survive in almost perfect condition. There is a window to look in, but getting inside is another matter since this is high

above the ground and can be approached only from within the walls. The tower rises abruptly from a very steep rock base, presenting a formidable appearance when approached from outside, calculated to tame the aggressive inclinations of most attackers. Like so many Greek sites, Aegosthena is a romantic mingling of periods: the impressive Classic military construction, the more modest Byzantine churches within the ancient walls, and the contemporary presence. Bleating sheep and jingling goat bells mingle with the strident honking of an auto horn as more visitors follow the twisting road down into Porto Germeno.

That road is found by taking the old road toward Thebes which turns off the Athens-Corinth National Road just before the first toll gate. About half-way along the Thebes road, there is a turn-off to the left which leads to the mountain village of Villia. It is well marked. Villia, stacked with houses up the mountainside, affords a hotel, tavernas and shops and is a pleasant pause in a day's excursion. Beyond Villia the road continues with signs sometimes marked for Porto Germeno and at other times for Aegosthena. After eighteen somewhat twisting kilometres, the fortress, the village, the beach and the lovely bay are reached.

—WILLIAM REID, JR.

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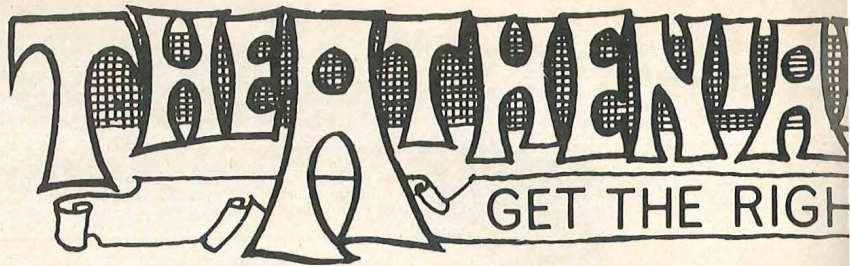
CRUISE CAPERS...

YES, that was Ladybird Johnson embarking and disembarking from the luxurious cruise ship MV NEPTUNE a little while back. She had invited some Texas friends to share a memorable holiday in the Aegean... Sailing, practically in her wake, was the likes of Len Scandur, travel editor of the New York Daily News, the largest circulation newspaper in the USA. On a "working" cruise Scandur was experiencing the new 7-day itinerary on the MV NEPTUNE, embarking from Corinth and exploring the Adriatic, with calls at Katakolon, Ithaca, Dubrovnik, Hvar, Pula, Venice, Split, Korcula, Corfu and Itea ... Recently, part of the daily routine of George Potamianos, managing director of EPIROTIKI LINES was recorded for French television. After filming in the elegant tinted glass edifice of the shipping company, the TV team cruised aboard the MTS OCEANOS to capture some of the pleasures of cruising the Aegean.

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U.N. REPRESENTATIVES Information Centre, Amalias 36	322-9624
U.N.D.P., Amalias 36	322-8122
High Commissioner for Refugees, Skoufa 59	363-3607
EMBASSIES Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Monis Petraki 8	739-377
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferis 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vass. Sofias 3	361-8613
Ethiopia, Vass. Sofias 25	718-557
European Communities Office, Vass. Sofias 2	743-982/4
Finland, Sekeri 4	363-2392
France, Vass. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vass. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vass. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodou 2	790-072
Mexico, Vass. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, Vass. Sofias 29	727-514
Norway, Vass. Konstantinou 7	746-173
Panama, Vass. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Rumania, Ravine 14-16	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sudan (Consulate), Rigilis 6	717-298
Sweden, Vass. Konstantinou 7	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou B8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vass. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vass. Sofias 7	360-2635
Venezuela, Vass. Sofias 112	770-8769
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925



The Athenian Magazine, Spefs

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

CHAMBERS OF COMMERCE

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

BUSINESS ASSOCIATIONS

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

POSTAL SERVICES

Post offices are open Monday through Saturday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 10 pm.

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

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THE CENTRAL BANK

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

INVESTMENT BANKS

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

COMMERCIAL BANKS

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

Commercial Bank of Greece Venizelou 11 (Mon-Sat 8-8, Sun 8-12)	323-6172
Credit Bank Pezmazoglou 10 (Mon-Fri 5:30 pm-8:30 pm)	324-5111
Kifissias 230 (8am - 7:30)	671-2838

Citibank N.A.

Kolonaki Square
(Tues, Thurs, Fri 6pm-8pm) 361-8619

Ionian & Popular Bank of Greece Mitropoleos 1 (Mon-Fri 8am-7pm, Sat 8am-8pm, Sun 9am-12)	322-1027
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National Bank of Greece Kar. Servias 2 (Mon-Sun, 8am-8pm)	322-2737
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FOREIGN BANKS (Mon-Fri 8-1:30)

Algemene Bank Nederland, Paparigopoulou 3	323-8192
American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	325-1906
Bank of Nova Scotia, Venizelou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8	324-1831
Barclays Bank, Voukourestiou 15	361-9222
Chase Manhattan, Korai 3	323-7711
Citibank N.A., Othonos 8	322-7471
Continental Illinois of Chicago, Stadiou 24	324-1562
First National Bank of Chicago, Venizelou 13	360-2311
Grindlays Bank, Kar. Servias 1	324-7015
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Venizelou 25-29	324-9531
Williams and Glyn's Bank, Akti Miaouli 61, Piraeus	452-7484

CULTURAL ASSOCIATIONS

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

ORGANIZER

NUMBER THE FIRST TIME

3, Athens, 139. Tel. 724-204

AIRLINES

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
EL AL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-0921
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Rumanian), Venizelou 20	362-4808
Thai International, Lekka 11	324-3241
Turk Hava Yolları, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743

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Civil Aviation Information, East Airport	979-9466
Olympic Airways only	981-1201
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To Peloponnisos (English spoken)	513-1601

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Leaving Piraeus	451-1311
Leaving Rafina	(029)423-300

MARINAS

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

AUTOMOBILE & TOURING CLUB

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

COACH (BUS) STATIONS

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

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

YOUTH HOSTELS

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

SOCIAL/SPORT CLUBS

American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs, Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron Delta	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Paradissos Tennis Club, Marousi	681-1458
Politia Club, Vissarionos 3	362-9230
Varibopi Riding School	801-9912
Yacht Club of Greece, Tourkolimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

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Responding 24-hours a day in all languages.
For questions or problems of any kind.
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LOST PROPERTY

14 Messogion	770-5711
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CONSUMER COMPLAINTS

Athens	321-7056
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MUNICIPAL UTILITIES

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

SCHOOLS AND COLLEGES

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

American Community Schools	659-3200
Athens College (Psychiko)	671-4621
Athens College (Katza)	665-9991
Campion School	671-8194
College Year in Athens	718-746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Deree-Pierce (Agia Paraskevi)	659-3250
Dorpfeld Gymnasium	681-9173
Hellenic International School	808-1426
Italian School	280-338
La Verne College	808-1426
Lycee Francais	362-4301
St. Catherine's British Embassy	801-0886
Study in Greece	722-789
Tasis	801-3837

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest

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

Other denominations:

Ayios Grigorios (Armenian) Kriezti 10	325-2149
Crossroads International Christian Centre Kessarias 30, Ambelokipi	808-0491
St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
Roman Catholic Chapel Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Andrew's Protestant American, Sina 66 (Athens)	770-7448
H.I.S. School, Artemidos (Kifissia)	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox), Filellinon	323-1090
Trinity Baptist, 3 Aristotelous Ano Glyfada	894-9551

PETS

Hellenic Animal Welfare Society (English spoken)	643-5391
Greek Society for the Protection of Animals (pets only)	346-4445
Vet Clinic & Kennels, Iera Odos 77 (English spoken)	346-0360
Vet Clinic, Halkidonas 64, Ambelokipi	770-6489
For the export & import of pets: Ministry of Agriculture, Veterinary Services, Voulgari 2	524-4180

ATHENS TIME: GMT + 3

GREEK EASTER ON THE CHINA SEA

Until last month Greece-watching was a highly specialized branch of political sociology in the People's Republic of China. In general, addicted Greek-watchers had to fly to Tirana and do their observations from the southern borders of Albania through field-glasses. What they observed is locked away in the secret archives in Peking, but one can guess that during the Junta they mostly observed Greeks observing *them* through field glasses, and, since the restoration of democracy, observing Greeks (still with field glasses) observing storks in the new bird sanctuary on the Prespa Lakes.

All this is now changed, and thanks to the visits of Messrs Nixon & Kissinger and the Open Door Policy of ping-pong diplomacy earlier in the decade, Greek-watching can now be carried on right at home, particularly in the port cities of Canton, Shanghai and Tientsin.

The historic moment of East-Meet-Greek took place in the Pearl River Delta, about forty miles south of Canton on the hot and hazy morning of April 17. It was the commencement of the maiden cruise of the M/V *Aquamarine*, the first ship to start scheduled cruises along the China coast in modern times.

Although deckchair sinologists imagined the picturesque panorama of mountainous islets, sampans and junks as being 'right out of a South Song Dynasty painting', Greek-watchers disguised as Cantonese fishermen must have noted the curious blue-and-white flag of the Hellenic Merchant Marine flapping out bravely at the stern of the sleek passenger vessel as it made its way up the river.

The *Aquamarine's* saga had begun three weeks earlier when it left Greece after a luxurious renovation at the Perama Ship Yards. It reached Hong Kong just in time to take on a hundred and thirty passengers, a third of whom were Greek. And it sailed from Kowloon just late enough after its scheduled departure to pick up at the last moment most of the Greeks'



The Philhellenes of Wompoa hung up a banner.

baggage which had been scattered among the Emirate States along the way. The saga of the Greek passengers had up to this point been purely air-borne. (The bouzouki, the central star of the programmed 'Greek Night Afloat' was mislaid on a Japan Air Lines Flight and found occupying a seat by itself in the First Class section.) Another flight had developed a minor mechanical difficulty in Abu Dhabi and the bus, whisking the Greek passengers to Dubai to make a close connection, had run out of gas enroute in the middle of an oil field.

Intimate Sino-Hellenic eye-to-eye contact only locked when the *Aquamarine* docked at Wampoa, the port of Canton, at two o'clock in the afternoon. A large banner hung across the facade of the customs house printed white on a red ground with the words "Warmly Welcome the Greek Cruise Ship M/V *Aquamarine's* First Call to Wompoa!" Though none of the passengers could be absolutely certain, the Chinese characters printed above seemed to spell out the same thing. Although the blue and white piece of material which hung over a hand-cart on the dockside was not exactly the Greek flag (being checkered, and looking like a tablecloth), it was certain that it symbolized the good wishes of all Wampoa's philhellene comrades. Three

buses lay in wait for the passengers, each with its tour leader waving a red flag reading 'A-1', 'A-2', and 'A-3'. Although 'A-1' was reserved for the American passengers and the 'Greek' bus was 'A-3', one could tell from all the smiling faces that no social distinction was intended.

Before going on, it might be well to caution those whose history is a little rusty, that the cradle of Western Civilization and the crib of Eastern Civilization have had few nursery-encounters in the last five thousand



"Greek Night Afloat" on the South China Sea.

years. Although Kyr' Markopoulos (barbarized in the Venetian dialect to 'Marco Polo') made quite a stir in thirteenth century Cathay, and a Mongol Empress of the Yuan Dynasty is said to have been a Nestorian Greek, this has not much practical relevance today, particularly in a country whose regime believes that nine thousand years of cultural heritage is more than enough and is anxious to show off its present accomplishments.

Getting nine hundred or so million people clothed, housed, educated, and given medical attention with even basic adequacy is a remarkable achievement, particularly impressive to those who were familiar with China forty and fifty years ago. But all cannot be accomplished in a day. If the late Chairman Mao tse Tung could get the trains running on time, he was lucky not to live to see the day of having to put thirty-six Greeks onto a Pullman bus with any degree of promptness.

As the officials of the Chinese Tourist Organization are tireless to point out: they are opposed to slavery, feudalism and bureaucratic capitalism. At first glance, the thirty-six passengers of bus 'A-3' could not look too objectionable on these counts, being neither apparently slavish, nor slave-driving, serfsh nor feudalistic. Although a few Pierre Cardin originals

might be spotted here and there, there was nothing offensively 'bureaucratic' about them. What might give these first mainland Greece-watchers food for thought was the noise, for, among the Chinese, quiet is one of the basic signs of culture. And it must be admitted, half-way to the city of Canton when the tour leader announced the itinerary of visits to contemporary accomplishments, there was a mini-revolution of objection in which words like 'pagoda', 'temple', 'Buddha', 'orchid garden' and 'shopping' were shouted out. One can only conclude that 'anarchy' will be soon added to the list of ideological 'betes-noires' currently in official circulation. The Chinese officials, being an astute people, met this occidental chaos with silent smiles, and everyone dutifully got off the bus in front of the Canton Fair Pavillion.

When the bus left the Fair Grounds for the Orchid Garden, an interesting atmosphere of quiet had descended among the Pullman passengers. They had been in China now for about three hours and it was beginning to get through to them. Omonia Square at rush hours appears to be a crowded place — until one has been to Canton at almost any hour of day or night. The orchid garden was almost empty at twilight because it wasn't orchid time. When a few objected to this, they were



Good Friday on the Yangtze: intoning the Epitaphios on the sundeck.

told that they were taken there because they wanted to see it. For many passengers, this was their first lesson in Chinese philosophy. They were given orchid-tea in the tea house and everyone enjoyed it. It was night now and Canton-by-Night is very crowded and very dark. But there was not a house or hovel without a similar, low-glowing, blue-shadowed fluorescent light-bar dimly illuminating lines of colourless laundry hanging criss-cross over small and deserted rooms. Deserted because everyone was out of doors to observe, amongst other things, the Greeks who had been let off at Pearl River Square to see the two high-rise buildings which have been constructed there. Across the way, in the Pearl River, the island of Sha Mian was barely visible, its villas crumbling away, where the British, French, Americans, Germans and Japanese (but never Greek!) once lived in concession areas, a period as remote today as Octave Mirbeau's *Jardins des Supplices*: a world that even Hollywood gave up as unrealistic half a century ago. The bus trip back to Wampoa was very quiet, but full of conflicting thoughts. There was, all of a sudden, a hiatus in communication. The sight of the light-lined *Aquamarine* really looked like a refuge and even the midnight buffet of dolmades and tiropites looked to the American passengers as homelike as a Hong Kong McDonalds.

The experience of Canton was slowly absorbed during two days in the China Sea, one sunny and one foggy. There were games and activities to while away the time to Shanghai: Bingo, the Mileage Lottery and Swinging and Swaying to the American band playing its theme song 'A Slow Boat to China'.

The second Greek-Chinese encounter took place still out of sight of the mainland, but the brown-ochre earth swept off central China by the



Greek-watching can now be enjoyed in Shanghai.



Pale pink and blue umbrellas brighten the Forbidden City.

Yangtse was observable many miles to sea. At this moment a submarine was seen emerging from the sea and very quickly submerging off the port side. Shortly after, a military river boat was observed off starboard, flickering a message. The *Aquamarine* replied, and soon the Chinese flag was flapping above and the Greek flag off the stern. Around four o'clock in the afternoon when the *Aquamarine* had barely entered the Yangtse delta, Greece-watchers were already getting dividends. On deck a very curious ceremony was taking place which might have caused surprise on the mainland and need Greek-specialists in Peking to interpret its inner meaning. In brief, being Good Friday, April 20th, it was the lament of the Epitaphios being intoned by passengers on the sundeck.

Before going on, it might be well to caution that China today takes a dim view of religion. Like Greeks, at certain periods in the past, the Chinese are a philosophical people who think twice before they indulge in religious extravagance. They may have noted then to their relief, that the shipboard service was being held without benefit of clergy.

That the Chinese were fully prepared for the Greek contingent was proved by the fact that Tsoun Tsan Tsuen of the Tourist Office led the A-3 group through Shanghai in perfect Greek. A young man of great charm, he had not been in Albania himself, but he had had a teacher who had spent some

time there. As such, he had been introduced to the Balkan way of doing things. After a visit to the Shanghai indoor Stadium, to a rug factory and to an ivory and jade factory where the merchandise appeared, by the look of the prices, to be headed for the oil-producing countries, there was an even greater rebellion on 'A-3' than there had been in Canton. A visit to a commune had been proposed. And, again the words "pagoda", "museum", "temple", "Buddha" were reiterated and the good Tsoun Tsan Tsuen said, like Solomon of old, "let's divide up in the buses and go where we want to". And, as soon as everyone realized they could make their own choice, they mostly chose to go to the commune which had been suggested in the first place. And everyone enjoyed it. This was the second lesson everyone learned in Chinese philosophy.

Everyone on the *Aquamarine* went to a banquet at least once a day, and sometimes twice a day, because it was the ship's maiden voyage and every City Counciller had to give a speech, and the speech had to be replied to, during which twenty or thirty courses were consumed, which took a good deal of time away from Buddhist Temples, but which every one ate with relish. And every one said 'kam-pai' and drank beer, and wine that tasted like Mavrodaphne, and spirits like *tsipouro* and which no one ever objected to, except during intellectual periods on board

sobering up between late breakfasts and early Bloody Mary lunches when people gathered in the library to do their Chinese homework.

Towards midnight on April 21, Greek-watchers on either bank of the Huang-po were greeted with a spectacle that made all their earlier labours worthwhile. Soon after the ship had left its moorings, the Verandah Bar on the Coral Deck was obscured in semi-darkness. An icon had been set up beside a Bible on a small table banked with baskets of fresh Shanghai flowers. Nearby, a cassette was playing the liturgy of the Resurrection service, and the bar was crowded with members of the crew, and passengers Orthodox and otherwise. When the ship's blast announced midnight and the arrival of Easter, the candles were lit. As the message of 'Christos Anesti' was passed from mouth to mouth from fore to aft, the *Aquamarine*, lights now ablaze, turned into the Yangtse River and headed out into the China Sea. A final glimpse from the mainland revealed that the passengers, already assembled in the Dining Saloon, were breaking red-dyed easter eggs and devouring steaming portions of *mayeritsa*.

During the next two days, the *Aquamarine* began to take on a relaxed Oriental look. Formalities over, the two cultures were fraternizing. As Philip Kavounides of *Aquamarine International* had reiterated at several mainland banquets already, "we want you to think of the *Aquamarine* as your second home". This gauntlet had been taken up, and a handful of Chinese officials aboard were taking in the exotic atmosphere, eating Kalamata olives with their fingers, skillfully managing the slippery *horiatiki salata* with their forks, and sipping the wines of Attica. The plastic mah-jong set had been



Formalities over, the two cultures fraternize.

discreetly removed from the card room as smacking too much of bad old ways, and the ping pong table in the game room had never been exposed to such virtuosity as the balls bounced out of the port holes into the lifeboats. In the evening in the Oceanic Lounge, swung by the soft roll of the East China Sea, officials of the Tourist Organization quickly picked up the disco beats and rhythms of "I've Got My Life to Live".

On April 24 at Hsin-gang, the *Aquamarine* snuggled into a berth between two Greek freighters. In North China it was just the beginning of spring, and the canals near the road were full of fishermen collecting the seafood for which Tientsin is famous, with fish as fat and flaccid as their Mediterranean cousins are lean and spiky, and the prawns the length of Skyros lobsters.

Tientsin was an unexpected surprise on the trip, as the hotels in Peking at the last moment proved to be fully booked. Tientsin is a vast, dun-coloured city, not yet, one feels, got-up for the tourist, which gives it its spontaneous character. Although Canton, Shanghai and Peking have imperialist ghettos, Tientsin, in a late nineteenth century flowering, has particularly lurid examples of the style. This consists of an absurd clutter of Ionic flutings, Doric columns and Corinthian columns, all piled up in great disorder which high Victorian entrepreneurs fondly called 'Greek composite'. One such edifice houses the Tientsin Museum. Here in each room were huge metal-painted radiators decorated with the "key motif" and peeling stucco mouldings faced with a classical frieze of triglyphs and metopes made of matchwood, beaverboard and contact paper. The Greek influence is endearing but tenuous.

The stay in Tientsin meant that visits to Peking had to be made by train,



How Cantonese found their bicycles was a mystery.

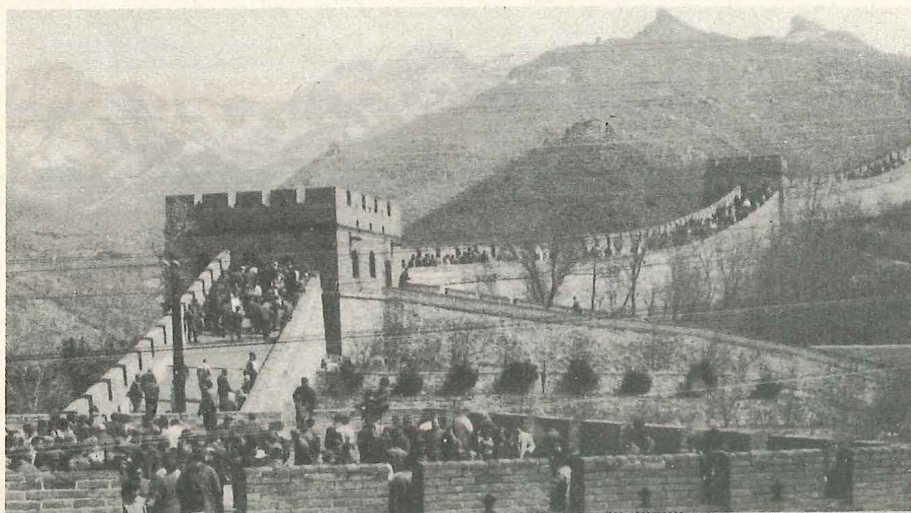
very early in the morning or at twilight. It is a very placid, agricultural countryside stuck about with groves of slender, feathery trees. Amid these, in the mornings, men and women, alone or in groups, could be seen doing their Mao-inspired rhythmic exercises and calisthenics. Bizarre as it seemed, it had some ancient ritualistic look about it, as if such things could be found, if one looked hard enough, in old Chinese prints.

The major visit to Peking itself took place on a day of bitter cold and driving rain which turned at moments into sheets of snow. In such weather, apparel takes on its only colour, for the Chinese in their drab uniforms have a taste for pale pink and powder blue umbrellas. In

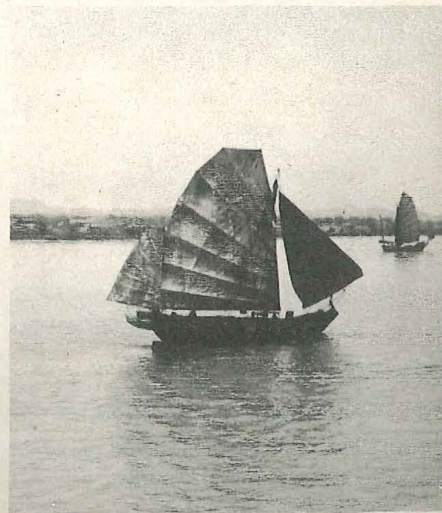
the huge desolate courts between the Forbidden City's draughty pavillions, these umbrellas fighting the wind danced about cheerfully like wild spring flowers.

A midday heart-warming glass of ouzo might seem just an Aegean dream in such a place and in such weather, but it miraculously appeared all the same, hospitably offered by Ambassador Chrysanthopoulos at the Residency. And to prove that even in unlimited amounts, Chinese food rests lightly, the Embassy's annual supply of *fistikia* and *koulourakia* were consumed in the twinkling of an eye.

The train trips had, it must be admitted, caused a problem of some social awkwardness. On the first day, a



The Great Wall is a favourite excursion spot for the Pekinese.



East meets Greek in the Pearl River delta.



STEVE KAKETSIS

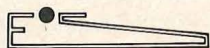
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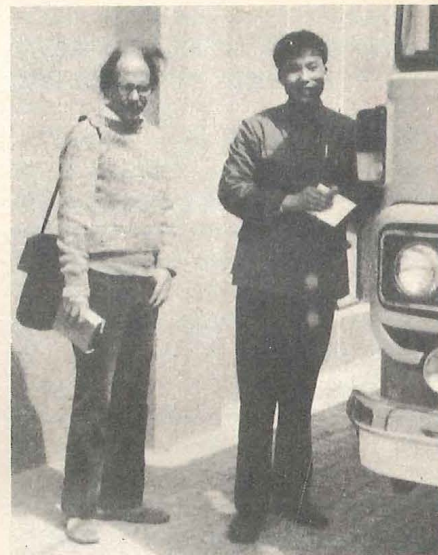
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first and a second class carriage had been provided, one luxurious and the other of orthopedic discomfort. Although those who had gone out first class were asked to return second class, there were some misunderstandings, and the ship's officials requested that two first-class cars be put at the passengers' disposal the following day. It came therefore as a surprise when the passengers at the Tientsin station at five o'clock the following morning found two second-class carriages awaiting them. As no one was favoured now above anyone else, there was not a word of complaint, and another nugget of Chinese wisdom was absorbed.

The environs of Peking offer many superb excursions, especially the Ming tombs, set off in a secluded valley which has about it a mysterious, brooding beauty not unlike that of the Argive plain. But to anyone who had read Richard Halliburton's *Book of Marvels* at an impressionable age — and, translated as it is into any number of languages, who hasn't — a trip to the Great Wall of China must be a major aspiration in life. This phenomenon of human handicraft — said to be the only one visible from the moon — gives to the mind's eye the impression of being in one of the most remote and desolate regions on earth. Yet the span which lies less than two hours from Peking is a favourite excursion and picnic-spot for the Pekinese. It teems with lively tourists and soft drink stands and, awe-inspiring as it is, it is no more savage and isolated than the Corinth Canal on a weekend.

In one area a hundred excursionists were queued up to have their pictures snapped by an official photographer. Views of the wall, embroidered on material in extraordinary shades of



Tsoun Tsan Tsuen spoke perfect Greek.

green, were being purchased at souvenir shops in all sizes and shapes, as they are among the most popular tourist mementos in the country.

Although Chin shi Huang, who caused the wall to be built over two thousand years ago, is officially one of the regime's heroes, the Chinese sometimes take an ironical view of their history which reveals their mixed feelings about the past. So for all its magnificence, the Wall which took three hundred thousand men ten years to complete is referred to today as 'the longest cemetery in the world'.

A similar attitude is taken towards the famous Marble Ship which lies in the lake of the Summer Palace, that marvel of fin de siecle chinoiserie just outside of Peking. It is pointedly remarked there that the Last Manchu Empress in constructing the ship used funds that were allocated to the Imperial Navy just when Japan was expanding the power of its fleet. (It might be said in passing, as an example of irony in history repeating itself, that the Lord Elgin who gave the order to burn the two hundred pavilions of the earlier summer palace in 1860 was the son of His Lordship who dismantled the pediment marbles from the Parthenon).

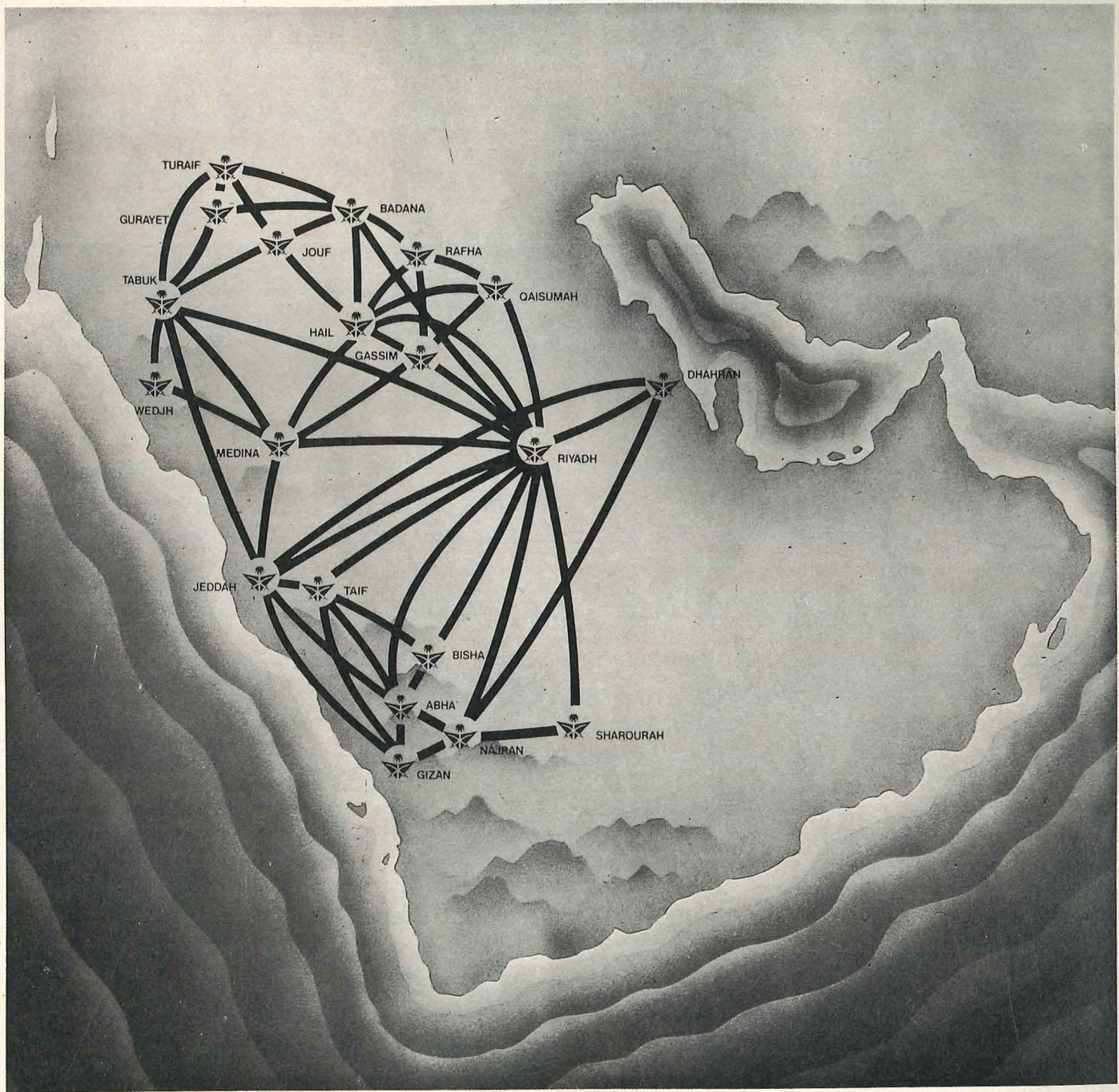
On the evening of April 26, the *Aquamarine* sailed from Hsin-gang. The first Great China Cruise was over and three days later, at Kobe, the ship anchored in the totally different world of Japan. It happened to be the eve of Emperor Hirohito's birthday, a holiday season — and in Greece, the feast day of Saint Thomas, as well. By coincidence, it is a customary day in both countries for people to get married. So threading through crowds clustering among newly-wedded brides and grooms, it was already like being back home.

— S.E.



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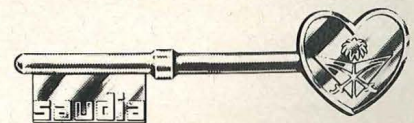
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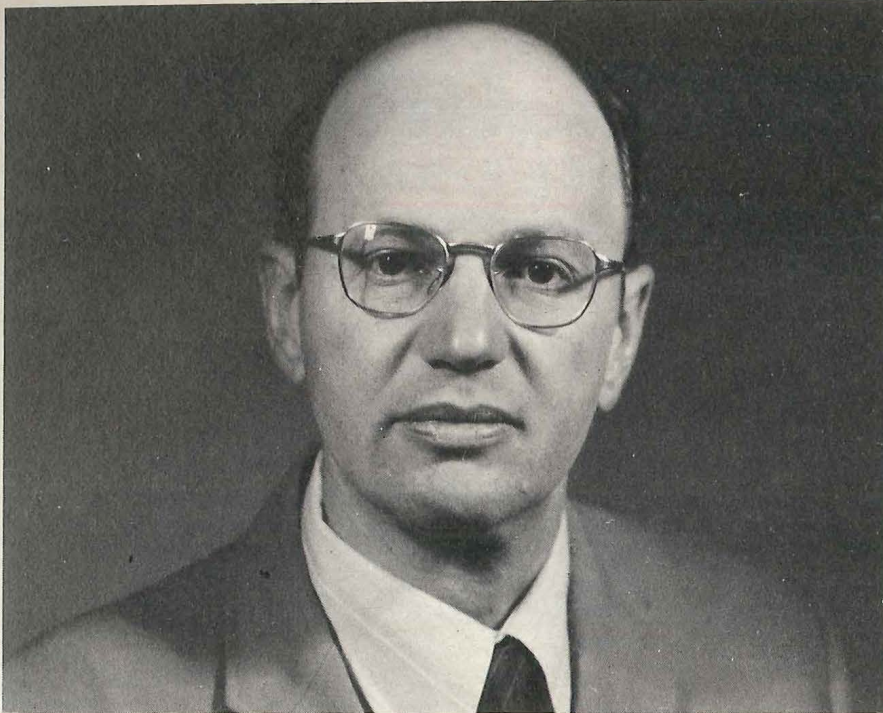
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Peter Bien.

Peter Bien: On a Neglected Literature

“FOR seventeen years I have been sneaking Modern Greek literature by hook or by crook into no less than three separate departments”, quips Dr. Peter Bien, Professor of English at Dartmouth College. Among the small group of energetic scholars engaged in fostering Greek letters throughout the English-reading world, Bien is one of the most active. Educated at Haverford, Harvard and Columbia, he received his Ph. D. in English literature. Remarkably, he taught himself Greek later. He was attracted to Greek literature “simply because it is so good”, he asserts. He now holds the Ted and Helen Geisel Third Century Professorship in the Humanities at Dartmouth, the smallest of the “ivy league” universities, located in Hanover, N.H.

Why does he have to sneak Greek literature into his courses? “There is, unhappily, no substantial demand on the part of American students for Modern Greek literature *per se*, even though Greece has produced a Nobel laureate (George Seferis, 1963) and half a dozen other writers of international reputation. Modern Greek has not yet systematically entered the curriculum at most American universities, although at some there are scattered course offerings. However, Professor Edmund Keeley has been successfully teaching Greek poetry at

Princeton for several years, and now the most important center for modern Greek literature is at Harvard University, where George Savides holds the newly established Seferis Chair. In North America at present the most comprehensive offerings in the Modern Greek language are at McGill University in Montreal. It is a neglected literature”, he explains.

A spare, soft-spoken, hospitable and untiring man, Peter Bien has devoted much of his professional life to the fostering of Greek letters. His translations of Nikos Kazantzakis' *The Last Temptation*, *Saint Francis*, *Report to Greco* and Stratis Myrivilis' *Life in the Tomb* (see *The Athenian*, March, 1979) are only a fractional list of his efforts to bring Greek literature to the attention of the English-reading public. This spring, his translation of Yannis Ritsos' long poem, “The Moonlight Sonata”, will appear in the prestigious *New England Review*. His collected essays on Yannis Ritsos, in Greek translation, appearing later this year to honour the poet's seventieth birthday, will afford Greek readers a sampling of Bien's views.

In his determination to expose American students at Dartmouth to Greek literature, he employs a variety of methods. “The simplest way is to insinuate it”, as he puts it, “into a survey course in the English Department. I

squeezed Kazantzakis' *Zorba the Greek* into a survey course on the European novel. I had always included not only the supreme figures — Proust, Joyce, Mann — but also some lesser ones, so why not Kazantzakis?”

“Another way to introduce Greek writers into the classroom”, he continues, “is through a comparative approach”. Thus he inserts Cavafy, Ritsos, Seferis and Kazantzakis in translation into courses that he teaches in the Comparative Literature Department. By comparing James Joyce and Kazantzakis, he shows “how these two mentalities grappled with similar problems in different ways”. Joyce is characterized by Bien as representing the classical mind and Kazantzakis, the romantic.

Patience, the world knows, is often the mark of a good scholar. In defense of that virtue he says with mock deprecation, “We who profess neglected literatures are beggars in our universities who alas cannot be choosers, but if we behave ourselves and hold out our hands quietly for thirteen years or so without creating a nuisance, someone may reward us”. His “reward” came after thirteen years of teaching, when the Classics Department at Dartmouth invited him to teach Modern Greek literature, “perhaps so that they could keep a better tab on what I was saying about Homer”, he jokes.

Thus, for the first time in his teaching career he was able to develop an entire course around Modern Greek literature. He devised a system of paired works using, for instance, Homer's *Odyssey* and Kazantzakis' modern sequel of that work. To include Ritsos, one of his favourite poets, he chose Sophocles' *Philoctetes* and paired it with Yannis Ritsos' twentieth century telling of that myth. The students then read critical material on Sophocles' play and applied these same critical methods to Ritsos' poem. “For example”, explains Professor Bien, “given the controversy over how to interpret Sophocles' chorus — does it speak the author's view or is it merely a character like any other in the play? — the students felt they should be asking the same questions about the prologue and epilogue in Ritsos' dramatic monologue, instead of assuming that the narrative voice heard there is Ritsos' own. In addition, having learned about scholars' attempts to read a political message into Sophocles' drama, the students wondered whether this might be possible for Ritsos' poem as well. To arrive at any conclusion, they naturally had to go back to the historical sources

— Thucydides and Xenophon for Sophocles and accounts of the Greek Resistance for Ritsos.”

Bien was interested in gauging the students' reaction to modern Greek authors. “To my amazement, some of them like Kazantzakis better than either Joyce or Homer; some of them feel closer to Ritsos' *Philoktetes* than to Sophocles' version.

In discussing the cultural barriers that may hinder American students in understanding Greek authors, Professor Bien denies that Greek writers present any greater difficulties than other nationalities. “American undergraduates' feeling for history is so limited that a novel set in England, say, in 1912, is just as exotic to them as one set in Crete in 1896.” For this reason he bypasses loading the student with compressed lectures that pretend to fill in the historical and cultural backgrounds. Instead, he works with what is universal in books: love, hate, struggle, defeat, aspiration and good humour.

Generally, Bien thinks that among Americans, Cavafy is the most appreciated modern Greek poet. “He is very influential among practicing poets and also a cult figure among the gay population. But a recent translation of Ritsos by Rae Dalven has also sold very well”. Among Greek prose writers, Americans react enthusiastically to Kazantzakis. “He was the first positive, euphoric writer the Europeans encountered after the Second World War; his euphoria mitigated their despair. Americans, who never really experienced the war, and who have very little acquaintance with despair, understandably appreciated him for different reasons — and a decade or so later. I think he appealed to two fashions among American youth especially: the cult of primitivism, and the cult of eastern mysticism”.

In fact, Professor Bien's first attempt at translation was Kazantzakis' *The Last Temptation*, when in 1958, while preparing for his Ph. D. orals, he fell in love with the book. “I was and still am, moved by the Gospel story and felt that this book, more than any other I knew, made the story vivid and real to modern man. I also fell in love with Kazantzakis' exuberant language. Compared to the *Faerie Queene*, which I was supposed to be studying for my orals, *The Last Temptation* was electrifying”.

In spite of the limited interest in the United States for Modern Greek literature, Peter Bien is encouraged by some recent progress. For example, the Modern Greek Studies Association, formed a decade ago (of which he was a

charter member), now has five hundred members. Another triumph is that the forthcoming revised edition of the *Columbia Dictionary of Modern European Literature* has quadrupled the space allotted to Greek authors. Also, *The Byzantine and Modern Greek Studies* journal, of which he is associate editor, has become a vital force in the dissemination of Greek topics, not only for literature, but history, anthropology and sociology as well. “That enrollment in Modern Greek language has reached two thousand — ten times the number of a decade ago”, he cites as an amazing statistic.

From these activities he is convinced that a demand will grow for the teaching of Modern Greek literature in the near future and that simultaneously a wider appreciation for Greek talent will emerge. For, as he wrote a few years ago, he and his expanding group of colleagues hope “to awaken English-speaking readers and educators to the creative wealth of modern Greece, a wealth that has been so unjustifiably neglected until now in our schools and in our humanistic studies at all levels”.

—BRENDA MARDER

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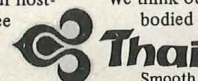
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WINTER 1978-79

A HARASSING SEASON FOR THE ATHENIAN STAGE



EACH season the number of theatres operating in Athens varies from forty-five to fifty. London and Paris have about the same number of theatres, in spite of the fact that these two cities each have three times the population of Athens. Moreover, many tourists who flood year-round into these huge capitals spend at least two evenings of their visit at the theatre. On the other hand, tourists who visit the birth-place of the theatre will scarcely ever go to see an Athenian production because of the language barrier, unless they are Greeks living abroad. I am speaking of the winter season, of course. In summer the Athens Festival and the Dora Stratou folk-dances attract many foreigners.

It is therefore quite natural to believe that Athens has more theatres than it can sustain. This may be true but it is misleading because if the three capitals have an equal number of theatres, the number of plays produced each season in either Paris or London is about three times greater, hence the proportion between the number of plays and the number of inhabitants is about the same. Still, this does not take into account the great number of tourists who go to the theatre in Paris and London nor the fact that England and France each have a population five times greater than Greece. Must we go back to the original conclusion that Athens has too many theatres, that a good number are bound to lose money, and that at the end of each winter season one always hears that the theatre is suffering a crisis? Yet this shout of alarm is heard every year in all Western countries where theatre is only partly subsidized, in contrast to Eastern countries where it is entirely subsidized. If this is an international phenomenon, we must search deeper for an explanation.

A look at the playbills of the theatres in Paris and London shows some common characteristics of change. About one-third of the plays nowadays are revivals of older plays which until recently were considered conventional,

dated, or only suited to repertory companies. Plays in avant garde or militant-political style have been steadily diminishing in number. Book musicals are now prevailing over revues. Social satire and problems of a universal application are gaining their way into comedies, farces, and musicals. Finally, the movement toward the cafe-theatres and the regional theatres is gathering momentum. The above demonstrate that a period of change in dramatic taste is actually in full swing and, I should say, it is a healthy transition which suggests that the theatre-goer is becoming more demanding in all the forms of dramatic art. What was offered to audiences in the recent past can be summed up as follows:

A revolution has taken place in the technique of dramatic art, primarily in acting and directing. This is a valuable contribution to the development of theatre skills.

Although the opportunity offered by the pioneering work of Ionesco, Durrenmatt, Max Frisch, Mrozek, Handke and others led to a technical revolution in dramatic arts, there followed a vast number of dramatists who, cashing in on the anti-establishment vogue, created plays of "situation" where violence and political mottoes became the substitute for dramatic language. Sexual perversity and homosexuality were used as seasoning. Doom was the only solution offered to audiences, and silence to the universal cry for peace, freedom and democracy. The answer was left to the political parties. Now with each succeeding year, as "establishments" of both East and West find themselves increasingly unable to cope with mankind's basic hopes and dreams, satire becomes the first sane reaction. When the stage identifies itself with the audience, the laughter offered by satire generates the "catharsis" which is fundamental to dramatic art. Those older plays, obedient to the classic conception of drama, which deal with everlasting problems offer some kind of catharsis, even if their original premises are challenged by modern audiences. On the other hand, old plays always provide a vehicle for star performances because they are fundamentally based on characterization, an element lacking in most of those contemporary plays which fall under the general category of "social protest".

These trends, most evident in Paris, the traditional battlefield for intellectual debate, are also to be found in Athens, perhaps because international problems are equally, or even more intensely, felt here. In this particular

area Athens does not come second or third or last in the queue, as may happen in other fields. The increasing number of revivals in Athens runs parallel to developments in Paris and London. Moreover, four of them, exclusive of revues, ranked at the top of the year's successes: Pirandello's *Henry IV*, Peter Stone's *Some Like It Hot*, Van Druten's *Cabaret*, and Anouilh's *Ring Round the Moon*. All of them are vehicles for stars and three deal, in one fashion or another, with social problems. That two of these were book-musicals is a reflection of the change in popular taste in the rest of Europe. Satires ran through the season successfully, especially Kampanellis' *The Four Legs of the Table* and *Where the Bus Goes* by Skourtis, Mourselas, Efthymiadis, and Simidzis. Even more remarkable was the success of two satirical plays in less well established theatres: Manolis Korres' *The Happy Sunset Home for the Aged* at the Kava and Marios Pontikas' *The Onlookers* at the Stoa. All of them are modern Greek plays, the last two of unusually high quality. We should add Dario Fo's *An Accidental Accident* which ran at the Alpha for a second year, a mordant socio-political, but non-militant, satire starring Stefanos Lineos. Strong satirical tendencies

could be noted in at least fifty percent of light comedies and farces that played during the season.

The regional movement, noted abroad, is growing here as well. A recent decision of the Ministry of Culture, if properly implemented, will provide moral and financial support for the creation of many regional theatre centres. The move toward cafe-theatres is also beginning to be felt, though it is still in an early stage of development.

In spite of all this, however, the season was still harassing for nearly every producer because of the paradoxical nature of the Greek theatre which is commercial by name and non-commercial by nature. Theatrical producers in Greece are not businessmen. They are leading actors and actresses or would-be stars. While they do depend financially on the box office, when they happen to like a part, they convince themselves that it is suitable to their talents and believe that the public will rush to applaud them. This is a dated attitude which prevailed half a century ago when the small number of theatre-goers rushed to the very few theatres to see the great performers, like Kotopouli or Kyveli, act in their own productions. Today it is an unrealistic attitude, but the actors pursue it... and pay for it.

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Producers — usually an actor or actress or acting team — do not rent a theatre or hire a cast for a specific play for as long as it runs. Usually they rent a theatre and hire a small number of actors for the whole season, and engage supporting artists for the opening play. During the theatrical boom of the fifties, when the number of theatre-goers rose abruptly and the number of theatres remained constant, good plays ran throughout a season, and ever since this

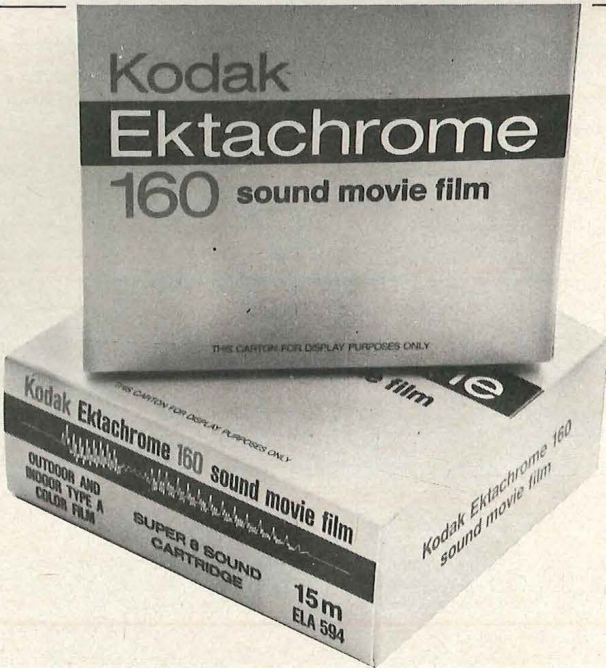
has been the goal of every producer not only economically but as a matter of prestige since the producer, as a leading actor, is competing with leading actor-producers in other theatres. In Athens the success of a play depends on word-of-mouth, since reviews are generally distrusted. The theatre-goer himself therefore is the chief promoter of a play. Regardless of evidence to the contrary, Athenians believe that every play will run for the entire season and

are therefore in no hurry to attend. If, however, a popular performer appears in a reputedly good production of a well-known play, there will be a rush to the ticket office. A scarcity of tickets always spurs the sales and thus a continuously full house is assured. However self-confident an actor may feel, the Athenian audience is more attracted by a play and its production than by the quality of its acting. Accustomed in the past to a few well-established theatres, the Athenian audience is bewildered today by the sudden increase in theatres offering a choice of close to fifty plays. Only if the older, central theatres are offering nothing of particular interest, do theatre-goers consider going further afield. If an interesting production by an unknown group of players can keep going long enough to let word-of-mouth get around, it will eventually be well-attended. This explains the phenomenon of the Kava Theatre which performed to empty seats for over a month and then played to a full house for the rest of the season.



Most local productions end with a deficit. Even successful plays with high running costs, instead of closing with a profit at the end of the fourth or fifth month, continue running for seven months and part or most of the profits of the first five are lost in the deficit of the final two months. And this is how the Greek paradox turns a promising season into a harassing one.

The most important event of the last season is another paradox of the Greek theatre. Nobody in Greece would have believed that a play so demanding technically, financially, and artistically as *Jesus Christ Superstar* could be produced here. Yet it happened and it was of the highest quality. However, such an ambitious production by an unknown group in a non-established theatre needs a tremendous advertising campaign and high-priced tickets. The producers made the usual campaign and opened at the usual ticket price. The reviewers acclaimed the production, but the theatre-goers remained sceptical. During the first days the actors and musicians outnumbered the spectators. It ran heavily into the red for two months or so. When the play finally became a sell-out, it was already too late, and the production ended its run with a serious deficit but with high prestige. In spite of the economic loss, it should spur the courageous producers to risk another venture of equal calibre.

—PLATON MOUSSEOS



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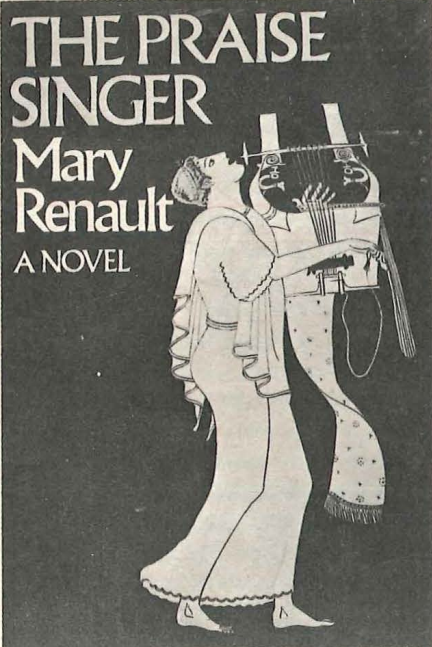



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books

Mary Renault
THE PRAISE SINGER

Pantheon Books. New York. 1978. 292 pages.

In this, her seventh historical novel about ancient Greece, Mary Renault turns to an abiding love, poetry, and through the figure of Simonides of Keos delves into some of the mysteries of that craft and its related handmaids of sculpture and music. (She has already explored drama in her *The Mask of Apollo*.) But why Simonides? Perhaps primarily because he lived to be eighty-eight and his long life span, c. 556-468 B.C., permits her to deal with some of the most stirring political and cultural events of ancient Greece. An advantage also, I suspect, is the fact that Simonides bears little relationship to the romantic concept most people have of the poet, for it was known that he was fond of money and was ugly. Renault makes him short, dark-skinned and hairy, with a huge mole on his right cheek which he later covered with a beard.

Simonides narrates his life in retrospect, from Syracuse, where he spent the last eight years of his life, but this novel covers only half of his life span. No doubt Miss Renault means to follow the pattern of her other Greek books, which fell into pairs (*The Last of the Wine — The Mask of Apollo*; *The King Must Die — The Bull from the*

Sea; Fire from Heaven — The Persian Boy) and provide *The Praise Singer* with a sequel. This plan permits her, in this first part, to deal with the reign and murder of Polykrates of Samos; the reinstatement of Pisistratos's benevolent tyranny in Athens (and in retrospect his relationship with Solon); the reign of his sons, Hippias and Hipparchos; the murder of the latter by Harmodios and Aristogeiton; the expulsion of Hippias; and the births of Pindar and Aeschylus. In the background are heard the distant rumblings of coming Persian supremacy, in preparation, no doubt, for the sequel which would then cover the Persian invasion of Thrace, Darius's invasion of Greece proper, the Battle of Thermopylae, the invasion of Xerxes, the battle of Salamis, and the presences probably of Pindar, Pericles, Aeschylus, Sophocles and others. (Euripides was only twelve when Simonides died.) Of course, from this sweeping panorama of ancient Greek history and culture, Miss Renault will choose only what is suited to her purpose and will reveal the art and character of Simonides and, perhaps, of his nephew and pupil, Bacchylides.

Historical novels are often suspect in the eyes of scholars, but they, I would say, are probably among the most unsuited for such reading precisely because of their scholarship. Many of these will quibble about points of interpretation, about controversial events given a precision not verified by known facts, and about guesswork no matter how much it is based on reasonable assumption. Such novels are not for these scholars, who often do not possess an amplitude of soul that can surpass pedantry to delight in imaginative free play. Although a reader with little or no knowledge of the period treated can enjoy the novel purely for its plot and characterizations, I suspect that the best readers are those who are reasonably familiar with the background. They will notice how carefully, but not pedantically, Miss Renault has researched not only great events but also, and primarily, those minute details of daily life which remain static facts in the pages of scholarly tomes. These are now brought into focus and revived in a living context where they take on an immediacy comparable to our own experiences in the contemporary world. At any rate this is one of the greatest delights I experience in reading any of Miss Renault's Greek novels (for she has earlier written on other themes with other backgrounds). On the one hand, we are delighted and refreshed with detailed, yet living, descriptions of the

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among ancient Greek bards. After his master's death, he travels to Euboea (where he inherits a village and a servant cum concubine) and Athens, and wins prizes in Isthmia, Nemea, Olympia, and most of the song contests at various festivals. He was ranked as first until overshadowed by Pindar, and it will be interesting to see how Miss Renault will deal with this rivalry, in the future. Pindar was fifty-five when Simonides died, and at the top of his renown when Simonides, in the novel, began writing his memoirs.

Throughout we are given vivid character portrayals of persons renowned in history, and descriptions of rituals such as the Great Panathenaic Procession which unfreezes (sic) the Parthenon frieze. Simonides wins the patronage and friendship of Hipparchos, a man of refinement and taste, patron of the arts, generous to his friends, but one whose aristocratic homosexuality gradually becomes more and more rapacious and decadent as he steals his friends' boy-friends with impunity. Finally he falls in love with Harmodios, who spurns his advances. In revenge, he humiliates Harmodios' family by publically denying his sister her rightful place in the Panathenaic procession and Harmodios, with the help of his lover Aristogeiton, murders the tyrant during the festivities.

Other than this last dramatic scene, and Kimon's chariot race and murder, the book has no agitating climaxes or unravelling of plot. This is a mellow novel, and what delights most is the soft light under which we watch Greeks moving, breathing, singing, contesting, loving, hating. Throughout it all Miss Renault weaves in whatever is known or hazarded about Simonides' poems. He was renowned in antiquity for his memory, and is quite shocked to see that Bacchylides composes his poems on wax tablets, much as older poets throughout the centuries have always been distressed by the new-fangled inventions of the young. In old age he was reduced to having his works set down in writing because all were so slovenly in memorizing. He was present (at least in this novel) when Pisistratos had Homer's epics finally collated and written down, and thrilled to the discovery of a line he had not previously known.

Among the great rewards in this book are Miss Renault's incidental and subtle observations. For instance, she has Simonides observe how memory can, in a flash, hear the nature of a whole, although it would take hours to speak it aloud. When Anacreon does Kleobis a great favour but says nothing

about it, we are told that, "A mean man would not have done it; a small man would have done it and let us know; but he was Anacreon." Referring to the sycophantic poems Pisistratos extracted for his patronage, we are told that, "In Samos it was not what one must not sing, but what one must." At a supper party after a victorious song contest, all cried out to Simonides for a song. "I had known enough to be ready for this," he recalls. "At one's victory feast, one can sing whatever one chooses; and some people always expect something in the style of one's competition piece. But it is unwise to give it them. The solemn precinct, the great audience, the thought of the famous bards who have stood in that place before one, the men of one's choir all tuned like one's lyre to concert pitch: one can offer only a

shadow of all this, singing solo in a private room. Part of our craft is a sense of the occasion." This sense of occasion is one which contemporary poets may very well take to heart. And all teachers might do well to keep in mind what Pisistratos said of his debt to Solon: "He thought that because I loved him I would think like him. Indeed he was my teacher. Indeed I loved him. But what he taught me was not what he supposed."

Although this book does not contain sweeping panoramas, clashing combats, or the oriental intrigues of Mary Renault's last two novels on Alexander the Great, it is deeply rewarding for such mellow insights and for its poetic radiance.

—KIMON FRIAR

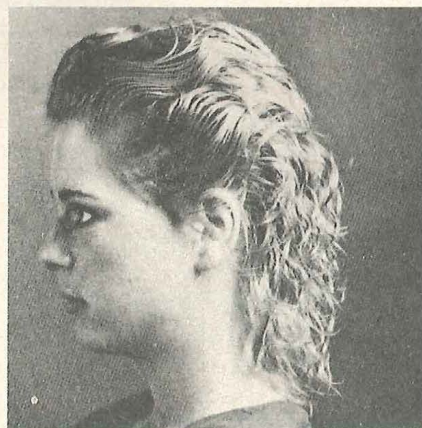
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Geraldine Page and her three daughters in a scene from "Interiors".

cinema

INTERIORS

WHATEVER may be the qualities or flaws, the degree of success or failure of *Interiors*, Woody Allen's latest film to be shown in Athens, I believe it will be remembered among other things as an act of courage. For it takes courage for a successful American director to digress from the genre and style which have made him famous in order to explore new grounds, especially when these are in a way antipodal to his usual ones. What is more surprising is that Allen could get the necessary backing on such a box-office gamble, a gesture of faith even more rarely seen in the American cinema.

According to the United Artists press releases, *Interiors* is Allen's first "serious" film. Personally, I consider most of his latest films serious. His brilliant type of humour was but the sugar-coating on an often very bitter almond. *Annie Hall*, for instance, was the first serious and intelligent attempt by an American film director to diagnose the raging wave of personal and sexual liberation and the concomitant new morality which has caused so much hardship and pain to relationships. Less talented directors would have turned *Annie Hall* into a tear-jerker. Allen, however, would rather provoke his audience into thinking than move it to tears. And if many missed the

point altogether and enjoyed the film as an off-beat screwball comedy, it was, in a way, Allen's fault. As usual, his one-liners were a bit too many and too funny and hence too distracting. In retaliation, he has given us *Interiors*, a film so serious and at times so inaccessible (unlike all Allen films, although *Annie Hall* clearly points towards it), that by trying so earnestly to make sure that the public won't miss the point, Allen missed quite a few himself.

Interiors is a family drama revolving around Eve (Geraldine Page), an overly serious and proper sixty-three-year-old ex-interior designer who, after putting her husband Arthur (E.G. Marshall) through law school and raising her three daughters — Flynn (Kristin Griffith), Joey (Marybeth Hurt), and Renata (Diane Keaton) — is at a loss with what to do with herself. There is still Arthur, of course, but the elegant interiors she has decorated so tastefully suddenly turn into an abyss when he announces over lunch, in one of the memorable scenes of the film (especially enhanced by Geraldine Page's beautiful acting), that he has decided upon a trial separation. Later, when he announces his decision to divorce her in order to marry a simpler but livelier woman, Pearl (Maureen Stapleton), the only blithe, lovable and believable character in the film, Eve very properly breaks down and later on tries to commit suicide.

This is the stuff Ingmar Bergman

thrives on, and Woody Allen makes more than one honest and indirect reference to the Swedish master's work, both thematically and visually. In fact, he has tried so hard to pay his dues to his idol that *Interiors* looks like the first film by a young and gifted film-maker so enamoured of the Swede's works (especially films like *Cries and Whispers*), that he ends up trying to be more Bergmanesque than Bergman, and, in the process, pedantic, didactic and mannered. Also Allen has tried to deal simultaneously with so many things that it remains unclear whom or what the film is about. This may work at times for comedy, but in the case of drama or tragedy it is annoying and a sign of artistic immaturity. In Woody Allen's case, however, one can argue quite objectively that it is the missing link in this man's extraordinary talents.

Is the film about Eve and the crisis women of her age go through? If so, why is she given less screen time than her daughters, and why do we learn about her only through the other characters? If the film, on the other hand, is about her daughters or any one of them, why are they so thinly drawn with two-dimensional characterizations defined in each case by a different degree of paranoia? The film cannot be about middle-aged couples since we hardly ever see Eve and Arthur together. Nor can it be about younger couples since all Joey and Renata do when they are with the men they live with (Sam Wasterson

and Richard Jordan respectively) is talk about their own problems. Maybe it is more about the mother-daughter relationship and the damage it often causes to the younger generation. The daughters have moved out but somehow the wall which, according to Arthur, the mother has built around her family seems to follow them everywhere, spritually as well as physically. The interiors which Eve keeps trying to decorate for her daughters' lodgings, elegant as they may be, are so controlled that, according to Pearl, "they leave no room for real feeling."

And that is what the film — like the culture it tries to criticize — lacks most. The characters forever walk around so dejectedly, exchanging intellectual, artistic or psychoanalytical platitudes, that they are in the long run as interesting and inviting to even the most cerebral viewer as a piece of carrion must be to a vegetarian. One watches them not without some misgiving and, after a while, with total indifference, as joy and humour (and even Bergman at his most grudging never doled out so little) turn into angst and hopelessness. Put in this light, one not only wonders how such people can be artists (Renata is a successful poet; her husband, Frederick an unsuccessful writer. Flynn is an actress and Mike, Joey's husband, a filmmaker). or why people like Joey think they can be creative, but simply how or why they are still alive.

To emphasize all that emptiness, Woody Allen went to great pains in matching the form to the content. Not only is there no musical soundtrack, but the cinematography and the sets are so austere that they become stylized to the point of distracting one's attention from the narration and the acting. The latter, incidentally, is superb, especially on the part of the women. Like Bergman, Allen is very good at directing women. There are no fade-outs in the whole film, and the camera doesn't start moving until half-way through it. When it does, it is in vertical or horizontal travellings as calculated and rigid as the classical vertical and horizontal lines of the interiors, whose whites and pastel greys are simply smothering. It is not your usual Hollywood type of cinematography or editing, but then again Allen is not the run-of-the-mill Hollywood director. One only hopes that after exorcizing his darkest side in *Interiors*, he will combine the best of his two personalities — a combination which cannot fail. And knowing how bold, innovative and prolific he is, the results can't be far in the making.

—PAN BOUYOUCAS

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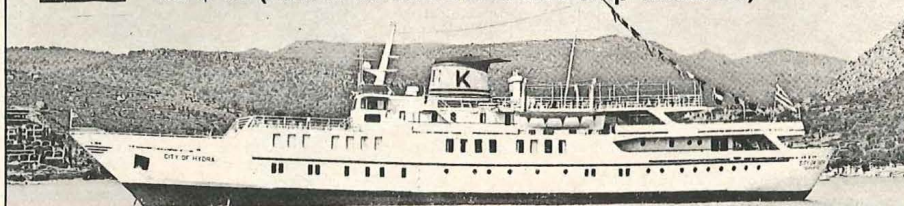
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Eliseo Mattiacci at the Bernier.

art

ELISEO Mattiacci attempts to probe into energy as a life force within our physical world. He also probes into the inherent order in cosmic phenomena and events which occur incessantly without any apparent or visible "machinery" — phenomena which still remain unfathomable to man. He demonstrates man's efforts to come to terms with, and grasp, his environment through rationalization but also alludes to the extent that man, in his constant battle against nature, has partially harnessed it. Here Mattiacci's work is more about the physical aspects of the world and less about its psychological, spiritual and emotional side.

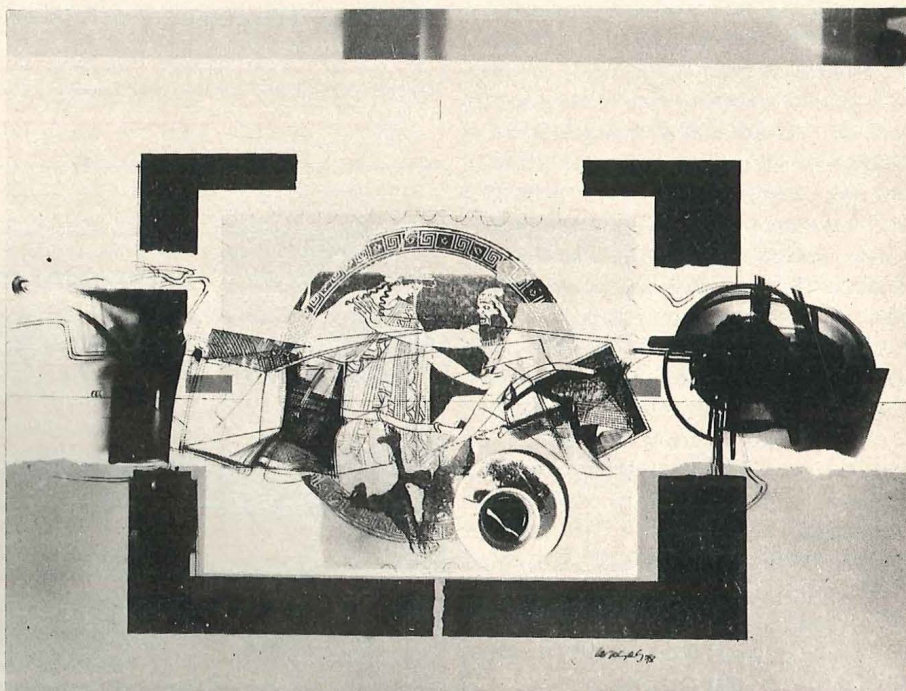
Being a sculptor, he is concerned with space, which he "manipulates" and "weaves" into certain works to create the desired interaction between the objects used and the surrounding space. He is concerned with the aesthetic outcome of his work which may become parsimoniously poetic at times as in "Dawn, Day, Evening, Night". Like so many artists today who have abandoned the traditional tools of art, he creates not a realistic (figurative) art, but one of physical reality achieved through the objects and materials employed.

For this exhibition at the Bernier last month Mattiacci used a wide spectrum of materials: copper, glass, iron, steel, measuring and gauging instruments, tools and recorded sound. For example,

he installed a small microphone to record all the noises during the vernissage and to gauge its time duration. He brings together his materials to expose the physical nature of existence and matter. Through the use of sound, he emphasizes the contrast between the animate and the inanimate. His statements are neither composite nor ambiguous but direct and clear, without reverting to metaphors or symbols.

In the work "Table with Hand and Measuring Instruments", he refers to man's rational attempt to understand his world, in this instance through measurement. The elegant slanting copper table with delicate legs, which is more like a stand than a table, is a new element in his work. He uses the table because it is an essential feature in daily life and has a multiplicity of uses — work-table, dining-table, bureau, a surface on which to pose things, as the artist has done. He has slanted the table-top so that the displayed objects can be better viewed and has given it a trapezoid shape, it would appear for aesthetic reasons.

In the work "Essere" ("To Be") Mattiacci has isolated one of the cardinal functions implicit in existence — that of respiration. (He had used the heart-beat in previous works.) Having tape-recorded his own breathing, he inserted the tape into a mask/loudspeaker which was hung on the wall at a height of about 1.80m. Attached to the wall opposite the mask was a longitudinal copper panel, a schematic representation of a standing figure, on which the word "essere" was engraved. Sound is essential to the functioning of the work and the interaction between the parts. Through sound Mattiacci underscores vitality, and energy as a life force, making the work come "alive", inhabit the space allotted to it and exist in time. This is the artist's means of drawing attention to the fine threshold between the animate and the inanimate — the precariousness of existence — which in this case is merely the turning of a switch.



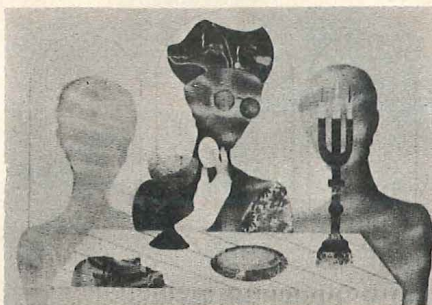
An art work by George Lazongas.

WORKS by young architect/artist George Lazongas, born in Larissa in 1945, were exhibited at the Desmos Gallery last month. The basic materials of each work were several sheets of celluloid and tracing paper. On to these, prints were impressed and collage, drawings and photographs were applied, an allusion to the wide variety of techniques used in painting through the ages. Each sheet represents for the artist a stage in the development of the work, thus alluding to the time factor essential to the making of an art work. He also alludes to tradition, early and recent, by representing known art works of both times. In this way he demonstrates how, in some form or other, our heritage is inevitably integrated into art. This is also an attempt to illustrate the indelible traces left by tradition. Accompanying the exhibition was a film based on this concept. It was directed by his wife, Kiki Lazonga, while the script was written by the artist himself. Here we witness Lazonga in the act of making his works. The same action is repeated three times, divided by long pauses which serve to efface what has just been experienced. Each episode leaves its traces in the memory as a new action follows, only to be experienced and recorded once more. The use of film is also a reference to the time-space relationship.

The artist concludes that we have reached a saturation point by an incessant bombardment of facts and information from all areas and simultaneously by the need to try to absorb all in order to keep abreast. This constant demand of having to respond to the heterogeneous stimuli of our checkered tradition and equally compartmented present leads ultimately to total confusion and deadlock. In response, modernist art abandoned the traditional tools at its disposal and embraced a kaleidoscopic spectrum of new forms of artistic expression to create a novel and varying vocabulary which ranged from the "ready-made" to the extreme distillation of the "concept" and the "idea".

To convey this confusion, Lazongas's works are expressly cluttered, crammed and at times even "noisy". Although distracting and not entirely convincing, this apparently superfluous loading does render the works dynamic and vital.

TWO exhibitions of works by Athenian-born Vasilis Kypraios, under the umbrella title of "Reflections", were held concurrently at the Nees Morphes Gallery, Valaoritou



Vasilis Kypraios.

Street and at Contemporary Graphics, Haritos Street. The former displayed the larger works; the latter, his smaller pieces.

A major drawback to the exhibitions was too great a number of similar works, which gave an air of monotony. Using mixed media and collage with paper doilies and the spray-gun technique, Kypraios assembled these works in varying tones of grey. They are replete with liturgical and ritualistic symbolism, expressed by the chalice, candles, the host and the altar-table presided over by sombre sacerdotal figures. Also represented is the egg, a symbol which promises fruition. Studies in the techniques of painting and in the variations of light and shade in grey tones, these works emerge as remote, and coolly inanimate, bereft of any warmth or emotion. Nor do they carry any suggestion of verve or vital force allied to humanity. The object and purpose of the artist in using these ceremonial forms and banal symbols is not substantiated unless it is as an exercise in techniques. In contrast, the rendition of his themes is decorative and delicate. In compliance with the intentions of the artist, these gossamer forms do appear as "reflections", although they are soulless.

—CATHERINE CAFOPOULOS

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food

INTERNATIONAL DIET OF THE CHILD

FOR a tasty snack the West African child hunts termites and wouldn't be impressed by the Irish boy's soda bread, a Greek girl's feta cheese, or the refried beans of a Mexican youngster. Munching on his *falafel* (stuffed pita), the Israeli boy may not savour a French girl's sizzling *escargots*, a Swiss child's *fondue* or the chicken curry so delicious to an East Indian youngster.

It is true that children's tastes in food vary enormously just as their languages and cultural habits differ. But when they eat their familiar foods, children the world over are eating nutrients. Termites, feta, *escargots*, chicken and *fondue* contain animal proteins; bread, pita and beans are rich in vegetable proteins and all provide other nutrients — vitamins and minerals — as well.

Certainly the "International Year of the Child" is an appropriate time to pause and think about the diets, common preferences, and the general nutrition of children throughout the world.

The problem concerns numerous agencies including UNICEF which, in efforts to combat nutritional diseases and improve world health, has made studies in offices set up in many cities. A review of the excellent data compiled by the Athens UNICEF office indicates the disparity of diets between developed and developing nations.

While the developing countries, or three-fourths of the world's population, suffer from protein-calorie malnutrition, xerophthalmia, anemia, endemic goiter, pellagra, and rickets, people of the developed nations, with five times the daily intake of animal protein, often suffer from what has been termed the "malnutrition of affluence".

Although the specific nutritional data for Greece, counted among the developed nations, are not available, a bibliography of medical reports has been compiled by the Athens office of "The International Year of the Child". In comparing mortality rates, clearly Greek children are among the fortunate ones. For example, among infants from

one to four years old, the Greek rate is low, eight-tenths per thousand, the same as in the United States and lower than in Canada. By comparison, the infant mortality rate during the same period was 2.7 per thousand in Portugal and 1.9 in Romania, according to data of the Division of Health Services of the World Health Organization.

Even so, Greek youngsters and all those of developed countries must be educated to avoid suffering the problems of overindulgence, high-fat diets (especially animal fats), junk foods, and empty calories. Health programs are increasing the public's awareness of obesity (a form of malnutrition), dental caries (high sugar intake), heart disease, and diabetes. Often, a high social value placed on child plumpness, as in Greece, Germany and other countries, leads to lifetime problems. Fat children become fat adults.

Meanwhile, life styles are changing so rapidly that quick meals and preparation of food are popular. The trend sounds like dietary alliteration:

soup, sandwiches, salads, and shakes. Why not? When chosen wisely, the combinations are colourful and wholesome. The idea, of course, is to combine varieties and serve the child reasonable portions without forcing. The recipes below may be adapted for favourite foods of all cultures by substituting seasonal foods. Then let the children play!

CARROT, APPLE AND CHEESE SALAD

1 apple, sliced across in rings with skin on
Carrot salad (see recipe below)
Cottage cheese
Ground walnuts

A decorative salad with apples arranged in asymmetric layers. Place 3 apple slices on a plate. Scatter 3/4 cup Carrot Salad over the centre, reserving one raisin for garnish. Place 2 apple slices over the carrots and hold in place by heaping 1/2 cup cottage cheese on them. Slip two apple slices into the cheese so they extend like wings. Sprinkle walnuts liberally over the cheese and garnish top with the reserved raisin. Serve cold.

CARROT SALAD

3 cups shredded carrots
1/4 cup black raisins
2 apple slices, slivered
1/2 slice melon, slivered (optional)
3 tablespoons orange juice, more if necessary

Mix all ingredients and refrigerate a few hours until raisins absorb juice.

FRESH FRUIT AND CHEESE PLATTER

1/2 apple, unpeeled and cut lengthwise
1/2 pear, unpeeled and cut lengthwise
1/2 orange, peeled and segmented or bunch of grapes
1/2 small melon or peach
3/4 cup fresh cheese (cottage or *mizithra*) mint leaf or berry for garnish (optional)

Choose seasonal fruits and wash thoroughly. Cut apples, pears or peaches in half and core or remove seeds. Slice the fruit across in thin slices. Place round side up around platter. Invert cheese in center and remove cup. Garnish cheese with mint or berry. Serve cold with whole grain bread slice. Serves one or two.

SOUP AND VARIETY PLATTER

1 cup vegetable soup, warmed
Raw vegetable strips (carrot, fennel, celery, cucumber or tomato)
Cheese strips (feta, kasseri, graviera or other)
Cooked vegetable salad (beet, chick pea, eggplant, zucchini, green peas or cabbage)
1/2 hard-cooked egg (optional)
Whole wheat bread, cut into strips

Place vegetable soup in small cup in centre of platter. Arrange raw vegetable strips, cheese, cooked vegetable salad, egg, if using, and bread strips around the soup in colourful arrangement. Serves one.

SANDWICH MEDLEY

Pita bread or whole wheat bread or roll
Roast meat or chicken (cold), sliced or favourite cheese, sliced
Creamed vegetable salad (eggplant or hommos or yogurt or *tzatziki*)
Cucumber and tomato salad, diced

Oil and vinegar dressing
Salt and pepper
Oregano

Choose one of the breads for a sandwich and open for a filling. Select a meat or cheese, a creamed salad or yogurt or *tzatziki*, a spoonful of crisp cucumber and tomato salad. Season with dressing and spices.

EGG-VANILLA SHAKE

1 egg
1 cup milk
1 teaspoon honey
1/2 teaspoon vanilla

Combine all ingredients in hand shaker or blender and shake until well-mixed and frothy. Serve cold.

ORANGE-LEMON SHAKE

1 cup fresh orange juice
1 egg
1 tablespoon fresh lemon juice
1 tablespoon honey

Shake all ingredients until frothy. Serve cold.

YOGURT-FRUIT SHAKE

1 cup yogurt
1/2 cup milk
1-2 tablespoons strawberry or apricot preserves

Combine yogurt, milk and preserves and shake until well-blended. Serve cold. Note: Fresh berries and honey are delicious substitutes for the preserves.

—VILMA LIACOURAS CHANTILES

KOSMOS

APRIL 1

The nine o'clock evening news on ERT astounds television viewers by showing, it was reported, Idi Amin jogging up the Acropolis surrounded by admiring spectators. The elaborate April Fool joke had been launched by the *Athens News* in the morning.

APRIL 3

The Athens police reveal that twenty-five people have been arrested for involvement in a massive theft of antiquities. The stolen items are said to be enough to make up a museum by themselves. While many objects have already been sold abroad, six Classical marble heads, three geometric vases and a horde of Byzantine icons are among the treasures which have been recovered. Masterminded by a German antiquarian, assisted by an international gang of smugglers, and the possible collusion of Western European art dealers, the thefts involve museum break-ins and illicit excavations in Attica.

After nearly a decade of discussions and plans with French engineering companies in regard to the building of an Athenian underground, it is announced that the Ministry of Transportation is discussing an elevated railway system with a Spanish company. While no final decision has been made on this plan, the Government is going ahead with a new motorway at ground level... leading north from the First Cemetery which will decongest traffic in south-eastern quarters of the city.

APRIL 5

The usual evening rush-hour traffic jam does not take place. In fact the city is so quiet that alarmed citizens imagining some urban disaster call police for information. They learn that everyone is only in front of his television set watching the last and most horrifying installment of *Holocaust*.

APRIL 14

The municipality of Athens announces that it is sponsoring an "open"

university which will be functioning twice a week on an experimental basis in June. The university aims to educate citizens in current local affairs, and one of its initial seminars, "Problems of a Megalopolis", will be a case study of Athens. The university is scheduled to start functioning on a permanent basis in October.

APRIL 18

A life-size bronze statue of a male figure netted by fishermen off Limnos is believed, after cleaning by experts of the National Archaeological Museum, to bear the likeness of Emperor Augustus. The statue is thought to be equestrian, though the horse and legs of the figure have not been retrieved. As such it is a rare find, for the only other extant ancient full-sized statue of a Roman Emperor on horseback is the Marcus Aurelius equestrian on the Capitoline in Rome.

A seventy-five year old man dies of bites from a donkey which runs amok on his farm in Chios.

APRIL 20

The telecommunication network connecting Greece with other parts of the world is being expanded by means of underwater cables. One network, now linked to France, will be increased to include the rest of Western Europe and North America. A second cable being laid to Syria will connect most Middle Eastern nations, and a third between Crete and Alexandria will hook up much of Eastern Africa. A fourth cable will improve communications with Cyprus. The new networks are expected to be in operation by the end of next year.

Police intervene to protect players of Ares, a Thessaloniki-based soccer team, from threatening fans at the airport. The crowd was furious because the team had lost a game 5-1 against the weakest team in the National League.

A two-and-a half metre bronze church bell is erected in a square in Nea Smyrni commemorating the Armenian massacres of 1915. The monument, donated by Armenians living in Greece, is the work of sculptor Vassilis Kabadayi.

A poster by Nikos Kostopoulos, head of the arts division of the National Tourist Organization, is chosen to represent Italy, Spain and Greece during the International Save-Energy Month next October. The caption on the poster reads: Enjoy Our Sun but Economize on Energy. Born in 1940, Kostopoulos is a graduate of the Fine Arts School in Rome.

APRIL 21

Forty year old Vassiliki Zouganeli gives birth to her sixteenth child in Athens. Born on the eve of Easter, he will be christened Anastasis. Despite the global problem of overpopulation, in Greece the low rate of growth is diminishing further due to affluence and urban development. The Zouganelis, who have produced a set of twins, hope to rectify this problem by producing triplets the next time around.

APRIL 22

While President Tsatsos celebrates Easter with the Armed Forces, and Prime Minister Karamanlis vacations in Corfu, Bishop Yannoulatos presides over Easter services at the Greek Embassy in Peking. The Bishop, who is Professor of Theology at the University of Athens and was active with resistance groups during the Junta, is the first Orthodox prelate to visit China in many years. With his views on China widely read in the press, the Bishop announces at the Embassy, "In spite of all this, Christ is Risen!"

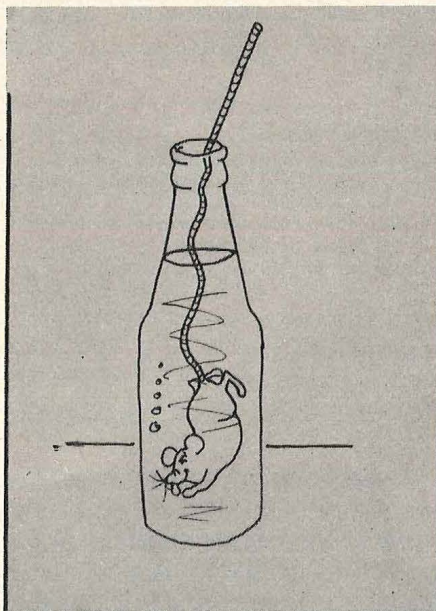
APRIL 26

A culinary *panigiri* is held in a sumptuous but traditional decor at the Athens Hilton which is promoting the Greek cuisine internationally. Although some national dishes are widely known and enjoyed, the *panigiri* offers less familiar regional dishes as well which the hotel chain will now be offering on menus all over the world.

APRIL 27

Having received an Honorary Doctorate at the French Academy two days ago, President Tsatsos receives a similar award from the Faculty of Philosophy at the Sorbonne. Meanwhile Mrs. Tsatsos herself receives the Alfred de Vigny Award for her contribution to literature. The Presidential couple are on a state visit to France.

INKA



A NATIONWIDE "No Shopping Day", organized by the Consumers' Protection Agency (INKA), met with considerable success recently. Its aims, as they were extensively publicized by the mass media, were a protest against rising prices and falling quality in an increasing variety of marketed products, and inflation. Such an extensive market boycott was the first of its kind in this country, and, in some way, served as a test case for the power and influence of the Consumer Protection Agency itself. Organized and executed in collaboration with a number of other public service and labour organizations, mayors, local community bodies, scientific, women's, and student clubs, as well as political parties, the boycott reached

a fifty-five and over participation percentage in various sectors of the market in Athens and other Greek towns. It is characteristic that, in a large Athenian department store, the sole items sold during the day were said to be two shirts and one pair of trousers. In a press release issued on the occasion, the Consumer Protection Agency pointed out the significance of laying permanent foundations for a syndicated movement of consumer protection on a massive scale, so that the quality and standard of our daily lives be improved. Founded in 1971, the Agency has already had a considerable record of action in a variety of sectors. It serves as an initiator and co-ordinator of research into problematic areas of consumer interest, and generally attempts to attract governmental concern for unacceptable practices on the market. Aside from collaborating with parallel official centres in ministries and the mass media, it has also sought vindication through legal procedures as well. It is responsible for the increased awareness of the Greek consumer concerning topics such as the local mass transport system, the purity of products from packaged/concealed products to drinking water, and has successfully disclosed cases where numerous malnourished or bacteria-infected goods went unsanctioned to the detriment of public health.

Although generally uncharacteristic, there has been an instance when some Athenian discovered, to his surprise, a tiny specimen of the animal kingdom inside a soft-drink bottle; the contents, apart from orangeade, included a perfectly well-preserved mouse. (For any disbelievers, the bottle is on permanent public display at the INKA quarters.) INKA maintains offices at 43, Panepistimiou Street in Athens (tel.: 3242-250, 3242-260 and 3242-626) and at 27 Tsimiski Str. in Thessaloniki (tel.: 265-215, 237-019 and 231-044). It is a private venture which draws its revenue from membership fees and government subsidies which have increased quite dramatically from twenty thousand drachmas to six hundred thousand drachmas for 1978. Together with the contributions from its six thousand five hundred members, its total budget amounted to about two million drachmas.

What apparently sustains those actively involved in the consumer protection movement is quite eloquently expressed by a Chinese proverb, mentioned in the first issue of INKA's publication, "Ta Katanalotika Nea": Don't complain against complete darkness; light a candle.

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 7, 9 and midnight; on YENED at 6, 9:30 and midnight. On weekdays both networks begin broadcasting in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1 am and on Sundays they broadcast continuously from early afternoon until midnight.

MONDAY

ERT 6:05 Barbapapa (cartoon)...7:45 Music Program...9:45 Theatre*
YENED 7:00 The History of Surgery...10:00 Film (usually in English)

TUESDAY

ERT 6:05 Tom and Jerry (cartoons)...6:25 Music Program...7:15 Steps in Civilization... 11:00 Charlie's Angels
YENED 7:15 The Duchess of Duke Street... 8:15 Treasure of the Hollanders...10:00 Film (usually in English)

WEDNESDAY

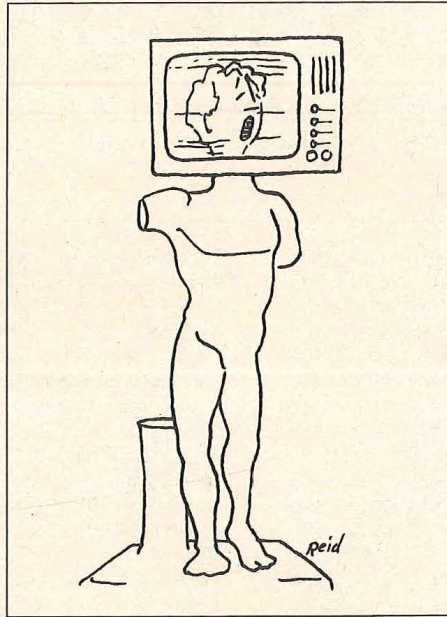
ERT 6:05 French Cartoon...7:15 Sports*... 8:30 World at War...9:30 Film*
YENED 10:00 Historical Series...11:00 Police Woman

THURSDAY

ERT 6:25 Charlie Chaplin films...11:00 Project UFO
YENED 7:00 Little House on the Prairie (dubbed)...8:30 Battle Line (Stories of World War II)...10:00 Ian Ogilvy as The Saint...11:00 Halifax

FRIDAY

ERT 6:05 Cartoon...7:15 Mysteries... 8:00 Music Program...10:30 Classical Music...11:00 Dal-las



YENED 6:45 Star Maidens...10:30 Crown Court...11:00 Starsky and Hutch

SATURDAY

ERT 1:45 Documentary...2:30 Greek Music Program...3:15 Film...4:20 Sports*...6:20 The Big Blue Marble (International Children's Show)... 7:15 Music Program...9:30 Washington Behind Closed Doors ... 10:45 ERT presents ... 11:30 Film (resumes after the midnight news)
YENED 1:30 Peyton Place...2:30 News...2:45 Sports* ... 6:30 Warship Heroes ... 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...8:00 The Waltons (dubbed)...9:30 Sports*...10:00 Film (usually in English)

YENED 2:00 Classical Music...2:30 News...2:45 Film*...4:45 Documentary...6:30 Lucy...7:45 The Muppet Show...10:45 The Montreux Festival

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 12:35 pm (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 5:30pm-8:30pm	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5pm-9pm	8am-2pm	8am-1:30pm 5pm-9pm	8am-1:30pm 5pm-9pm	8am-4pm
Dry Cleaners and Laundries	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:45pm-8:45pm	8am-3pm	8am-2pm 5:45pm-8:45pm	8am-2pm 5:45pm-8:45pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8pm	7am-4pm
Fish	7:30am-2pm	7:30am-2:30pm	7:30am-2pm	7:30am-2:30pm	7:30am-2:30pm	7:30am-2pm
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	8am-3pm	8am-2:30pm 5:30pm-9pm	8am-3pm	8am-2:30pm 5:30pm-9pm	8am-2:30pm 5:30pm-9pm	8am-3pm
Florists Open Sun 8-1	8am-9pm	8am-9pm	8am-2:15pm	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.

CARTER'S REPORT ON CYPRUS IS MISLEADING

The following are excerpts from the President's January 29th, 1979, 60-day Cyprus report, which was transmitted to Senate Foreign Relations Committee Chairman Frank Church and House Speaker Tip O'Neill:

"... During this reporting period, further intensive efforts have been made to bring the two Cypriot communities back to the negotiating table for serious and sustained talks under the auspices of Secretary-General Waldheim. The substantive suggestions that the U.S., the U.K. and Canada made available to the two sides and to the United Nations on November 10 appeared to have stimulated the negotiating process and were recognized as constructive by significant (although not all) elements in Cyprus, Turkey and Greece. In the context of recent developments—especially the new atmosphere created by the lifting of the arms embargo on Turkey, the U.S. - Canadian - U.K. suggestions, the United Nations debates, and a growing international consensus for a negotiated settlement — Secretary - General Waldheim submitted to the two Cypriot parties a draft United Nations formula for the resumption of negotiations...

The Government of Turkey has taken a constructive attitude towards these efforts to bring about a resumption of the intercommunal negotiations. Prime Minister Ecevit has publicly affirmed that the Turkish Cypriots are prepared to return to the table, and he has indicated

that they could accept the suggestions of November 10 as an aid to negotiation if the Greek Cypriots were prepared to do likewise...

At the time of my last report, the United Nations Security Council was meeting at the request of the Government of Cyprus to consider the Cyprus issue. On November 27, the Council adopted a resolution by consensus that called upon the two Cypriot parties to cooperate in the implementation of Security Council resolutions on Cyprus within a specific time-frame and urged that intercommunal negotiations be resumed... The United States fully supports the goals of this resolution.

This Administration warmly welcomes the initiatives that Secretary-General Waldheim has taken and is continuing to take, to bring about sustained and productive negotiations on Cyprus. We have been encouraged by recent developments, and hope very much that a resumption of the talks will prove possible in the near future. The U.S. - Canadian - U.K. suggestions of November 10 have served a useful purpose in generating some of this forward movement and in stimulating fresh thinking on the substance of the problem..."

The President's report is in serious error in what it states and in what it omits. Why does the President fail to give a balanced appraisal of the facts? Is the President aware of these facts? If so, he is deliberately misleading the Congress. If not, then who is misleading the President?

The President's report gives the false impression that it is the Government of Cyprus that is holding up the resumption of intercommunal talks. This is derived from the fact that the President states that, "The Government of Turkey has taken a constructive attitude towards efforts to bring about a resumption of the intercommunal negotiations," and that Prime Minister Ecevit "has indicated that they (the Turkish Cypriots) could accept the suggestions of November 10 as an aid to negotiations if the Greek Cypriots were prepared to do likewise."

Regarding Mr. Ecevit's reactions, perhaps the President should have been more forthcoming by commenting on Mr. Ecevit's failure to live up to the kinds of initiatives expected of Mr. Ecevit by the U.S. Congress (clearly spelled out in the ISA Act of 1978) in return for lifting the arms embargo. The Congress thought it essential that Turkey facilitate:

1. The early and peaceable return of refugees to their homes and properties.
2. The continued removal of Turkish military occupation troops from Cyprus.

In other words, the U.S. Congress took action to lift the embargo with reasonable expectation that Turkey would reciprocate by taking initiative in the above-mentioned areas. The President's report, therefore, should give an assessment of what *specific*, concrete steps were taken to remove Turkish troops from Cyprus and for the return of refugees to their homes.

It also appears that the President has not reflected on the constructive attitude the Greek-Cypriots have displayed in unconditionally agreeing to the Secretary-General's framework for the resumption of talks, without insisting as a prerequisite to their acceptance that Turkish troops be withdrawn, a basic provision of all U.N. resolutions.

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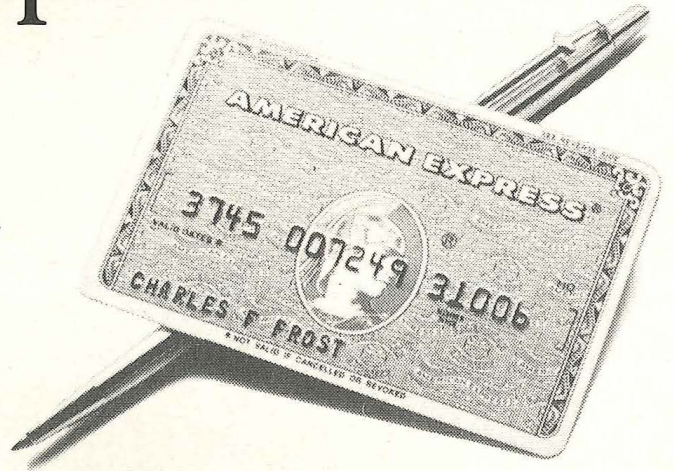
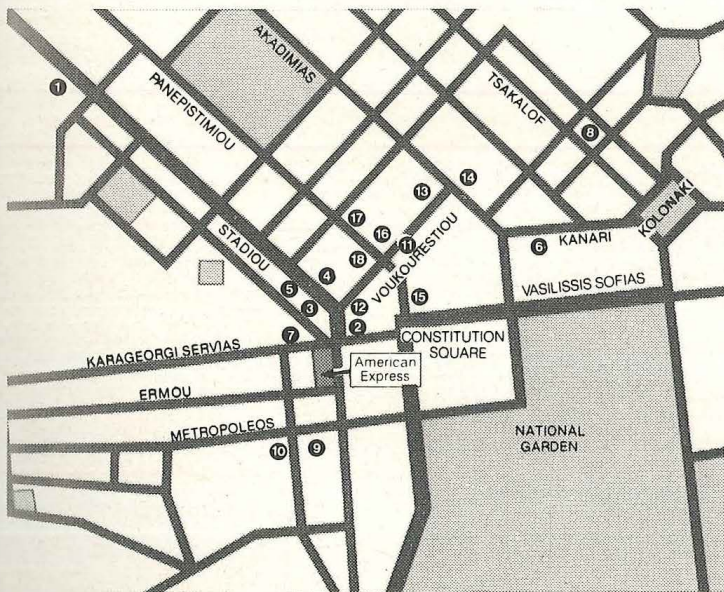
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5. **La Boutique Vourakis.** Great names in watches and jewellery – Baume and Mercier of Geneva, Cartier of Paris, etc. All presented in an elegant atmosphere. 9 Stadiou.
6. **John Andy.** Exclusive designs in womens shoes and other leather accessories. 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.



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