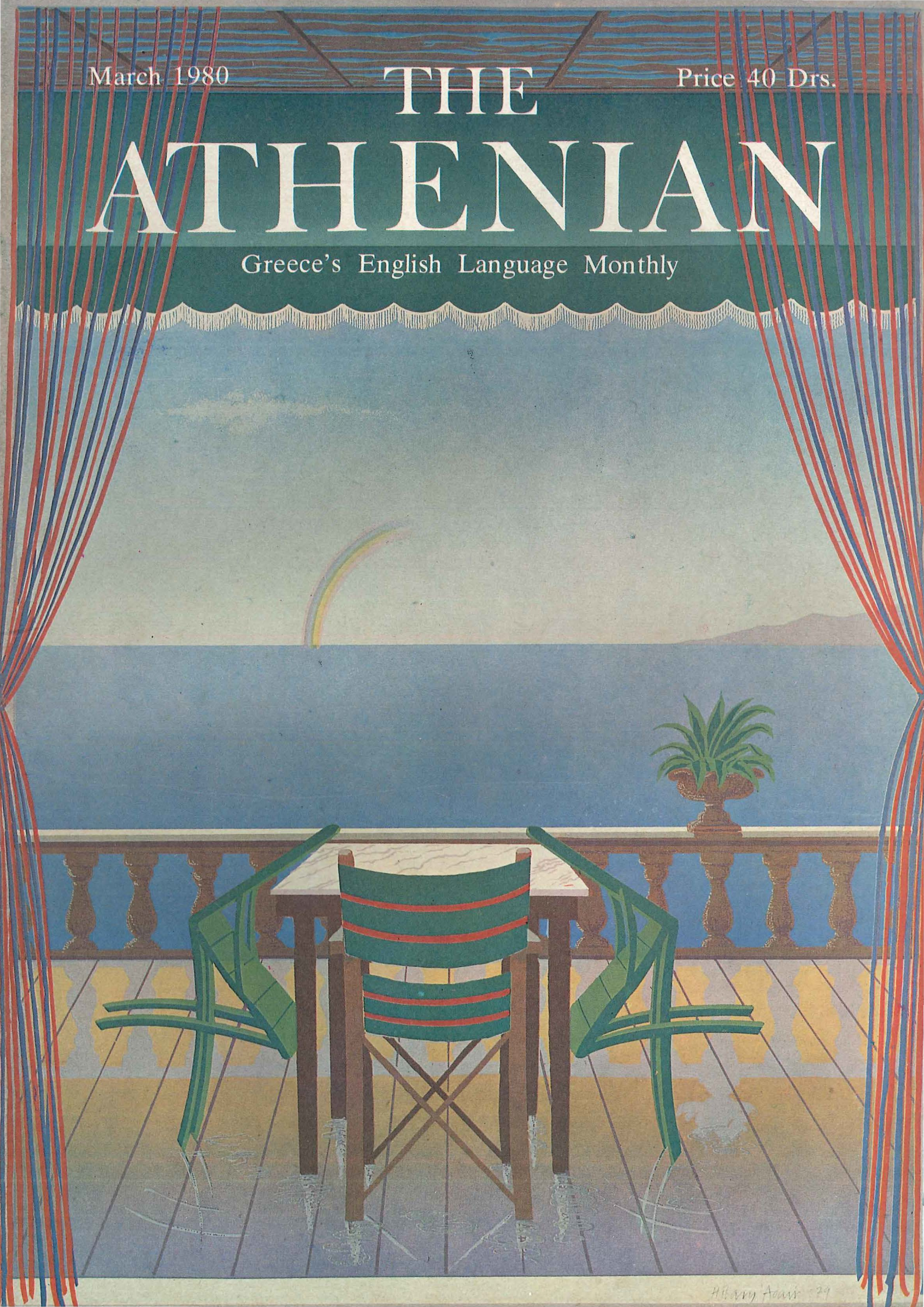


March 1980

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THE ATHENIAN

Greece's English Language Monthly





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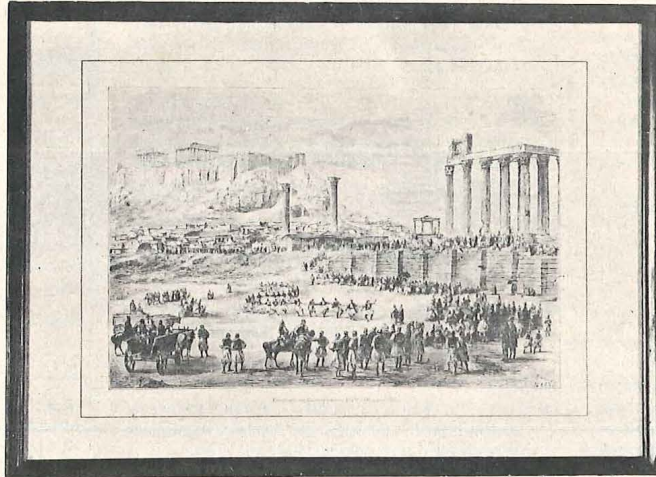
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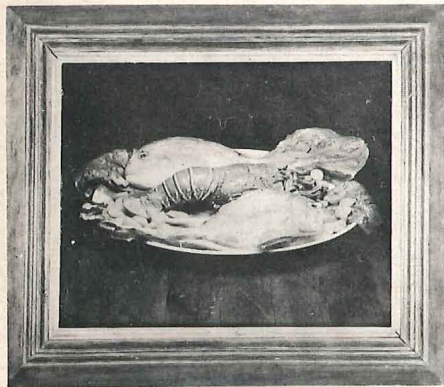
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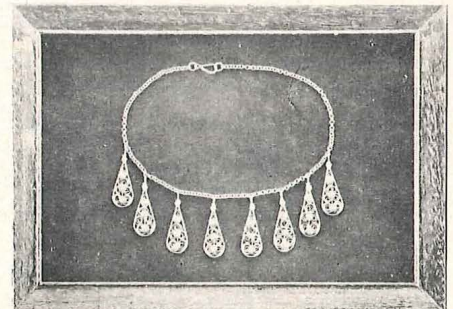
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All information was believed to be correct at time of going to Press.



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community calendar

MARCH 4

Duplicate Bridge — American Club, Independence Room, 10 am.
 Bingo — American Club, Independence Room, 7:30 pm.
 Rotary Club — Dinner meeting, with a speech by writer Kostas Papapanos: "Democracy, Freedom and Virtue", King's Palace Hotel, 8:45 pm.

MARCH 5

Propeller Club — Luncheon meeting, with guest speaker, Martin R. Clayton, who is responsible for Price, Waterhouse EEC Services in Europe, Terpsichore Room, Athens Hilton Hotel, 1 pm. For further information call Miss Chafoulias, Tel. 951-3111.
 German Community Centre — Coffee afternoon for elder members, 5 pm.
 American Club — Darts competition, Independence Room, 7 pm.
 Helianthos Yoga Union — Lecture (in Greek) by Irini Baha, a homeopathic doctor: "Homeopathic Medicine", 8:30 pm.

MARCH 6

AWOG Party Bridge — American Club, Americana Room, 9-11:45 am.
 National Gallery of Art — Special guided tours (in French) of the French Impressionist and Post-Impressionist Exhibit, by Edith Desaleux, 11 am and 12:30 pm. Contact the French Institute for further details.
 American Club — Special dinners, both dining rooms.
 Duplicate Bridge — American Club, Independence Room, 7:30 pm.
 Goethe Institute — Lecture (in German, with Greek translation) by Mrs. Inge Sollwedel: "Dictated Roles or Alternative Life Styles?", 8 pm.
 Italian Institute — Lecture, in collaboration with the Italian-Hellenic League, by Angela Merianou: "Contribution of the Magna Grecia and the Olympiads", 8 pm.

MARCH 7

St. Andrew's Women's Guild — General meeting with a guest speaker from Youth with a Mission, Sappous 11, Politia, 9:30 am. For further information and transportation, Tel. 970-6279.
 American Club — 1950s "Come as You Were" Party, Independence Room.
 Goethe Institute — Public discussion (in Greek and German, with translations) with Mrs. Inge Sollwedel and a group of Greek women from various organizations: "Partnership — Utopia?", 8 pm.

MARCH 10

Goethe Institute — Lecture by Marcel Reich-Renik: "German Literature in the 70s", 8 pm.

MARCH 11

Duplicate Bridge — American Club, Independence Room, 10 am.
 French Institute — Lecture (in French), with slides and a film, by Edith Desaleux on the Sevres Museum, 11:30 am and 7:30 pm.
 Bingo — American Club, Independence Room, 7:30 pm.
 Hellenic American Union — Lecture and film by Dr. M. Katzeff: "Underwater Archaeology", 7:30 pm.
 Rotary Club — Dinner meeting, with guest speaker C. Lascaris, the Minister of Labour: "The Role of the Ministry of Labour in the Shaping of National Policy", King's Palace Hotel, 8:45 pm.

ATHENS BABYSITTING CIRCLE

If you are a foreign parent residing in Athens, you may very well be interested in a new babysitting scheme called ABC. It will operate on a reciprocal basis and all interested parties should contact Mrs. Sally Reckert, Alkmanos 53, Ilisia, Athens 621, as soon as possible.

MARCH 12

German Community Centre — Coffee afternoon for younger members, 4:30 pm.
 Canadian Women's Club — General meeting at the home of Maria Gratsias-Theonas, Kresnas 16-18, 5-7 pm.
 American Club — Special dinners, both dining rooms.
 American Club — Darts competition, Independence Room, 7 pm.
 Helianthos Yoga Union — Lecture (in Greek) by John Manttas: "The Psychological Essentials of Meditation", 8:30 pm.

MARCH 13

AWOG Party Bridge — American Club, Americana Room, 9-11:45 am.
 Duplicate Bridge — American Club, Independence Room, 7:30 pm.

MARCH 14

Athens Cosmopolitan Lions Club — Charter Night Anniversary dinner-dance. For further details call Mr. Baganis, Tel. 360-1311.

MARCH 16

American Club — St. Patrick's Day dinner and sing-along, in the bar.

MARCH 17

St. Andrew's Women's Guild — Bridge luncheon, Herodotou 11, Politia, 10:30 am. For further information and tickets, Tel. 801-2843.
 British Council — Poetry reading by Paula Claire, founder of the International Concrete Poetry Archive at Oxford. She'll be presenting examples from the collection as well as her own poems, 8 pm.
 Goethe Institute — Lecture by Prof. Joachim Gernhuber: "Matrimonial Legalties and Social Types", 8 pm. Followed by a public discussion led by Prof. G. Koumantos and Prof. A. Gazis, Professor of Family Law at Athens University.

MARCH 18

Duplicate Bridge — American Club, Independence Room, 10 am.
 American Club — Special dinners, both dining rooms.
 Bingo — American Club, Independence Room, 7:30 pm.
 Rotary Club — Joint dinner meeting with the Kifissia Rotary Club. The guest speaker will be C. Vereketis, a former president of the Athens Rotary Club: "Freedom", Apergis Hotel, Kifissia, 8:45 pm.

MARCH 19

American Club — Darts competition, Independence Room, 7 pm.
 Goethe Institute — Lecture, with slides, by Christos Joachimides: "Joseph Benys: Philosophy and Practice", 8 pm.
 Hellenic American Union — Lecture by Tony Tremis: "New Directions in Community Development", 8 pm.
 Helianthos Yoga Union — Lecture (in Greek) by Tasos Karayiannis: "The Golden Verses of Pythagoras", 8:30 pm.

MARCH 20

AWOG Party Bridge — American Club, Americana Room, 9-11:45 am.
 American Women's Organization of Greece — Lecture by Nancy Stern: "International Social Services", Holiday Inn, 9:30 am.
 Goethe Institute — Seminar conducted by Christos Joachimides and Prof. Caniaris, from the Athens School of Art, on "Crisis of Society? Crisis of Art?" (through March 27). Participants should contact the secretary at the Institute (Tel. 360-8111).

Duplicate Bridge — American Club, Independence Room, 7:30 pm.

Italian Institute — Lecture by Prof. Dimitris Maronitis, from the University of Thessaloniki: "Odysseus Elytis and the Ideology of Lyricism", 8 pm.

MARCH 25

Duplicate Bridge — American Club, Independence Room, 10 am.

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NAME DAYS IN MARCH

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

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

DATES TO REMEMBER

March 1 St. David's Day—Wales
 March 17 St. Patrick's Day
 March 20 First Day of Spring
 March 23 National Day—Pakistan
 March 30 Palm Sunday
 March 31 Passover (begins at sundown)
 April 1 April Fools' Day

PUBLIC HOLIDAYS

March 25 Greek Independence Day

Orthodox Easter and Western Easter fall in April. Good Friday is on April 4 and Easter Sunday is on April 6.

Bingo — American Club, Independence Room, 7:30 pm.

American Club — Bingo dinner, Independence Room.

MARCH 26

American Club — Darts competition, Independence Room, 7 pm.
 Helianthos Yoga Union — Lecture (in English) by Bob Najemy: "Solving Problems with Positive Thinking", 8:30 pm.
 Rotary Club — Joint dinner meeting with the Northern Athens Rotary Club. Guest speaker, Dem. Tsiropinas will speak on "National Freedom: The Supreme Moral Duty of the Nation", King's Palace Hotel, 8:45 pm.

MARCH 27

AWOG Party Bridge — American Club, Americana Room, 9-11:45 am.
 Duplicate Bridge — American Club, Independence Room, 7:30 pm.

MARCH 30

American Club — Easter Egg Hunt and luncheon. (Held early because the Club will close for Easter.)

MARCH 31

Athens Cosmopolitan Lions Club — Dinner meeting, 9 pm. For further details call Mr. Baganis, Tel. 360-1311.

MARCH MEANDERINGS

Break the winter boredom with the Joint Travel Committee's African Safari trip to Kenya, including a visit to Nairobi: March 4-11, \$1,090 (inclusive of all flights and first-class accommodation), call Diane Philips (Tel. 671-7826) for further information. Celebrate Easter with a trip to Portugal: April 4-8, call Linda Flickinger (Tel. 801-9913) for further information.

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in this issue

Community Calendar...4
Goings on in Athens...6
Restaurants and Night Life...10
Our Town...15
The Olympics in Greece...17
Making Cars in Greece...19
Archanes-Human Sacrifice in Minoan Crete...22
Songs of the Robbers...31
Art...34
Theatre... 37
Cinema...40
Music...42
Records...43
Food...44
Kosmos... 46
The Athenian Organizer...47
Television and Radio...49
Athens Shop Hours...49

publisher's note

As in any science when it reveals something new to human experience, in archaeology the light comes as much from that which lies buried within the investigator as it does from the material which is excavated. The discovery itself is their meeting. In the case of the 1979 excavations at Archanes, described in "Human Sacrifice in Minoan Crete" it was a meeting on a Cretan hillside last summer between two precise, fateful, sudden instances separated by almost four thousand years. In an article published in the New Yorker in 1966, journalist Joseph Alsop, struck by the survival of ancient physical types in modern Greece, described Efi Sakellarakis as having emerged from a Mycenaean fresco and John Sakellarakis as from a Ravenna mosaic. Fourteen years later, in their presence, one is less struck by their survival as types than by the precision of their investigation, the fatefulness of their intuition and the suddenness of time. The photographs of the Temple of Archanes which accompany the article are being published for the first time.

Martin Johnston is a young Australian poet who was raised and had his early schooling on Hydra. His early love of klefctic poetry has led him to a study of their sources which he writes of in his "Songs of the Robbers". He is currently working on a biography of his late father, George Johnston, who was a famous war correspondent in China, lived many years in Greece, and later became a leading Australian novelist.

In "Making Cars in Greece", Jacques Case follows the ups-and-downs of Mazda in Greece. Mr. Case is a journalist who writes regularly for the Washington Post, the New York Times and the International Herald Tribune.

The cover is by Hilary Adair, a British artist who has been living and painting in Greece since 1971. She is currently exhibiting her latest works at the Trito Mati Gallery.

goings on in athens

EXPRESSION '80

The Ministry of Culture and Sciences has begun this year a winter festival of the arts. They are offering musical and theatrical productions at the Aliko Theatre, Amerikis 4, Tel. 323-6447, and a series of films, with introductions. (For details of the film shows, please phone the Cinema Club, Tel. 361-2046.) Performances at the Aliko Theatre begin at 9 pm and the film shows run from 8 to 12 pm. Tickets may be purchased at the theatre's ticket office (Tel. 361-4146) and range in price from 50 to 280 Drs.

- FILM SHOWS — March 1, 2, 3.
 CHRYSSOULA GRANITSA AND N. ASTRINIDIS — Violin and piano concert (March 4).
 SEMI-STATE EPIRUS THEATRE — Production of Ger. Stavrou's play "Goodnight Marguerite" (March 6 and 7).
 RUGGIERO RITSI — Italian violinist accompanied by Yannis Papadopoulos on the piano (March 8).
 THEATRE DU SILENCE — Present French Ballet (March 9, 10, 11, 12).
 FILM SHOWS — March 13 and 14.
 STOCKHOLM PHILARMONIC QUARTET — March 15 and 16.
 CYPRUS THEATRE ORGANISATION — Production of Brecht's play "The Good Man of Sezuan" (March 18, 19, 20).
 THE CZECHOSLOVAKIAN FIALKA PANTOMIME THEATRE — March 21, 22, 23, 24.
 SALONICA UNIVERSITY CHOIR — March 25.
 SEMI-STATE PELOPONNESIAN THEATRE — Production of Alex Kotzias' play "Furnished Room for Rent" (March 27 and 28). Joe Atkins' comedy "Happy Days" (March 29).
 THE GRAZ PHILARMONICA — Conducted by Dem. Agrafiotis (March 30 and 31).

MUSIC

- LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances begin at 7 pm on Wednesdays, Saturdays and Sundays, remainder of the week at 8:30 pm. Verdi's *Trovatore* (March 1, 5)... Ballet Evening (March 2, 4, 11, 16, 22, 25, 27)... Gounod's *Faust* (March 9, 12, 14)... Bellini's *Norma* (March 23, 26, 28, 30).
 PARNASSOS HALL, Georgiou Karytsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century. The full program of lectures and musical events includes regular recitals by students from various conservatories which provide a glimpse of Greek social and musical culture. The hall is near Syntagma Square, just below Kolokotronis' statue off Stadiou Street. Admission free. Some of this month's events include: Concert by the students of the Athens Conservatory (March 1 at 6:30 pm)... Concert by the students of the National Conservatory (March 2 at 10:30 am)... Literary and musical afternoon with the Nea Smyrni Church Council (March 3 at 7:30 pm)... Greek Conservatory, piano recital (March 4 at 9:15 pm)... Greek Conservatory students' concert (March 6 at 6 pm)... Athens' Conservatory students' concert (March 8 at 6:30 pm)... Greek Blind Musicians' concert of classical music (March 9 at 11 am)... National Conservatory students' concert (March 13 at 5 pm and March 15 at 6 pm)... Maria Sounelides, piano recital (March 16 at 11 am)... Athens Conservatory students'

concert (March 17 at 9 pm)... Students' concert (March 18 at 5 pm)... Elvira Vlachou (March 20 at 9 pm)... National Conservatory students' concert (March 21 and 22 at 6 pm)... Mimika Skordili, classical guitar recital (March 27 at 9 pm)... Nafsika Voutyra, piano recital (March 28 at 8 pm)... National Conservatory students' concert (March 29 at 5:30 pm and March 30 at 10:30 pm).

CONCERTS AND RECITALS

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

- DE CONCILII AND LA VOLTE — Piano and violin-cello in a recital of works by Debussy, Beethoven and Brahms. March 5 at 8 pm. Italian Institute.
 DOMINIQUE ACATOGLIDOU — Soprano, in a recital of works by Scarlatti, Antonio Caldara, Pergolesi, Handel, Mozart, Gershwin, Evangelatou, Georgiades and other Greek composers. Piano accompaniment by Mrs. Assimakopoulou. March 5 at 8 pm. Hellenic American Union.



- WIND QUINTET OF RADIO BADEN-BADEN — In the hall of Estia, Nea Smyrni. March 11 at 8 pm. Goethe Institute.
 GREEK COMPOSERS LEAGUE — Concert of Greek and American composers, sponsored by the League. March 12 at 8 pm. Hellenic American Union.
 PHILIP MORGAN AND SYLVIA MORGAN — Violin and piano, clarinet and piano in a recital of works by Lutoslawski, Arnold, Bach and Ravel. March 13 at 8 pm. British Council.
 ARNAUD DUMOND — Classical guitar concert. March 17. French Institute. Call to verify date and time.
 FREDERIC GERERS — In collaboration with the Belgian Embassy, plays part of J.S. Bach's "Well-tempered Clavier", in a series of recitals and lectures. March 18 and 20 at 9 pm. Goethe Institute.
 HIS-LAVERNE CONCERT SERIES — Concert of music of Benjamin Britten, including "Serenade for Tenor, French Horn and Piano" and "Sonnetts of Michelangelo". March 19 at 8:15 pm. Hellenic International School.
 ANTHONY PEEBLES — Piano, in a recital of works by Brahms, Ireland, Berkeley, Warden, Debussy, and Rachmaninoff. March 20 at 8 pm. British Council.
 COMPOSERS UNION CHOIR — Concert of Greek patriotic music, in celebration of Greek Independence Day. March 24 at 8 pm. Hellenic American Union.
 DONALD KNAACK — Percussionist, with a discussion and piano accompaniment. March 27 at 8 pm. Hellenic American Union.
 ANGELINO, CENTURIONI AND CRESCENTINI — Violin, cello and clara. End of March. Please call the Italian Institute for details.
 SOFIA PIMENIDES AND YOLANDA SEVERI — Violin and piano in an evening of Mozart. End of March. Please call the Italian Institute for details.

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GALLERIES

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

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Kyriakos Kambadakis, sculptures (March 1-5). Zenika Petrousi, paintings (March 6-25).
 ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Group exhibition of graphics, hand-made contemporary ceramics and small bronze sculptures (March).
 ASTOR, Kar. Servias 16, Tel. 322-4971. Call for exhibition details.
 ATHENS, Glykonos 4, Tel. 713-938. Michalis Makroulakis, oils (March 3-28).
 JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Hours: Mon. 6-9 pm, Tues. - Fri. 10:30 am-1:30 pm and 6-9 pm, Sat. 10:30 am-1:30 pm. An exhibition of works by Richard Long entitled "Stone Circles" (March).
 CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Joint exhibition by Judith Allen, etchings, lithographs and silkscreen designs, and Lou Efstathiou, sculptures (March).
 DADA, Antinoros 17, Tel. 742-377. Call for exhibition details.
 DESMOS, Akadimias 28, Tel. 360-9449. Call for exhibition details.
 DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Zoe Kyriazi, paintings (March 1-12). Manolis Piladakis, paintings (March 17-April 12).
 DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.
 EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Group exhibition of graphics (March 1-2). Group exhibition of paintings (March 5-20).
 GALERIE GRAVURES, Plateia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth - century Greek engravings.
 KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Takis Alexiou, paintings (March 1-15). Michalis Mihaelidis, paintings and sculptures (March 17-April 2).
 NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Efthimia Perivola, engravings (March 1-3). A joint exhibition of paintings by Manolia Skouloudi and Nikos Kyritis (March 4-19). Group exhibition of engravings (March 20-April 12).
 GALERIE O, Haritos 8, Tel. 717-669. Call for exhibition details.
 ORA, Xenofontos 7, Tel. 323-0698. Chronis Bochoglou, paintings (March 3-22). A photographic exhibition of paintings by Johannes Vermeer, which will be opened by the Dutch Ambassador (March 27-April 12).
 POLYPLANO, Dimokritou 20, Tel. 362-9822. Call for exhibit details.
 ROTUNDA, Skoufa 20, Tel. 362-2945. Call for exhibit details.
 STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Dimitris Fatouris, paintings (March 1-8). Marina Sassi, oils (March 10-22). Fofi Pantelidou, floral collage (April 14-May 3).
 THOLOS, Filhellenon 20, Tel. 323-7950. Hours: Mon-Sat. 6-10 pm, and Wed. 11 am - 1 pm. Call for exhibit details.

BENEFIT CONCERT A SUCCESS

The Benefit Concert Planning Committee is pleased to announce that the performances of Handel's Messiah at St. Denis' Cathedral in early December were an outstanding success, both musically and from a fund raising point of view. There were capacity crowds for all three performances and proceeds, after expenses, totalled 515,000 Drs. This sum will be donated to the Kalamaki Orphanage and other orphanages administered by the National Welfare Organization of Greece. The Committee wishes to thank the entire community for their support and enthusiasm for this worthwhile project.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Hilary Adair, paintings (March 1-15). Celeste Polychroniadou, paintings and sketches, 1939-70 (March 18-April 3).

JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by Delia Delderfield, Hilary Adair, Michael Fairclough and others.

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Closed Mondays. Poster exhibition (early March). An exhibition based on the life of Elytis the Greek poet (opens mid-March).

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

ZYGOS, Iofondos 33 (near the Caravel Hotel), Tel. 729-219. Joint exhibition by P. Tetsis, still life paintings, and Ersi Hatzimichali, paintings (March 1-14). Joint exhibition by Tassos Kyriazopoulos, glassware, and Stavros Tsikoudakis, paintings (March 17-April 1).

EXHIBITS

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

BRITISH COUNCIL — Pamela Williams, paintings and drawings (March 10-April 3).

DELIA DELDERFIELD, Corfu Reading Society, Kapodistriou 120, 10 am-1 pm and 6-8 pm. Exhibition of etchings (March 29-April 12).

FRENCH INSTITUTE — Exhibition of lithographs and tapestries from artists of the Paris School (March 10-31). Please call to verify dates.

GOETHE INSTITUTE — "Women in the Federal Republic of Germany", an exhibition of photos (through March 17). Exhibition of drawings by Dieter Hacker (March 19-27).

HELLENIC AMERICAN UNION — Craftsmen '80, exhibition of craftwork from residents of Greece (March 4-14). Menelaos Katafiotis, oils (March 18-31).

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 710-010. Major exhibition of French Impressionist and Post-Impressionist paintings on loan from French museums in exchange for the touring Aegean exhibition (through April 20). Note: Special guided tours (in French) by Edith Desaleux, March 6 at 11 am and 12:30 pm. Exhibition of 200 engravings on wood and stone by Vasso Katrakis, 1945 to the present (through March 30). Exhibition of paintings, including oils, sketches and theatre sets by Panos Aravantinos (through March 30).

ZAPPION, next to the National Gardens, Tel. 322-4206. Boat Exhibition (March 1-9). Exhibition organized by the Swedish Embassy (opens March 11). Exhibition of paintings by Dimitrios Maniotis (opens March 14). Exhibition of paintings by Kousoulos (opens March 15).

MUSEUMS

Museum hours may change at short notice. Be sure to call before setting out.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9 am to 3:30 pm daily. Closed Tuesdays. Admission 50 Drs. Free on Sundays.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9 am to 3:30 pm daily. 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 cos-

tumes. Guidebooks in English, French and German. There is a coffee shop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. Closed Tuesdays. Admission 50 Drs. Free on Sundays.

BYZANTINE MUSEUM, 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 3:30 pm daily. Closed Mondays. Admission 50 Drs., students 20 Drs.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 am to 5 pm. Closed Fridays. Admission 25 Drs., students 10 Drs.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2773. A 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 Mon., Wed., Fri. and Sun. from 9:30 am to 1:30 pm.

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 3:30 pm daily. Closed Mondays. Admission 25 Drs., students 10 Drs.

MARATHON MUSEUM, at Marathon about 42 kms. from Athens, Tel. (029) 455-462. Located a few kilometres beyond the tomb of the Athenians and near the Plateau burial mound, the museum is the gift of American-Greek shipping magnate Eugene Panagopoulos. Finds from the Marathon plain, from Neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects) may be seen in a building nearby. Open daily 9 am to 3:30 pm and Sun. 9 am to 1 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 from the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 10 am to 2 pm daily. Closed Mondays. Admission free.

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

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tositsa, 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) after a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 9 am to 3:30 pm daily. 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. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dalí. Open Tues. through Sat. 9 am to 4 pm, Sun. 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, Kolokotroni Square, Tel. 323-7617. Permanent collections begun in 1882 are now housed in

the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with mainly relics, memorabilia, and 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 9 am to 1 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 9 am to 12:30 pm, 5 to 8 pm, and Sundays 10 am to 1 pm. Closed Mondays. Admission 10 Drs. Free on Tuesdays and Fridays.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 412-2339. About 300 paintings, set designs, costumes and bill boards representing the work and achievements of the German-based, Greek artist-director, Panos Aravantinos. Includes his set designs for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Mon. through Sat. 9 am to 1 pm. Special arrangements made for groups. Tel. 417-9711.

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. The museum is open daily 10 am to 1 pm and the library 10 am to 1 pm and reopens Mon., Wed. and Fri. evenings from 4 pm to 7 pm. Closed Saturdays and Sundays. Admission 20 Drs.

TRAIN MUSEUM, 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnese, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. This new museum is open Friday evenings only from 5:30 to 8:30 pm. Admission free.

WAR MUSEUM, Vas. Sofias and Rizari, Tel. 742-440. Blood and thunder glorified (to the delight of war buffs and school-boys and to the distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present day. Outside are model boats and aeroplanes, machine-guns and real aeroplanes, for all enthusiasts. Open 9 am to 2 pm daily. Closed Mondays. Admission free.

POINTS OF INTEREST

THE ACROPOLIS. Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena Nike, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been removed), and movement has been slightly restricted. Open daily 9 am to 3:30 pm. Admission 50 Drs. Free on Sundays. (See also Museum listings.) Guides available on request.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic centre of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Open 9 am to 3:30 pm daily. Admission 25 Drs. (See also Museum listings.)

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

KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou Street below Monastiraki. Open Mon. through Sat. 9 am to 3:30 pm. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum which is open. Mon. through Sat. 9 am to 3:30 pm. Closed Tuesdays. Admission 25 Drs. Free on Sundays.

LYKAVITOS (Lycabettus), Tel. 727-092. Although its height exceeds that of the Acropolis by nearly

400 feet (910 to the Acropolis' 512) Lykavitos 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 daily from 8:30 am-midnight.

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

PLANETARIUM, Syngrou Ave. (opposite the race course), Tel. 941-1181; The Planetarium's roster of activities: Exhibition of Experimental Physics every Sunday 9 am to 1:30 pm and 5:30 to 8:30 pm; film *The Ornaments of the Sky* (for children under 12), every Sunday at 11 am and 6 pm; film, *The Brothers of the Sun* (for adults), every Sunday at noon and 7:30 pm, also Wed. and Fri. evenings at 7:30 pm. Most shows are in Greek, but group shows in English, German and French may be arranged by phoning the above number, ext. 38.

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.

RECREATIONAL

SPORTING CLUBS

THE BADMINTON CLUB, at the American Community School gym, Halandri. Every Tues. and Thurs. evening from 7:30-9:30 pm. Call 671-3815 for further details.

EKALI CLUB, Ekali, Tel. 813-2685. Five tennis courts, two swimming pools, sauna and gym rooms. Restaurant open daily from 1:30 to 3:30 pm and 9 pm to 1 am, closed Mondays. (Tel. 813-4284, Tues.-Sat., 10 am to 2 pm for further information and registration.)


EPSOM CLUB, Flerianos Farm, Kitsi, Varkiza, Tel. 897-1565. Riding school with inside riding manège.

GLYFADA GOLF CLUB, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership but all facilities are available to visitors. Rental of golf clubs, cart and caddy available.

THE HELLENIC RIDING CLUB (Ippikos Omilos tis Ellados), Paradisos, Tel. 681-2506, 682-6128.

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

VARIBOBI RIDING SCHOOL, Varibobi, Tel. 801-9912. Non-members may pay hourly fees.



EPSOM CLUB
(RIDING SCHOOL)
INSIDE RIDING MANÈGE

INSTRUCTOR
MR DE LA COUR

FLERIANOS FARM
KITSI - VARKIZA TEL. 897-3398

LIBRARIES

AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. through Fri. 8:30 to 2, Sat. 8:30 to 12.

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 Fri. 9:30 to 2 and Mon. through Thurs. 5:30 to 8:30.

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

BENAKI, Koumbari 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. Mon. through Sat. 8:30 to 2.



BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 10 to 2 and Mon. and Thurs. 4 to 8.

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 2, Tues. and Wed. 4 to 7.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Sat. 9 to 1 and Mon. through Fri. 5 to 8.

THE GENNADIUS, American School of Classical Studies, Souidias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 4:30, Sat. 9 to 1.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. through Sat. 9 to 1:30 and 5 to 8. Upon request the library will remain open until 8 for the exclusive use of students and archaeologists.

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

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon. through Fri. 9 to 1 and 6 to 9.

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1 and 5 to 7:30.

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

NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For

reference use only, but photocopies made upon request. Mon. through Sat. 8:30 to 1:30, Mon. through Fri. 4 to 8:30.

PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 8 to 1. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 8 to 1 and 5:30 to 8, Sat. 8 to 1.

PLANETARIUM, Syngrou Ave. (opposite the race course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Fri. 8:30 to 3.

POLYTECHNIC SCHOOL, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 7:30 and Sat. 8 to 12:30.

UNITED NATIONS INFORMATION CENTRE, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 9 to 2.

THEATRE

A selection of current productions. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions as programs are liable to change without prior notice.

THE NATIONAL THEATRE OF GREECE — On the "Central Stage" (Kentriki Skini) Chekhov's *Platonov* (March 1-16) and Samuel Beckett's *End Game* and *Happy Days*, alternating with Chourmouzi's *The Employee* (March 21-30). On the "New Stage" (Nea Skini) Dem. Kokkos' *Barbalinardos*. (Agiou Constantinou 20, Tel. 522-3242)

ACH — Marietta Rialdi is the director, playwright, producer and star of a new off-beat musical with Angelos Andonopoulos, Takis Miliadis, Katy Lambropoulou. Music by Mimis Plessas and choreography by Maria Gouti. (*Minoa*, Patission 91, Tel. 821-0048)

ANNA KARENINA — Tolstoi's novel adapted and directed by George Michaelidis and starring Kakia Dandoulaki, Vassilis Diamantopoulos, Despo Diamantidou, and Petros Fyssoun. Sets and costumes by Nikos Petropoulos. (*Dionysia*, Amerikis 10, Tel. 362-4020)

THE BALCONY (To Balkoni) — Jean Genet's play presented by the Proscenium of Alexis Solomos, under his direction. Starring Anna Fonsou, Katerina Gioulaki, Spyros Kalogirou, and Dimitri Kalivokas (*Louzitanía*, Evelpidon, Tel. 882-7201)

BEDROOM FARCE (Mia nycta ano kato) — Written by Alan Ayckbourn, it is adapted and directed by Kostis Tsonos. Sets by Yiannis Karydis and starring Dinos Iliopoulos, Kostas Rigopoulos, Kakia Analyti, Jenny Rousseas and George Siskos. (*Moussouri*, Platia Karytsi, Tel. 322-7748).

THE BULLET (To vlima) — A comedy by George Lazaridis, starring Thanassis Vengos, Olga Politis, Stefanos Stratigos and others. Directed by Vengos with sets by Tassos Zografos and music by Loukianos Kelaidonis. (*Vrettania*, Panepistimiou 7, Tel. 322-1579)

DA (Da) — Written by Hugh Leonard and adapted by Paul Matessis, under the direction of Takis Mouzenidis. Sets are by G. Patsas. Starring Manos Katrakis and his cast. (*Broadway*, Agiou Meletiou and Patission, Tel. 862-0231)

DANGEROUS CORNER (Epikindyni Strofi) — J.B. Priestley's play directed by Nicos Hadziskos. Starring Hadziskos and Titika Nikiforaki. (*Kava*, Stadium 50, Tel. 321-0237)

EAT THEM BEFORE THEY EAT YOU UP (Fatous prin mas fane) — A revue by N. Eleftheriou and G. Katsaros, starring Rena Vlachopoulou, Mimis Fotopoulos and cast. Directed by Yiannis Flery, sets by George Anemoyannis. (*Rex*, Panepistimiou, Tel. 361-4592)

ENEMIES (I Echthri) — Maxim Gorki's play directed by Stavros Doufexis and starring Katerina Vassilakou and Thanassis Mylonas. (*Orvo*, Voukourestiou 1d, Tel. 323-1350)

BOOK CLEARANCE SALE

Hundreds of hardbacks and paperbacks in English, French and German at rock-bottom prices will be on sale at the British Council, Kolonaki Square on March 8. The doors open at 10:30 am and proceeds will go to the Hellenic Animal Welfare Society.

FIVE FINGER EXERCISE (Askissi pente daktylon) — Peter Shaffer's play, directed and acted by Dimitri Potamitis, with Lily Papayanni. Sets by A. Sarantopoulou. (*Erevna*, Ilission 21 and Kerasountos, Tel. 778-0826)

GARCONIERE FOR TEN (Garsoniera ya deka) — A comedy by Lakis Michaelidis with Chronis Xarhakos, Yannis Voyadjis, Danos Lygizos and directed by Xarhakos. Sets by Thodoros Vardakis. (*Rialto*, Kypselis 54, Tel. 823-7003)

IDON'T PAY, DON'T PAY (Den plirono, den plirono) — A Dario Fo comedy translated by Anna Varvaressou and directed by Stefanos Lineos. Sets by D. Douvli. Music by V. Dimitriou. Starring Stefanos Lineos and Elli Fotiou. (*Alpha*, Patission 37, Tel. 523-8742)

IN THE JUNGLE OF THE CITIES (Sti zougla ton poleon) — Leonidas Trivizas and his Popular Experimental Scene present and direct Bertold Brecht's play, translated by Costas Stamatou. Sets and costumes by George Patsas. Music by Kurt Weill. Starring Nelli Angelidou and Dora Yannakopoulou with full supporting cast. (*Poreia*, Triti Septemvriou and Trikorfon, Tel. 821-9982)

IPHIGENIA IN LIXOURI — An Amphitheatre production of Petros Katsaitis' parody of *Iphigenia in Aulis*, written in 1720. Directed, in a Comedia del Arte form, by Spyros Evangelatos and starring Nicos Bousdoukos, Costas Tsainos, Lida Tassopoulou and the other members of the group. Sets and costumes by Yiorgos Patsas. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

THE LADY AT MAXIM'S (I Kyria tou Maxim) — Feydeau's famous farce, directed by Kostas Bakas, with Zoe Laskari, G. Michalakopoulos, F. Georgitsis and Th. Exarchos. Music by Louk. Kelaidonis with sets and costumes by Ant. Kyriakoulis. Choreography by Yannis Flery. (*Diana*, Ippokratous 7, Tel. 362-6956)

LAURELS AND OLEANDERS (Dafnes ke Pikrodafnes) — Written by Dimitri Kehaidis, under the direction of Karolos Koun. (*Technis*, Stadium 52, Tel. 322-8706)

LE TUBE (HIT) — Written by Françoise Dorin and translated by Marios Ploritis. Starring Dimitri Horn. Directed by George Economou, a young director, with music by Manos Hadjidakis and sets by Panos Papadopoulos. Also starring Smaro Stefanidou, Stavros Xenidis, Vyron Pallis and jeune-premier G. Kimoulis. (*Kappa*, Kypselis 2, Tel. 883-1068)

LOCAL NEWS (Essoterikes Idissis) — Written by Marios Pontikas, with Thanassis Papageorgiou, actor and director, and his cast. (*Stoa*, Biskini 3, Zographou, Tel. 770-2830)

LONG DAY'S JOURNEY INTO NIGHT — Eugene O' Neill's play directed by Kostis Michaelidis. Starring Elsa Vergi, Christos Frangos and Gregoris Vafias. (*Vergi*, Voukourestiou 1, Tel. 323-5235)

MARJORAM AT THE THRESHOLD, DONKEY ON THE ROOF (Mantzourana sto katofli, gaidaros sta keramidia) — George Armenis' comedy, directed by George Lazanis with sets and costumes by Damianos Zarifis and music by Christos Leontis. (*Veaki*, Stournara 32, Tel. 522-3522)

THE MATCHMAKER — The famous farcical comedy by Thornton Wilder on which the musical *Hello Dolly* was based. Directed by Minos Volonakis and starring Elli Lambeti and Dimitri Papamichail. Translated by Ari Davarakis with sets and costumes by Dionyssis Fotopoulos. (*Super Star*, Agiou Meletiou and Patission, Tel. 864-0774)

MURDER ON GOAT ISLAND (Englima sto Katsikonissi) — Ugo Betti's famous play, in a Greek version by Themistoklis Athanassiadis-Novas. Sets designed by Pavlos Mantoudis. (*Kyvos*, Vas. Constantinou 12, Piraeus, Tel. 412-5633)

THE SMILING COWARD (O Gelastos Fovitsiaris) — A comedy by N. Kambanis and B. Makridis. Directed by D. Nikolaidis with sets by N. Petropoulos. Starring Kostas Voutsas, Yannis Michalopoulos and cast. (*Gloria*, Ippokratous 7, Tel. 360-9400)

THE STORY OF A WOMAN (Istoria mias gynekas) — Written by Romanian playwright Aurez Baraga, directed by and starring Dimitri Myrat. Also starring Voula Zouboulaki. Sets by Yiannis Karydis. (*Athina*, Voukourestiou and Panepistimiou, Tel. 323-524)

SUN AND RAIN (Ilios ke vrochi) — A satirical comedy by a new playwright, Dimitri Iatropoulos, under the direction of George Bellos. Sets, Maria Sanitopoulou; music, Nikos Lavranos. (*Kea*, 1 Kekropos and Yperidou, Plaka, Tel. 322-9889)

SUNDAY IN NEW YORK (Kyriaki sti Nea Yorki) — Norman Krasnas hit, directed by Michael Bouchlis and starring Vass. Djivilikas, Vera Krouska, George Evangelinidis, and S. Kalogeropoulos. Sets by M. Maridakis. (*Akadimos*, Ippokratous 17-19, Tel. 362-5119)

SWEET BIRD OF YOUTH (Glyko pouli tis niotis) — Tennessee Williams' famous play starring Melina Mercouri and Yannis Fertis. Directed by Jules Dassin. (*Athina*, Derigny 10, Tel. 823-7330)

VON DIMITRAKIS — Revival of an old hit by Dimitri Psathas. Directed by Costas Bakas, with Thymios Karakatsanis, Martha Vourtsi, and El. Logothetis. (*Alambra*, Strournara and Patission, Tel. 522-7497)

YERMA (Yierma) — Federico Garcia Lorca's famous play under the direction of the Spanish director of the Barcelona International Festival, Ricardo Salvat. (*Theatro Kessariani*, Old Town Hall bus stop, Kessariani)

THE WILD CAT (I Agriogata) — The Barillet and Gredy comedy *Peau de Vache*, with Jenny Karezi and Costas Kazakos who also directed the play. (*Athineon*, Akadimias 3, Tel. 363-6144)

WITNESS FOR THE PROSECUTION (Martys Katigorias) — Agatha Christie's famous whodunit, directed by Andreas Voutsinas and starring Nonica Galinea, Alecos Alexandrakis and Christos Politis. Sets by Nicos Petropoulos. (*Acropol*, Ippokratous 9, Tel. 361-4481)

CINEMA

New releases expected to appear this month at first-run theatres where they are often held over for several weeks before moving on to second-run neighbourhood theatres. At the latter, programs usually change on Mondays, Wednesdays and Fridays. Some downtown cinemas begin screening in the afternoon but at most, regular programs begin at 8-8:30 and 10-10:30 pm.

BLOODLINE (Grammi Aimatou) — A "family" thriller about the antagonism and dubious relationships between the inheritors of a cosmetics empire. Directed by Sidney Sheldon and starring Audrey Hepburn, James Mason, Irene Pappas and Ben Gazzara.

DRACULA (Komis Drakoulas) — Forget Christopher Lee of more than a generation ago. This prince of darkness, played by Frank Langella, is a hair-raising, man-of-the-world charmer. Based on the Broadway hit, and directed by John Bandam, it also stars Sir Laurence Olivier as his academic nemesis, Professor Van Helsing.

ELEFTHERIOS VENIZELOS — Written and directed by one of Greece's most talented young filmmakers, Pandelis Voulgaris, whose award-winning *The Engagement of Anna* and *Happy Day* have been among this last decade's best local features. This is the story of perhaps Greece's most famous political figure of this century. Starring Minas Christidis, Dimitris Myrat, Melina Mercouri and many others. Music by Manos Hadzidakis (*Never on Sunday*).

HOT STUFF (Topo stous Trellous) — If you know who Dom De Luise is and have seen him perform his comedy acts on the large or small screen, then you can imagine what *Hot Stuff* is about. He directed and stars in it, along with Suzanne Pleshette and Ossie Davis.

KRAMER VS. KRAMER (O Ilios Lambi ya Olous) — The court battle between a mother (Meryl Streep) and a father (Dustin Hoffman) to gain

custody of their child. Adroitly directed by Robert Benton with quite a few twists in the narrative that almost force the viewer to take a stand on this contemporary and bitter issue.

LOST AND FOUND (Aitia Diazyiou... O Gamos) — A lively, romantic comedy about marriage and divorce, of course, with George Segal and award-winning Glenda Jackson. Directed by Melvin Frank.

MOMENT BY MOMENT (Stigma me Stigma) — The John Travolta film of the season. Here he stars as a young man who falls in love with a 'mature' woman (Lily Tomlin), and exchanges the appropriate unprofound clichés surrounded by Hollywood Chic, like his famous *Saturday Night Fever* bikini briefs. Written and directed by Jane Wagner, who has been in the past one of Lily Tomlin's comedy writers.

PARADISE ALLEY (Viai Dromi) — As *Time* magazine put it, this is "an exercise in megalomania". Sylvester (*Rocky*) Stallone wrote the script from his own novel, directed it, sings the theme song and, of course, stars in it. But this time not as the fighter. His brothers are the wrestlers, and all three dream of breaking out of Manhattan's impoverished Hell's Kitchen through Stallone's schemes, with just the right dose of box-office maudlin sentimentality.

THE PRISONER OF ZENDA (O Aihmalotos tis Zendas) — A "comic" remake of the old romantic movie about a crown prince of a mythical country whose life is threatened on the eve of his coronation. His perfect double is hired to stand for him (this time an English cobby instead of a British gentleman). Peter Sellers gives both these roles a touch of his Inspector Clouseau gimmicks. Directed by Richard Quine.

SAINT-JACK — Peter Bogdanovitch (*Paper Moon*) has written and directed this story of a gambling house owner (Ben Gazzara) who redeems himself through 'criminal activity'. Set and shot in Hong Kong.

YANKS (Kataigida Horis Synnefa) — Remember the old Hollywood war formula? Let's-love-today-for-tomorrow-we-may-die? This lavish revival, directed by John Schlesinger (*Midnight Cowboy*), is about three Yanks (Richard Gere, William Devane and Chick Vennera) who pursue three English women (Lisa Eichborn, Vanessa Redgrave, and Wendy Morgan) while waiting to invade the Continent sometime during World War II.

ART CINEMAS

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

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. *Emlyn Williams* as *Charles Dickens* (March 3 at 5:45 and 8 pm)... Shakespeare's *Taming of the Shrew*, with Elizabeth Taylor and Richard Burton (March 6 and 10 at 7:30 pm), admission by ticket only... Shakespeare's *A Midsummer Night's Dream*, with Derek Godfrey, Barbara Jefford and Diana Rigg (March 27 and 31 at 7:30 pm), admission by ticket only.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. *The Old Man and the Child*, with Michael Simon... *Bird of Prey*, by Jose Giovanni. Please call for dates and times.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. *Erika's Passions* (March 3)... *Do Right and Fear Nobody* (March 14). All screenings are at 6 and 8 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. *My Darling Clementine*, directed by John Ford and starring Henry Fonda and Victor Mature (March 4)... Two short films on Mary Cassatt and Louis Levenson (March 7)... *Lenny* (March 18)... *New York, New York*, starring Liza Minelli (March 26). All showings are at 8 pm.

restaurants and night life

LUXURY RESTAURANTS

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 have dancing. The prices tend to be high but are relatively modest compared to equivalent establishments in other major cities. Reservations are usually necessary.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at "The Starlight Buffet". Closed Mondays.

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

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, Dionisiou 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.

Riva, Michalakopoulou 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. 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 3pm 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.

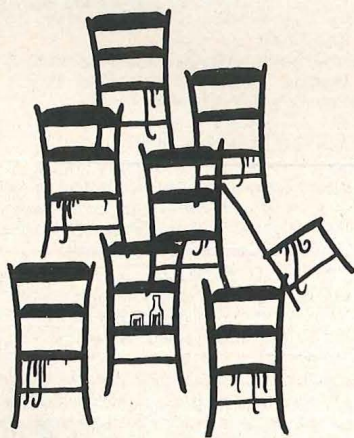
Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International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

INTERNATIONAL CUISINE

Restaurants, some elegant and formal, some simple with 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 specialities: *antipasti*, 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 pm to 1 am. Closed Sundays.

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



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

Athens Cellar, Anagnostopoulou 1, Kolonaki, Tel. 361-1707. A welcome addition to Athenian eating places. Situated in an old, renovated house, this new restaurant has a very warm and pleasant atmosphere, with an interesting decor, tables with comfortable stools instead of chairs, and menus printed on boards hanging on the mirrored walls. At present the menu is limited, but good. Open for lunch and dinner daily.

Atrium, G. Papandreou 7, Zografou (opposite Michalakopoulou), 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 pm to 1 am.

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

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

China, Efroniou, 72, Illisia (between the Caravel Hotel and the University Campus), Tel. 733-200. A fine, new Chinese restaurant with an Oriental atmosphere and air conditioning. Expensive. Open daily noon to 3:30 pm and 7:30 pm to 1 am.

Chryso Elafi, on the 20th km. to the right on the way to Mt. Parnis, Tel. 246-0344. Enchanting chalet-like atmosphere. Mainly game and steaks. Calf's foot 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.

Erato, Varnali 7, Halandri. A new French restaurant with reasonable prices.

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 to 1 am.

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.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, pastas, main courses (including superbly prepared steaks) 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.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small, simple, inexpensive and pleasant, with charming bright tablecloths. Recommended for an informal lunch or

supper. The menu offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open noon to 5 pm and 8 pm to 2 am. Closed Sundays.

The Landfall, Makryianni 3 (behind old premises), Zea Marina, Piraeus, Tel. 452-5074. A nautical atmosphere with a particularly fine English-style bar and Thomas Aristophanes at the piano to entertain you nightly. Specializes in curry, every Wednesday, and the traditional fare of roast beef and Yorkshire pudding on Sundays. Moderate prices and friendly service. Open daily for lunch and dinner continuously from noon 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.

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. A new Lebanese restaurant offering a variety of Middle Eastern and continental dishes.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

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

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

Orangerie, Efroniou 55 (opposite the Caravel Hotel), Tel. 742-735. A friendly atmosphere with soft music and bathed in candlelight. Specialities provided by French chef. Good service and moderate prices.

Oriental Taverna, Alsous 12 and Diacou, Glyfada, Tel. 894-8008. A newly re-opened restaurant specializing in Lebanese and oriental dishes. A wide range of appetizers, including *tabula*, *mouhamara*, and *kouba* served with hot pita. And for the main course, delicately prepared chicken or shish kebab.

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 am.

Papakia, Iridanou 5 (behind the Hilton). Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining 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, Psychiko, 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 cafe, 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.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinio Sports Centre). A small, attractive Cantonese restaurant in the heart of Kifissia. Beef with ginger and pork or chicken with Chinese mushrooms are among the specialities. The prices are reasonable.

Authentic French Restaurant with fireplace and bar



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MASSALIAS STR 5 KOLONAKI

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

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and chocolate and cherry cake. Open daily 1 to 4 pm and 7:30 pm to 1:30 am.

Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Choice prime ribs, charcoal steaks and fondue Bourguignonne served in a sophisticated, rustic ambience. Super salads and an extensive bar. Good service. Sensible prices. Reservations advisable. Open noon to 3:30 pm and 7 pm to 1 am. Open on Sunday for dinner only.

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, French-fried onion rings, 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 other 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.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisines served in a charming Mediterranean setting that includes terraces, 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.

Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. A sophisticated wood-panelled 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, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but subdued. The service is excellent. Mainly French and international cuisine, very well-prepared. A bar on the lower level. Daily 8 pm to 2 am.

MAINLY GREEK CUISINE

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

Andonopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu at moderate prices. Daily 12 to 3:30 pm and 8 pm to midnight.

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

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

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

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

Fatsios, Efromiou 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. 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 am to 4 pm and 7:30 pm to 2 am.

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

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu 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.

Roumeli, 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 and 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.

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, Etoilikou 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.

Vassilis, Voukourestiou St. 14a, Tel. 361-2801. For forty years consistently good food and service at reasonable prices. Large variety of dishes, both Greek and international. Open daily for lunch and dinner.

TAVERNAS

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

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

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

Kavaliaratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country

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sausage, lamb on the spit, kokoretsi, broils, country salad, yogurt. Inexpensive. Daily 5 pm to 1 am and for lunch on Sundays.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace offers a warm welcome when it is chilly. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Moderately priced. Daily from 7 pm to 1 am.

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 Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The speciality is kid with oil and oregano. The excellent hors d'oeuvres include *aubergine* stuffed with walnuts and wrapped in ham; the entrees are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

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

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. Moderate prices. Open from 8 pm. Closed Sundays.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Goat, the namesake of this warm and cosy taverna, is its speciality. A village-style decor, complete with wine barrels, brass ornaments and hand-woven rugs. The menu is limited, but the goat and quail (accompanied with pasta, Greek salad, and roast potatoes) are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 12:30 am.

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

Skorda to Hani, Pikermi (opposite the bus stop, on the main road), Tel. 667-7240. An excellent country taverna, with charming paintings on the walls and specializing in such delicacies as goat, pigeon, boar, quail, and duck. A wide selection of appetizers, including delicious homemade sausages, peppers and cheese and superb fried mushrooms. For dessert, yogurt with honey and / or quince jelly. Open for lunch and dinner.

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.

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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.

Asterias, Folegandrou 41, (Patissia area), Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft unamplified music and singing, and old-fashioned tasselled lamps and wrought-iron fixtures suspended from the thatched ceiling. Acceptable food. Music, by Panas Samis, Nina and others, starts around 10:30 pm and continues until 2am. Open daily from 8:30 pm.

Belle Maison, Fokeas 6, Platia Victorias (Patissia area), Tel. 881-9830. Quiet nostalgic atmosphere where The Troubadors of Athens settle themselves at a table amidst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars and the Lazarou Kotoyia duet. 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 10 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 Andreas 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 2 am and Sundays for lunch from 1 to 4 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.

Mamily's, Marikes, Raffina, Tel. 0294-24317. Bar and restaurant with six various set menus (270-420 Drs. per person). Entertainment, singing and dancing in folk costume.

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*. Gourmets may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Prices moderately high. Daily 9 pm to 2 am. Closed Sundays.

Psatha, Ioannou Drosopolou 110, Tel. 867-5072. A simple and amiable taverna decorated with mats. Entertainment by Mary Mond, Costas Prokopiou and Anthula Kouzouvaki.

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

Xynou, Angelou Yerondas 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.

NIGHTCLUBS AND BOUZOUKIA

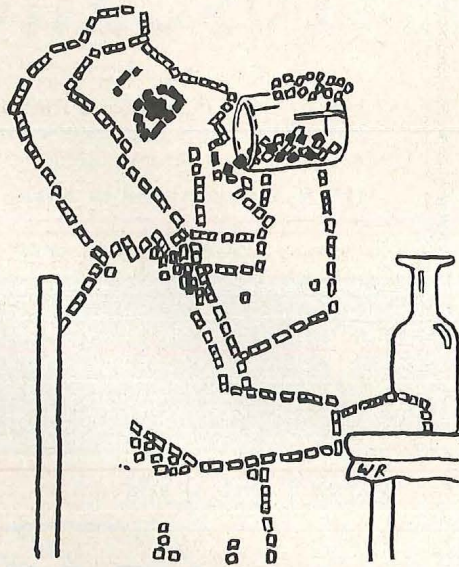
Coronet, King's Palace Hotel (just off Syntagma), Tel. 361-7397. Spanish choreographer Miguel Sausral and his ballet, the English dance group Fascination, comedians Paolo and Brino, striptease dancers, and many others are there to entertain with two shows nightly.

Diogenis, Syngrou Ave. 255, Tel. 942-4267. The show includes modern and bouzouki music by Philipos Nikolaou, Doukissa, Sotiris Moustakas, Bessy Argiraki, Katina Balanika, Trio Athene, and others.

Harama, Skopectirion, Kesariani, Tel. 766-4869. The dean of bouzouki composers and singers, Tsitsanis is joined by Sotiria Bellou. Open daily.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. Artists include Fotis Metaxopoulos, Fontana and their ballet, Manou, Robert Williams, and Giordanelli. Dinner from 9:30 pm. Closed Mondays.

Palea Athena, Flessa 4, Plaka, Tel. 322-2000. The floor show includes a roster of singers, bouzouki music, belly dancer and Greek folk dances in various regional costumes. All under the direction of Yannis Kastrinos. Opens 9:30 pm for dinner, program begins at 10:30 pm.



OUZERI

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

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

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

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

Orfanides, Panepistimiou (Venizelou) 7, in the same block as the Grande Bretagne Hotel. In operation since 1924, and a favourite gathering place for journalists. Colourless snacks, but colourful patrons. Open daily 8:30 am to 3 pm and 5:30 to 10:30 pm, Sundays 10:30 am 2:30 pm.

BOITES

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

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

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. Music hall type show led by Marinou. Other entertainers include Christina, Costas Tournas, Sophie Zaninou, Takis Audoniadis, Sophia Hristou, Dimitris Psarianos, and Emilia Sarri.

Skorpios, Kydathineon 15, Plaka, Tel. 322-5064. One of the classic standbys of the boite scene, it boasts Dyonisis Savopoulos and his team.

Zygos, Kydathineon 22, Tel. 322-5595. The spotlight is shared by some of Greece's favourite singers: Haris Alexiou, Parios, Galani, Panda, and others.

DISCOTHEQUES

With the recent outbreak of 'disco-fever', discotheques have mushroomed throughout the country. Entrance is free but drinks are expensive; approx. 150 Drs. to 200 Drs. minimum charge. Opening nightly at around 8 pm until 2 am. You may wine, dine and boogie the night away, but gentlemen don't forget the ladies; unaccompanied males are not allowed to enter the majority of discos in Greece.

Disco Retro, Mihalakopoulou 206. A new discotheque which aims at a not so young clientele, with dancing to hits from the past.

Mekka Discotheque, 9 Flessa St., Plaka, Tel. 323-2112. Situated in the heart of the Plaka, surrounded by boites and restaurants, it is one of the first discotheques in Athens. Although the decor has changed very little over the years, the lower floor with its metallic shelled-patterned ceiling and modern lighting effects creates a true disco atmosphere. The second floor (open Sat. and Sun. nights only to accommodate the overflow of patrons) should be given a miss. This disco is popular with all ages.

Olympic Aquarius, Drossia (off the Kifissia-Drossia Road, turn right at Drossia Sq. and follow the signs), Tel. 813-2108. This disco-restaurant opened this season with the most modern light show to be seen in Greece. Luxurious classical decor, long bar, triple diamond-shaped dance floor which pulsates with coloured lights, and a swimming pool. Mirror balls, neon, sealed beam coloured spots and rotator are just part of the light show. Main program commences after 11 pm, with soft music for dining from 8:30 pm.

Olympic House, Glyfada Square, Glyfada, Tel. 894-2141. The discotheque is situated above the restaurant and patisserie. Modern decor with straight disco music for real enthusiasts. A good and experienced D.J.

Papagayo, Patriarhou Ioakim 37, Kolonaki, Tel. 730-135. This somewhat new, but well-known discotheque starts the winter season with the latest hits of the disco sound from Europe and the States. Dine on the ground floor and dance in the basement.

CASINO MONT PARNES

Dining, dancing, gambling or simply snacking on top of wooded Mount Parnes, a short drive outside of Athens (about 35 Km.) where the luxurious hotel complex is located at an altitude of 1,050 metres. You may drive to the top or avoid the last eight kilometres of gruelling bends by taking the cablecar to the hotel door. The restaurant is open from 8 am to 2 pm continuously, and the Casino from 8 pm to 2 am (closed Wednesday). The entrance fee is 50 Drs. and a five-year season ticket costs 5,000 Drs. The stakes are another matter. (The casino is out of bounds, by law, to bankers and civil servants who may be tempted to gamble with their bank's or nations's assets.) For information, Tel. 322-9412. For reservations, Tel 246-9111.



our town

The Last Applause

“THE *Lyra*-player in the ground; his memory in the spirit of the people who buried him,” read one newspaper headline. In a last embrace of flowers, music, tears, words of encomium, laments and applause, Greece bade farewell to its most beloved singer on February 8, at the First Cemetery of Athens. There are a very few persons whose death is the signal for a mass funeral convocation. The people, with their sure instinct for the genuine, determine who these are.

Nikos Xylouris, at the age of forty-two, had been fighting a hopeless battle against cancer for many months and, during the last weeks, as, morning after morning the Third Program of the radio broadcast his recordings, one always wondered; as they played them on the day he died, and one wondered, until the news came. He died at 4 a.m. That evening at 8:10, an hour-long commemorative program was projected on television, showing the gathering of villagers in the street in front of his Cretan home in Anoyeia. In shots filmed in the morning, one heard the beginning of a *moiroloyi* (words of fate) which it was later reported, continued through the day and night without pause. These scenes mingled with old film strips of Xylouris singing and brief statements of friends.

Known as the Cretan shepherd in his early years in Athens, Xylouris was born and spent his childhood in the village of Anoyeia, on the slopes of Psiloritis (Mt. Ida), of a family dedicated to freedom and resistance to any form of oppression. The stubborn village was burned by the Germans in 1945. Always fond of music, he learned to play the *lyra* at an early age and soon moved to Heraklion, there and at home participating in festivals, weddings, baptisms.

In 1963 he moved to Athens and began singing in a Cretan eating place. From there his musical career was established and it was inevitable that during the years of dictatorship he should carry on his local tradition in his

interpretation of songs of freedom, old and new. His first collaboration with a composer was at a *boite*, the *Lydra*, with the songs of Markopoulos, as well as Cretan *rizitika*. Later he worked closely with Xarhakos. Those who listened to him, month after month, at the *Lydra*, heard a voice breaking the silence of the seven years — not a whispering, complaining or muttering hostility against the Junta — but a proud, upright insistence on freedom. On evenings when the audience was particularly roused, his songs were interrupted frequently by applause. Almost naive in his questioning of the Junta's ban on his singing, he queried “Why? It's not right. I don't understand it.” And he kept on singing, despite the censorship.

Described by his cousins as modest, a bit shy, selfless, straightforward and honest, he appeared to live in his own world, far from evil and the trickeries of the time. He impressed those who knew him as being an informed innocent. His voice was recognizable by its own special quality, not rough, but rather with a unique timbre. It is said that he was probably unaware of all the ancient elements he brought to his singing. Instinctively he knew good from bad music, and showed it in the writing of his own words and music for Cretan *mantenades*. Today's Athens had a place for him; he was needed in the center of the brick-and-cement, that breath of Anoyeia.

So thousands packed the First Cemetery, standing for hours among the tombs and outside the gates. They included Government Ministers, Members of Parliament, the Mayor of Athens, representatives of the musical and theatre world, his relatives and many friends from his village, and “the people” from all walks of life. It was a combination of deep mourning, high Orthodox celebration and village tradition.

Whoever has been to a wake knows what it means — to remember with fondness anecdotes from the life of the one now dead before him, humorous incidents, moments of love and many little things which made up the life. Each

one at this funeral was holding his own wake of memories, if only of how Xylouris always smiled as he swung into the playing of his *lyra*. As M.P. succeeded M.P. in the list of eulogies, a few in the crowd began to murmur “It's becoming political.” But it did not become political despite the precautionary presence of the police. There was no threat to the real meaning of the occasion. The word most often applied to him was the Greek *psyche* — badly translated as spirit, soul, heart, energy — all of these; in fact the life force of a strong and positive, creative person. A *palikari*, *levantis*, a tree with deep roots. “You have left us your voice.” “As long as Psiloritis stands, so long will the memory of you remain.” They spoke of how he had become a symbol of the struggle for democracy, particularly with his singing presence at the Polytechnic during the resistance there.

At the crucial moment of bringing forth the casket, a voice over the loudspeakers begged, “The greatest tribute you can give is silence.” And the crowd remained silent. In another moving tribute, small bouquets rained on the casket. But the most moving of all was his own voice, emerging from the church, hovering in the air above the casket, accompanying it in procession with the Cretan: ‘Mother, when my friends come, when my people come, Don't tell them I have died and make them heavy-hearted.’ And finally the “words of fate” of his own people at the grave. “Fate” played a large role in the words expressed, an unjust Fate. And the epithet “deathless” in this case was more than an epithet. He will live long, longer than he did. For many, Crete is the heart of Greece, and today Xylouris certainly spoke for the heart of Crete. It is the start of a legend, one which the fortunate will remember as living presence. “Know him?” replied one. “I knew him better than I do many of my friends. No, I never met him. But to remember him is to bless him for the memory.”

As the eulogies were addressed to him, not about him: Nikos Xylouris — Godspeed.

AMID the wave of strikes that have hit the country during the last two months, including agricultural producers wanting a greater share of marketing profits, small shopowners complaining of limits put on retail profits, petrol carriers demanding higher transportation fees and OTE workers and garbage men demanding higher pay, the Government in mid-February declared with aplomb that the strikes were causing no serious problems for the country's economy. The reason for this, it claimed, was that only a minority of workers were obeying their unions. The Government has a point. Strike-breakers, or "pirates", as well as "moonlighting", appear frequently.

In mid-February it was probably the prolonged strike of bank employees and the taxi drivers' strike which were primarily disrupting the lives of already distraught Athenians. It looked for awhile as if the currency flow would all end up in the hands of kiosk owners, and other collectors of cash — such as cab drivers. Hence when a passenger got into a "pirate" taxi (a private car) and found that the driver was unusually polite, calm and knew his way about, she asked him if he was a taxi-owner working with his private car. "No," he said, "I am a bank clerk." The moral to this is obvious. These strikes clearly prove that we are all in the wrong line of work. If bank clerks make such fine cab drivers, there is no reason to think that cab drivers should not make excellent tellers. Ruffling stacks of bank notes is far more calming than weaving through traffic. Meanwhile, OTE workers, fainting by the score indoors, would do well to get into the fresh outdoors and pick up the city's rubbish, while garbage men can warm up their fingers plugging and unplugging wires on operating boards.

All of this disgruntlement on the part of workers would have been avoided if they had watched with greater care the economic debate that was televised from Parliament back on a Friday in January when it was made quite clear by Mr. Karamanlis and opposition leaders that there is an economic crisis and that we must all face up to it. Unfortunately, most viewers were unaware that the debate at the last moment replaced the popular series, *I, Claudius (Episode 10)* in which Caligula leads his horse into the Senate and has him crowned. It just shows how inattentive television audiences can be.

THE wearing of safety belts for front-seat drivers became mandatory last December. On January 8 the Greek Automobile Club, ELPA, sent out a circular advising its members on how to operate seatbelts. Shoulder belts, it cautioned, should not be worn too tight near the neck and the horizontal type should not be placed above the stomach.

The idea of being strangled by a safety device is not a pleasant one and the most cursory glance at the Laocoön sculpture shows a classical Greek example of how *not* to wear a shoulder or a hip belt. The circular goes on to say that there are special seatbelts for particularly short drivers while children under twelve should sit in the rear seats where it is not necessary to wear them. Furthermore, the circular says that pregnant women should *not* wear seatbelts.

Of course all laws have loopholes, and it is incorrigible human nature which looks for them. Although the thousand-drachma fine for non-wearing of seatbelts is payable at the scene of the violation, an instant pregnancy test cannot, of course, be made there. The authorities, however, may ask for a medical paper from the driver certifying pregnancy.

The only general danger raised by the law so far takes place in the vicinity of a traffic officer. The reason for this is that people who forget to put on their seatbelts suddenly remember them on the first glimpse of a policeman. Hence the general phenomenon of cars weaving dangerously out of their lanes as drivers struggle to attach their belts with one hand on the wheel (and sometimes none, as when the belt is tangled under the seat). In such cases, don't panic. Common sense is the best recourse. A thousand drachmas will not go very far these days in beating out a dented fender. Furthermore, policemen are human and must be aware that such hazards in their presence endanger them, too. Indeed, Greek police are more exposed to human frailty than almost anyone. In the long run it is perhaps best to succumb to a new, sensible and in this case, even a pleasant habit. One way of testing the right degree of tautness of shoulder belts, not mentioned by ELPA, but suggested by the behaviour of lovers at stoplights, is this: If the belts are just loose enough to allow the driver and the front-seat passenger to kiss, then the chances of being strangled are greatly reduced.

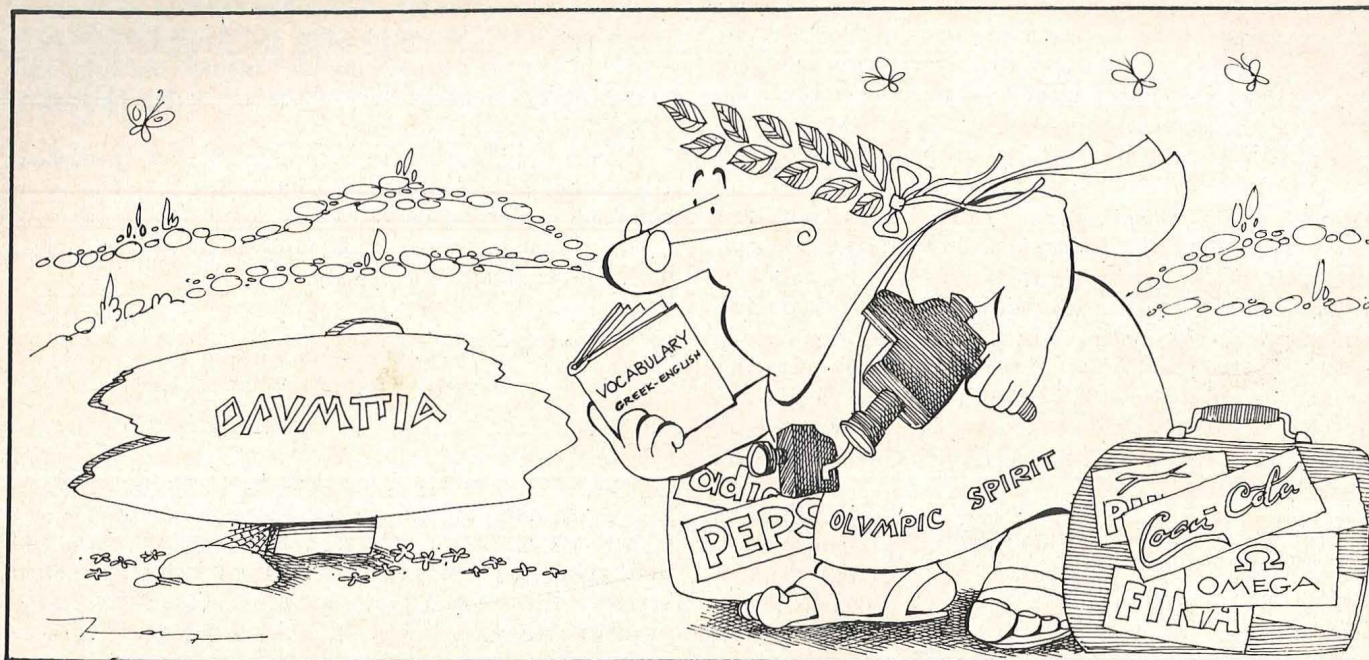
THE late author's bibliographer and long-standing friend, Katerina Plassara, herself an author, has written the following:

"Stratis Tsirkas, one of the great prose writers of our times, died on January 27. He was born in Cairo in 1911 when the Greek colony in Egypt was flourishing. When he was a young man he began working in the cotton business in Upper Egypt and during his ten years there, he became familiar with the miserable existence of the *fellah*, the local peasant. *Fellahin* was the title of his first collection of poems, published in 1937 in Alexandria. When Tsirkas moved permanently to Athens in 1963, he had lived most of his life in Alexandria and an important part of his work was devoted to the Greek-Alexandrian poet, Cavafy. His major study *Cavafy and His Time* won him the Academy of Athens' prize in 1958. His great novel *Akyvernites Polities*, a trilogy describing the anti-fascist movement in the Near East during and immediately following World War II, won the 1971 French Critics' Award as the best foreign novel of the year under the title *Cités à la Dérive*. As *Drifting Cities*, it was published by Knopf, New York in 1974, in a translation by Kay Cicellis.

"For us, Tsirkas' work has an element of the exotic and an intense cosmopolitanism which characterized the world in which he lived. But these are the external qualities of his work. What lifts Tsirkas' work to the highest level of contemporary prose is his admirable mastery of structure which embodies the theme and around which characters, ideas, situations and emotions move with ease.

"It must not be forgotten that Tsirkas throughout his work was chiefly concerned with an ideological struggle. Both in his life and in his writings, the big issue for him was the effort to release the Leftist Movement from its vulnerable elements, from whatever could consume or undermine it. The struggle was not an easy one for the writer since it takes, as always, great courage to displease one's fellow-believers for the sake of an idea.

"If we brought his way of thinking into the world of Greek letters, then we could say that Stratis Tsirkas, beyond and above his undisputed literary merits, has opened up roads which create great hopes, as well as great obligations, for writers of the younger generation."



THE OLYMPICS IN GREECE

A great deal of excitement has been stirred up by the proposal that Greece should become a permanent home for the Olympic Games. Officials in many countries have endorsed the idea and so have the editorial writers of many newspapers in the western world.

But what about the athletes themselves and the athletic clubs they belong to? Are they in favour? Since nobody seems to know, we wrote a number of letters to various individuals and organisations throughout the world, asking for their opinion. Here are some of the replies:

Dear Sirs,

Jolly decent of you to write and ask for our opinion on Greece as a permanent site for the Olympic Games. Mind you, we're not too keen on the retsina and it does get bloody hot in July and August, which means the Africans will be running circles round our own chaps, but if you must have the Olympics in foreign parts, I suppose Greece is as good a place as any. Any chances of making fox-hunting an Olympic event?

Yours faithfully,

Brigadier J.C.M. Ffoulkes-Smythe, D.S.O., M.C. (ret.)
Chairman

Royal Society for the Protection of Blood Sports

Gentlemen,

I have the honour to accuse reception of your favour of the 12th instant.

Our Confederation has considered your request and takes great pleasure in assuring you that very careful consideration has been given to the matter under heading. The glorious history of your country certainly entitles it to the great privilege of becoming a permanent site for the Olympique Games but we are of the opinion that the equally glorious

history of our own country and the dedication of its vibrant youth to "les sports" and the Olympique ideal prejudices equal consideration for "la belle France" as a permanent site for the Games. Also, the food is much better.

Please agree, gentlemen, to the assurance of our most distinguished compliments.

Henri Petit-point

Président

Confédération Sportive et Gastronomique de France

Greetings,

Please forgive my handwriting but I am having with my left hand to write since last week my coach knocked me down and on my right hand stepped with his jackboot when the 200-metre dash within the prescribed time of 23 seconds I failed to accomplish.

Frankly I do not care where the Olympic Games are held as long as to compete I am able and the promised apartment if I win is to me awarded.

However, since possible it is that I may not win, would you please let me know concerning political asylum the Greek regulations.

I must now close as at the Polyklinik I am awaited for my daily injection and depilatory treatment.

Sincerely,

Ilse Götterdämmerung

Leipzig, East Germany

P.S. Please reply care of my sister in West Berlin at the enclosed address.

Gentlemen,

I sure appreciated your letter. At the moment, I don't rightly know what's going to happen with all this hassle over the Moscow Games. But, man, I was with the U.S. swimming team in Mexico City, Munich and Montreal and I know the

score. When I say I was with the team I don't mean I was actually competing. Don't get me wrong on that. No, I was just the guy who made sure the boys took a shower before entering the pool. But I was close to them, mind you. They'd talk to me like a brother. And I can tell you they didn't like Mexico City at all. If it wasn't the altitude it was the hot tamales and if it wasn't the student riots it was the chili con carne. They were all wrecks when we came home. And as for Munich, oh boy! I got my ole six-shooters out and laid them on the edge of the pool. "First Palestinian terrorist to show his ass in here without taking a shower gets it right between the eyes," I said. That kept them out of our hair.

I don't know much about Greece except I think it was a hit movie by John Travolta, but if I'm still around in 1988 you can betcha life I'll be there with the good ole U.S. swimming team, making sure no one gets into the pool without taking a shower.

Yours truly,
Leroy "Tex" Hodgkinson
Dallas, Texas

Dear Sirs,

Thank you very much for your letter. My organisation was particularly interested to hear about the possibility that Greece might become a permanent site for future Olympiads. We sincerely beg you to consider the appointment of the Maccabee Clubs as exclusive sales agents for tickets in Israel. The enclosed brochure contains a full description of our qualifications and sales outlets.

We are also enclosing a letter from the firm of Abraham Menachem and Sons, Goldsmiths and Silversmiths, with a tender for minting commemorative medals and coins and another letter from the Ezra Menachem Sports Supply Co. which is self-explanatory.

Finally, we are enclosing a third letter from Menachem Tours inquiring about block bookings at Greek hotels for an estimated 20,000 Israeli visitors to the 1988 Games.

Your attention and prompt reply to these communications will be greatly appreciated.

Yours truly,
Mordecai Menachem, President
Maccabee Sports Clubs of Israel

Dear Sirs,

You Greeks are really the limit. You want the whole of Cyprus, all the air space over the Aegean and all the oil under it. Now you want to monopolise the Olympic Games. You want my opinion? Well, here it is. I don't give a devalued kurus for the idea and if it is ever adopted I shall give up my career as a champion weight-lifter and go back to toting bales of goat-hides on the docks at Iskanderun.

Yours disgustedly,
Ekmek Buyurdi
Ankara, Turkey

—ALEC KITROEFF

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MAKING CARS IN GREECE A VITAL NEW INDUSTRY

Although there have been plants in Greece assembling parts for buses, trucks, jeeps and agricultural vehicles, it is Japan which has most contributed towards full-scale automotive manufacturing here. Journalist Jacques Case follows the ups-and-downs of Mazda in Greece, a totally Greek-owned enterprise today which is beginning to export vehicles abroad.

THE automobile industry in Greece is a recent development. There have been plans, proposals and good prospects for one in the past. At one point Peugeot-Renault decided to build an assembly plant in Greece. Europe's Chrysler was rumoured at times to be interested in putting together an assembly plant near Thessaloniki for a type of country jeep.

Although Nissan of Japan is now scheduled to begin making Datsuns here, Mazda of Greece, whose formal name is Commercial Automobile Co., Ltd., has been for some years the major automobile manufacturing company in the country. Christos Polydoropoulos, who owns fifty percent of the company and is its Managing Director, told this writer that he would welcome competition. Mazda advisor Mario Meimaroglou echoes Polydoropoulos on this point, because a larger Greek automobile industry would have more clout with the powers that be in the Greek Government. Unlike Spain, which partly subsidizes its incipient automobile industry, Greece provides no subsidies of any kind in this area of industry, according to these sources.

Mazda of Greece was actually founded back in 1962. In the early years, the company represented Mazda of Japan in Greece, as exclusive agents and importers. It was 1970, however, before Mazda of Greece began manufacturing its own cars, although the license granting assembly of Mazda cars here first came through in 1966.

During the first eight years (1962-70), Mazda of Greece imported and sold some 1,200 cars a year. These were made in Japan. The company here manufactured its first 330 cars in 1972. In 1974, it produced 1,200 cars, and during the course of the next four years production tripled, reaching about 3,500 cars in 1978. Though initially low, production figures have been rising. One striking aspect about this industry

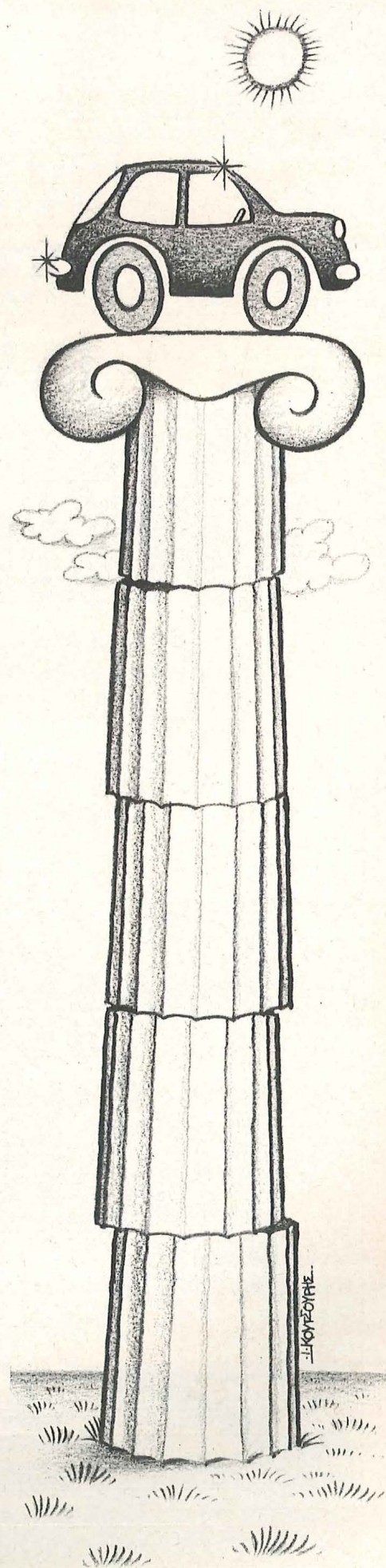
is that although it has been the major automobile manufacturing unit in Greece during the past eight years, there has been no broad public awareness within Greece that such a plant exists. The cars have been advertised in the Greek press, but not the fact that they are made in Greece. The production figures for 1979 were severely cut by an extensive fire caused by an electrical fault that almost wiped out half the plant, which lies on the Athens-Thessaloniki highway, twenty-three kilometres from Athens. Although the fire took place in 1978, curtailing output heavily for three months, it affected 1979 production. Full production is expected to be restored this year.

Because of the fire, production was limited to about 3,000 cars in 1979. The plant, however, has a potential of producing about 1,000 cars a month, according to Managing Director Polydoropoulos, and he expects that this capacity will be reached during 1980.

On its ten acres of plant and ancillary facilities, Mazda of Greece builds and assembles everything that its two-passenger car models and its two-truck bodies need, with the exception of the engines which are imported fully assembled and are installed here.

There are no Japanese interests in the plant. It is owned 50-50 by Polydoropoulos and Mouzelis, Greek businessmen. The plant was built with both the domestic and export markets in mind. In the two years of auto production prior to the fire, Mazda of Greece sold roughly half its cars in this country. The rest were exported to Syria, Lebanon, Jordan, Libya and a number of other African countries.

In its early stages, the plant's production was limited to a three-wheeled minitruck. In 1972, the manufacture of a regular, four-wheeled, one-ton truck model with a 1600-cc



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engine displacement was introduced. It was an original Mazda of Greece model that was not being manufactured in Japan. It was longer and better built than comparable models, "because Greeks tend to overload rated truck capacities." This separate production took on the trade name of Grezda.

Mazda of Greece now produces four different models. There are two passenger car models: the Mazda 323, with a 1000-cc engine displacement; and another Mazda 323, with a 1,300-cc. It also produces two truck models: the Mazda B1600 pickup truck and the considerably larger Mazda E3000. The last one is diesel-powered.

Efforts are now being made by Mazda of Greece to export these products to Spain, among other countries. Spain, with its own embryonic and partly subsidized automobile industry, already exports some of its cars to Greece.

The 1000-cc Mazda 323 sells in Greece for about 385,000 drachmas (about \$10,500). The 1300-cc Mazda 323 sells for about 456,000 drs. or about \$12,000. If these prices seem high by foreign standards for comparable cars and trucks, the reasons are related to Greece's efforts to curb automobile ownership.

Specifically, cars in Greece are very heavily taxed, especially after certain massive tax surcharges promulgated this past summer. These current, almost punitive surcharges often nearly triple the original manufacturers' suggested retail prices.

The Government heavily taxes cars to discourage automobile ownership, not only because cars are the heaviest polluters in Athens, but because the State is trying to improve its balance of payments. Yet the heavy taxing of cars is not working out as a disincentive. Greeks keep buying more and more cars. With their second and unreported incomes, they are able to afford them, despite outrageous prices.

The Government is so eager to discourage the purchase of cars that Greek citizens must pay the full retail price outright. No time payments are allowed, and bank auto loans are unknown and discouraged. Yet despite all these stumbling blocks, Greeks continue buying cars in sufficiently large numbers to sustain many major importers and Mazda of Greece.

What, then, are the advantages for the Greek car buyer in having a domestic automaker in Greece, since there are no appreciable retail pricing differences between comparable imported cars and those made by Mazda of

Greece? There are essentially two. One directly affects the car buyer. He can buy Mazda of Greece cars on time, with a down payment of about 25%. He cannot do that with any of the imported cars. The second advantage has broader, beneficial implications for Greece — the country gains foreign exchange from exports of Mazda cars made in Greece, as it also gains a new productive facility, a tax-paying employer of several hundred workers. In paying on time for a Mazda of Greece car, a Greek car buyer also pays interest on the thirty monthly payments that follow.

Mazda of Greece has seventy-two dealers around the country. Most are exclusive dealers. They do not buy the cars they sell. They keep them on consignment until sold. Some represent other importers and foreign car manufacturers, but Mazda of Greece discourages such arrangements.

Mazda's plant in Greece employs about 450 skilled and semi-skilled workers. With about another 150 administrative personnel, the company's total staff is about 600. Another advantage is the employment and related benefits derived from the ten or more sub-contractors, now making windshields, mufflers and related items for Mazda of Greece.

Nissan of Japan, which manufactures Datsun cars, will more than likely start production in Greece this year. Polydoropoulos asserts that he welcomes competition, at least to strengthen his industry's position in Greece. Datsun, reportedly, has bought the plant and facilities of Peugeot-Renault at Volos. Once in full production, the new facility's capacity is expected, says Polydoropoulos, to be "comparable to our own", i.e., about one thousand cars a month. A number of other European carmakers have expressed an interest in establishing an assembly plant in Greece. Datsun of Nissan, however, is the only one with a concrete timetable.

The entire Mazda operation, including its plant, offices, land value and ancillary facilities, is said to have cost about five hundred million drachmas over a ten-year span. Today, it is claimed, its overall estimated value is somewhere between eight hundred million and one billion drachmas or roughly twenty-eight million dollars.

According to Polydoropoulos, Mazda of Greece, because of the limited production last year's fire caused, is now a break-even operation. There are prospects for solid gains by the end of next year. Of the original capitalization

for the Mazda plant in Greece, about 70% came from loans made available from the National Bank of Greece and the Greek investment bank ETEVA.

During a visit to Mazda of Greece, this writer was shown the plant's largest press, a nine-hundred-ton, Belgian-built, hydraulic unit, divided into a six-hundred ton upward and downward-pressing moulding section and a three-hundred-ton lower receiving section. Mazda's assembly plant in Greece

is a full-fledged operation, with presses, machine shop, upholstery and paint shops, design and accessory testing facilities, capable of producing a new car about every fifteen minutes, according to its manager. Although Italian cars, mostly Fiats, dominate the Greek market right now, with a 40% share, the objective of Mazda of Greece is to gain a 25% share of the Greek car market.

—JACQUES A. CASE



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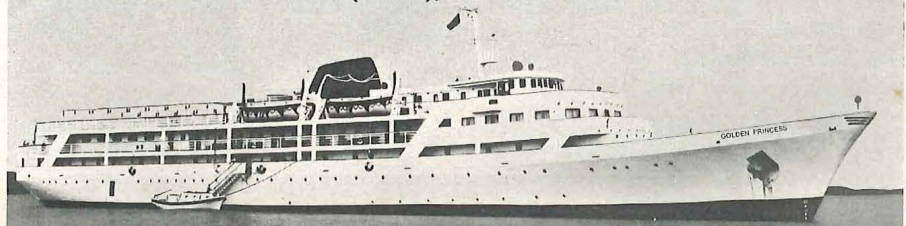
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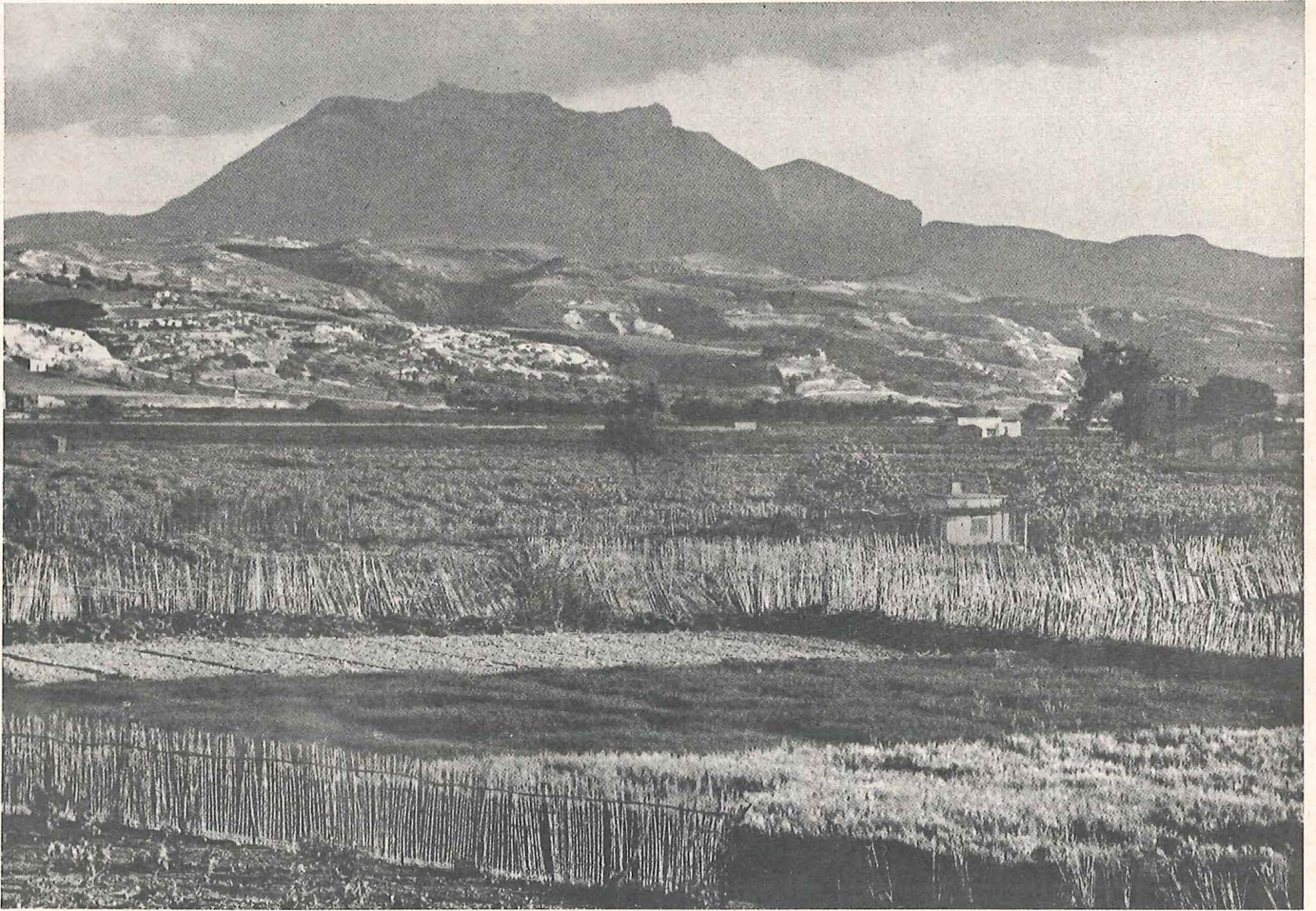
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Mount Yuchtas from the north, traditionally said to be the tomb of Zeus. Its profile distinctly resembles that of a recumbent figure.

ARCHANES

Human Sacrifice in Minoan Crete

THE profile of Mount Yuchtas, rising eight hundred metres above the plain in central Crete, presents from its northern side the likeness of a gigantic head. It is clearly visible from the Palace of Knossos six kilometres away and even from a ship entering the harbour at Iraklion. Early Italian maps refer to Yuchtas as Monte Giove, and locally it has been long known as the tomb of the Cretan Zeus. Some scholars derive the name Yuchtas from the Minoan Iyrtos, others from Dioktas, the Pursuer. Most likely, as J.D.S. Pendlebury has written, "the origins of its sanctity are lost in the mists of time." Crowning its summit is a chapel dedicated to Afendi Christos, Christ the Lord.

The site attracted the attention of Sir Arthur Evans in the early years of this century. Near the chapel in 1909 he uncovered a massive wall which he believed enclosed the precincts of a

Minoan peak sanctuary. Further surveys led Evans to Archanes, a large village lying just east of Yuchtas, widely noted for its grapes. Here he partially uncovered a building so imposing that he called it "the summer palace of the Kings of Knossos", an opinion later endorsed by archaeologists Platon and Marinatos. Evans was also the first to trace out a Minoan road, which ran from Archanes, across the northern slopes of Yuchtas to Knossos.

Systematic investigations began at Archanes in 1964 under the direction of John and Efi Sakellarakis. For fifteen years they have studied and published articles on the geology, the agriculture, the folklore and the customs of the area as well as on its archaeology. Further excavations in the work begun by Evans have indeed revealed sections of a palatial complex similar to those uncovered at Phaestos and Knossos. Since the site lies under the houses in the

centre of the village, however, general excavations have been difficult to carry out.

In 1965 the Sakellarakis began work on a slope near Archanes called Fourni. During their initial season there they discovered the first unlooted Minoan tholos tomb whose treasures now are exhibited in the Iraklion Museum. Subsequently, Fourni has proved to contain the richest and most extensive cemetery in Aegean prehistory. Over the last fifteen years the Sakellarakis have dug annually at Fourni, uncovering twenty-two cemetery buildings, five tholos tombs including a 'princess' burial with spectacular finds in 1965, scores of lesser tombs and many hundreds of artifacts which have shed new light on the civilization of Minoan Crete.

The discoveries of 1979, however, have proved to be the most startling of all, and their full significance may take



The temple of Archanes; 1 to r., the West, Central and East Chambers with the Corridor immediately behind. The view north extends over Knossos and Iraklion to the sea.

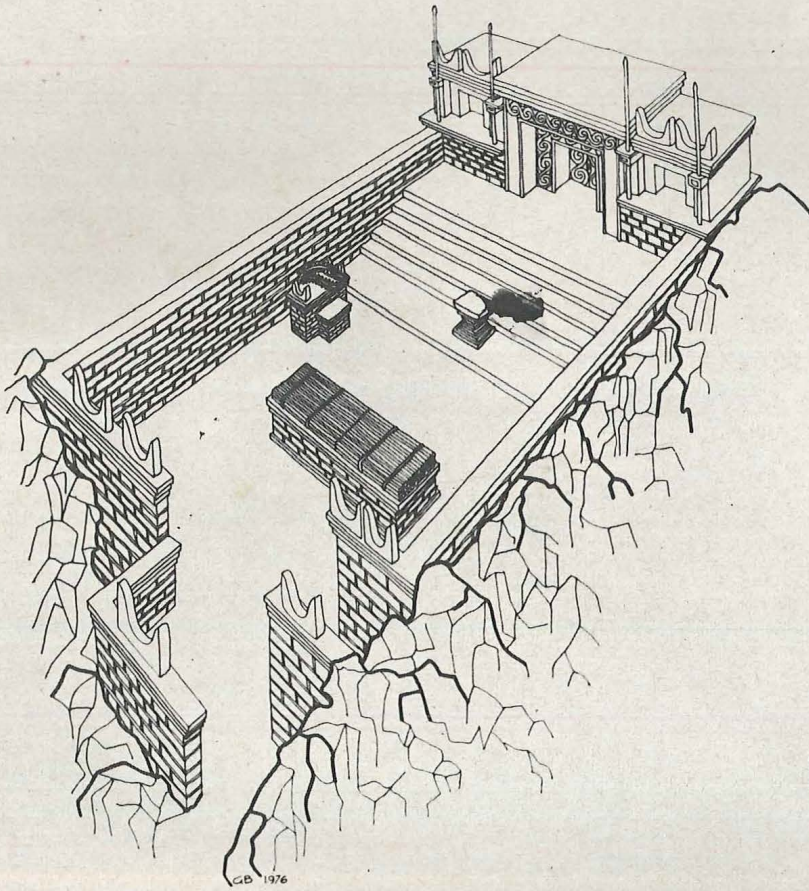
years of study to evaluate properly. On 8 March, 1979, while following the Minoan road during a field trip with some students, Efi Sakellarakis found herself in a vicinity which is called Anemospilia, about three kilometres northwest of Archanes. Just across from the Minoan road as it bends around a tongue-shaped terrace of land on the northern slopes of Youchtas there is a low hill with an outcropping of rock, a curious formation filled with hollows and caves thought to have been carved out by the force of the winds, hence the local name Anemospilia, The Caves of the Wind. But it was the terrace of land around which the Minoan road bends opposite the caves that attracted Efi Sakellarakis. Here among the traces of ancient walls hidden among rocks and bushes, a shard was found bearing the mark of Linear A script. Further investigation disclosed fragments of four large decorated jars, twenty-two vases, some containing burnt fruit, and a broken limestone representation of the sacred Horns of Consecration. Scattered among these finds, there were also a few bones.

Due to the extraordinary nature of these initial finds, the Sakellarakis

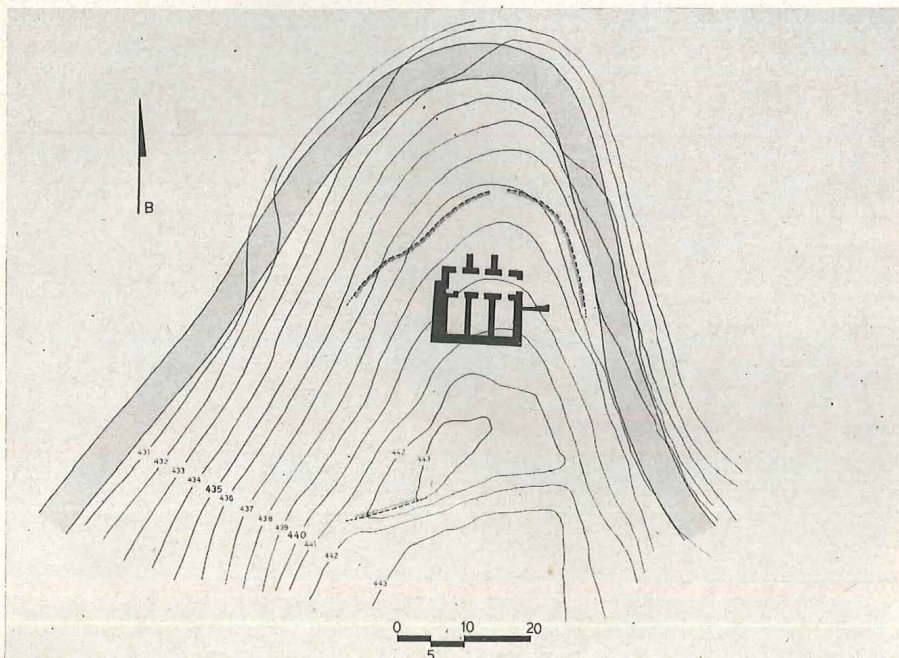


The village of Archanes, half an hour's walk from the temple, as seen from the Minoan cemetery of Fourni.

JOSEPH W. SHAW



Reconstruction of a hillside shrine recently published by Joseph Shaw, an expert on Minoan architecture, taken from a stone rhyton from Zakros. The shrine is tripartite with a central nave slightly raised, with a stepped altar at left and an enclosing wall.



Plan of the Temple of Archanes showing a symmetrical arrangement, and a north orientation. The terrace of land on which it stands is outlined by the modern road.

decided to postpone all other programs and begin excavations at Anemospilia. The work began on 9 July, 1979 and continued for thirty-three days.

About four hundred metres above sea level, the situation affords a magnificent panorama of central Crete with a view spreading out to the north over Knossos and Iraklion to the Aegean. To the west lies Mount Ida and to the east, Mt. Dikti can be glimpsed where the sacred cave lies which is said to have concealed the infant god from the wrath of his father Kronos. Indeed, it can be said that the only notable spot which lies out of sight of this view is the holy peak of Yuchtas itself, rising another four hundred metres higher, but concealed by intermediate crags.

The clearing of the ground soon revealed the sectional plan of a well-constructed building set on a north-south axis and consisting of four rooms. A central portico on the north side leads into a corridor which extends across the whole width of the building. Three doors in the south wall of the corridor lead into an east, middle and west chamber of equal size. These are long and narrow like aisles but do not communicate with one another.

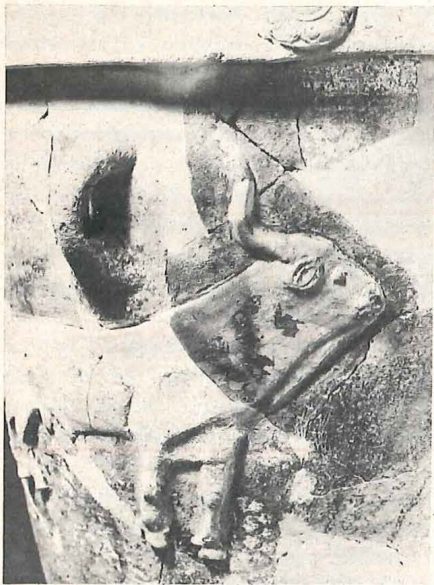
The building lies on the north slope of a hill with its rear wall set against rock. The tongue-shaped terrace of land encloses a sacred area which still remains unexcavated and surrounds the structure on all sides, for the building in question is a temple, the first Minoan temple ever discovered.

The corridor was the first important area to be excavated, containing some singular architectural features, four conch-shaped alcoves in particular, the two larger set into the north wall and the two smaller into the south. Since the alcoves are very shallow it must be assumed that they were designed for the aesthetic purpose of breaking the long expanse of wall.

To the left of the north central door, the remains of a long bench were discovered along with several large basins. Another construction which stood near the entry to the middle chamber seems to have contained vases, a tripod pot and a deep, round stone basin used perhaps for purification before entering the middle chamber. Given the large number of cups found there, a third structure must have been a cupboard fitted with wooden shelves. Of the total of nearly four hundred vases found in the temple, over one hundred and fifty were excavated in this central corridor. Two of these revealed incised Linear A script, and most were heaped up in certain distinct areas. The



The Bull Vase, or bucket, a unique example of Kamares ware, was the only vessel not found in its original position.



Detail of the upper band of the vase showing the figure of the bull in relief.



An artist's rendering of the Bull Vase with the animal of sacrifice standing serene and alone in a field of flowers.

discovery of two earthenware trays, each one over a metre long on which the bones of an animal were discovered was the first strong suggestion of ritual sacrifice. In turn, the discovery of a fingerprint on a piece of clay was the first indication of a human presence in the temple.

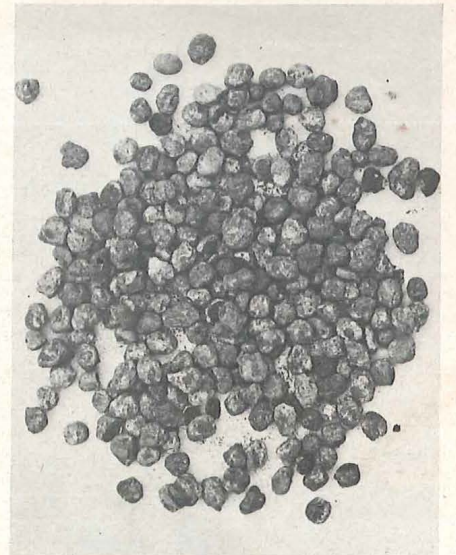
The discovery of a *peossos*, a square pillar of sacred character, at the south-east corner of the corridor, was something to be expected in a temple, for examples have been found in other Minoan excavations, especially in the crypts of the palace at Knossos. Just as pits were found around these *peossi*, used, it is believed, either for libations or for the collection of blood from sacrifice, so here a pit was found with a ditch running around it. The discovery of the *peossos*, the pit and the ditch, as well as the bones found nearby and on the large tray, indicated that the temple was used for animal sacrifices.

But a still more important discovery was soon made in the middle of the corridor, between the north central entrance and the door leading into the Central Chamber. Beneath some heavy stones and scattered under fragments of pots and vases, were found the remains of a human skeleton. The position of these bones immediately suggested a man who was trying to flee the temple at a moment of catastrophe. Evidence suggests that he was a member of the priesthood.

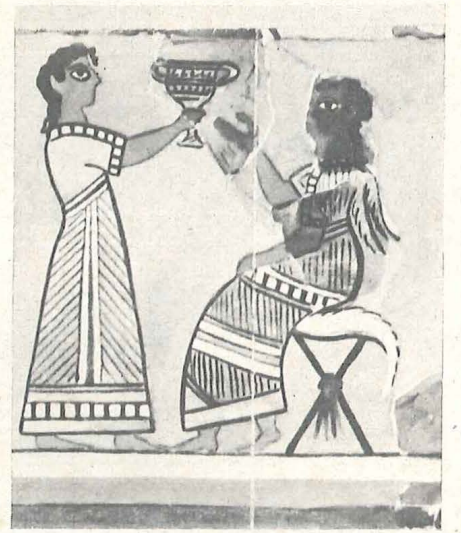
This is the first archaeological discovery of a human being crushed and burnt by the earthquake which is generally believed to have destroyed so much of Cretan civilization around 1700 B.C., at the end of the Early Palatial Period.

The absence of human remains from Minoan palaces and houses has been explained by the theory that earth tremors forewarned the inhabitants of impending catastrophe. But it appears that the man in question was killed while in flight and at that very moment carrying the most sacred object in the temple, for scattered among the human bones were found the pieces of a sacrificial vase. Of the nearly four hundred objects found, it was the only artifact in the temple not found in a logical place. Remains of the vase were unearthed near the priest's feet, strewn across the corridor and flung across the threshold of the north central door.

Reconstruction of these fragments has revealed a large, open, high vase with a narrow base, widening at the rim and two handles on opposite sides. Between the handles is a hole set lower than the lip of the vase, used for pouring



Seeds charred by fire found at the bottom of a vessel in the East Chamber where liquids, fruits and other solid foods were offered.



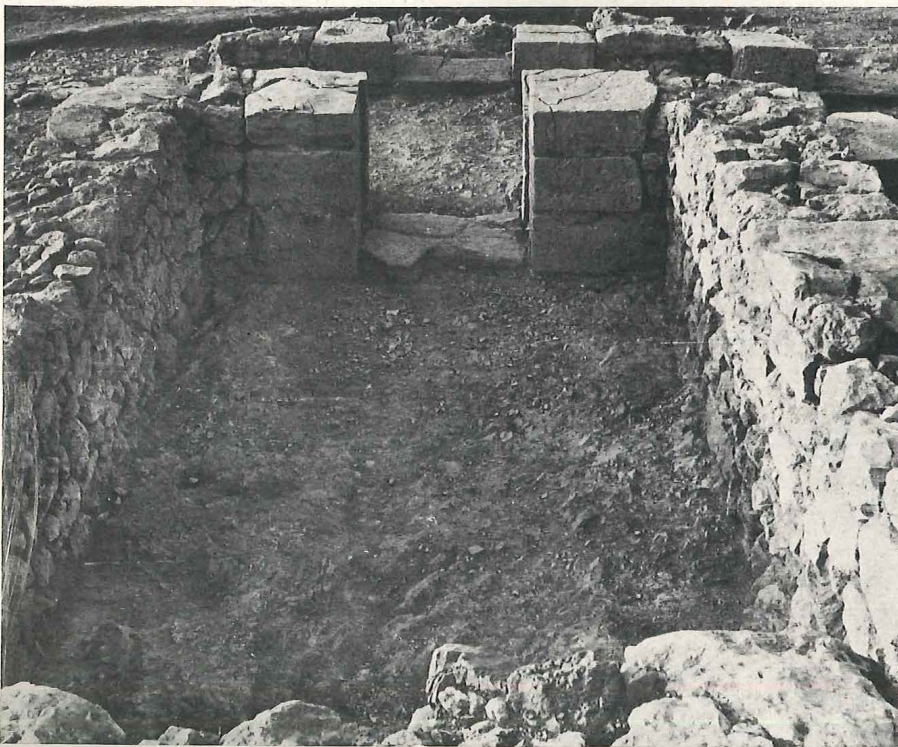
Detail of the so-called Camp-stool Fresco from Knossos shows the presentation of the chalice cup to a member of the male priesthood dressed as a woman.



Artist's reconstruction of the Chalice Cup found in the western section of the Corridor.



View of the Central Chamber from the middle of the Corridor where the first skeleton was found. Fragments of the Bull Vase were scattered in the Corridor, on the lintel and in the Central Chamber. The clay feet of the cult statue were found just to the right of the storage vessels at the rear of the room.



The Central Chamber of the Temple after it was cleared. The floor was set slightly higher than those of the West and East Chambers.

libations and small enough to allow the liquid to run out in a slow and ceremonial way. Opposite this hole is a third and smaller handle used for bearing the weight of the vase during libations. The vase is a beautiful example of the polychrome Kamares style. The black surface is decorated with a deep red colour, horizontal lines painted white, and ornamental bands. The chief band, at the shoulder of the vase, would have been visible even as the vessel was tilted downwards during libations. On this band there is the figure of a bull in relief walking slowly to the right. Only the hooves are painted black. The rest of the body is white, incised with small lines, and marked with a number of large red circles. The bull walks on a triple white line. Scattered flowers surround the animal with white and red calyxes and leaves bending in all directions. The importance of this decorated relief is further emphasized by two rosettes painted near the lip of the vase, one directly above the bull's brow and one directly over his tail. The work is unquestionably that of a master of fresco art. The discovery of this vase confirmed suppositions that sacrifices, and bull-sacrifices in particular, took place in the temple.

The Central Chamber was then excavated, revealing lines of pots set in their original positions along both sidewalls. Only the area in front of the south wall where a bench had been cut into the rock was found empty, along with a section at the southwest corner where the rock itself had not been chiselled away but left in its natural state. The decorated jars, with handles through which ropes could pass in order to facilitate moving, were of a far higher quality than the ceramics found in the corridor and used not only for storing honey, wine and oil but for solid foods as well — and even for fabrics, as was the custom in Cretan villages until a few years ago.

These jars had the same form as the blood vase, suggesting that blood was mixed with other liquids, as is shown on the Hagia Triada sarcophagus. It also posed the possibility that animals, such as goats perhaps, were sacrificed, for a single vase could not contain the blood of as large an animal as a bull.

The Sakellarakis believed, however, that the south wall of the Central Chamber could not have been left bare but must have held the sacred statue of the temple. In the southeast corner a pair of life-sized clay feet were discovered which could not have stood independently, and it is doubtful that they were a votive offering as no

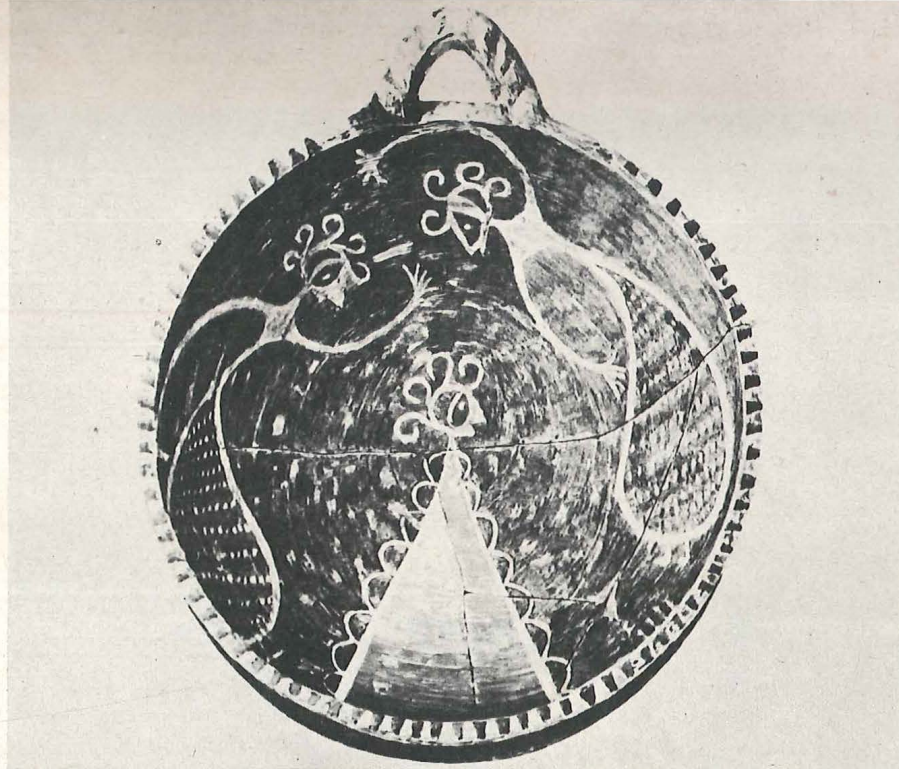
offerings were discovered in any part of the temple. It is certain that the feet had fallen from the bench cut into the rock. Along with the feet, the lower part of the legs up to mid-calf have been preserved. The clay of which they are composed is mixed with small stones, therefore the feet are heavy enough to support considerable weight. While the feet are realistically-shaped, the lower calves above the ankles are simple, rhomboid forms clearly meant to sustain weight without being seen. Figurines of clay revealing only the feet below their attire have been found at Karfi, a mountain site overlooking the Lassithi plain, and the Sakellarakis believe that these life-sized feet supported a trunk of wood.

Many statues of a much later date have been found, called *xoana*, or idols, which were made of wood and then covered over with sacral robes. (The Book of Daniel describes a pagan idol made up of many kinds of metal but with feet of clay.) The feet were discovered next to the natural, unchiselled outcropping of rock, suggesting a particularly sacred spot. Two large libation jars were found in front of this spot, and it is possible that the blood vase with the bull relief had also stood here at the feet of the statue before the priest had fetched it and tried to run for safety.

The excavation of the East Chamber revealed a far different assortment of artifacts from those in the Central Chamber. Here only four large jars were found, and many others of much smaller size. At the entrance, an altar was discovered along with many sea pebbles of various colours buried under the doorstep. Such pebbles have been often uncovered in the doorways of Minoan shrines. The south wall of the chamber was entirely taken up by a three-tiered altar with many vessels found in their original places, giving the strong impression of an interrupted liturgical ceremony.

In the large rectangular central section of the altar a sacred vessel was found surrounded by a tripod-pot, a small cup decorated with flowers, and two basins, one strikingly different from others found in Minoan Crete and the other engraved with Linear A script under the rim. As the Hagia Triada sarcophagus suggests, it is probable that both basins were used for carrying fruit. All the offerings found in the East Chamber indicate that it was devoted to bloodless rites.

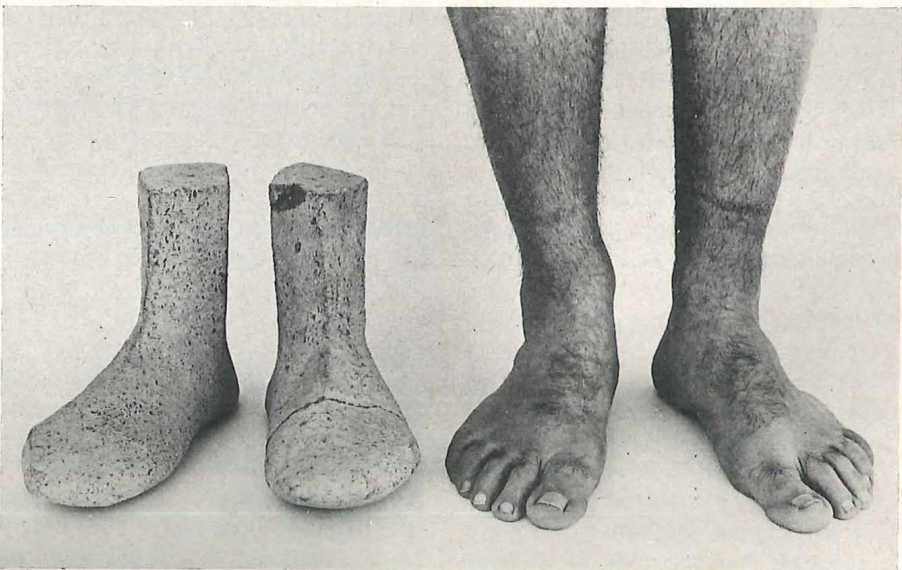
It is certain, however, that the West Chamber was used for blood-sacrifice. "At first" says John Sakellarakis, "we thought we would discover an undis-



One-handed fruit bowl from Phaestos, recently published by Doro Levi, may depict a xoano, or wooden cult statue, with human head and curls, and sacral dancers on either side. A very rare rendering of human figures on Kamares ware.



The clay feet as they were found during excavations, the one on the right standing upon the remains of a raised bench.



The clay feet are life-size and are weighted with pebbles to support a wooden core.



Detail from the Hagia Triada sarcophagus, the chief iconographical source for the study of Minoan religion, combining elements of blood and bloodless sacrifice. The vase standing on the ground catches the blood from the bound, sacrificed bull. Finds similar to the basket holding the fruit and the long-necked jar above the altar at right, were discovered in the East Chamber devoted to bloodless sacrifices.

turbed line of blood sacrifices, but since we had not taken into account the presence of man at the moment of seismic catastrophe and the implications of sudden human death, we were mistaken."

The West Chamber soon disclosed the unexpected evidence of three more human skeletons. It was not only the presence of human remains but the exact position and posture of these remains which proved so startling. The skull of the first skeleton to be excavated in the West Chamber revealed that it was a woman who had fallen face downwards near the southwest corner of the room with her right hand touching her head and her legs splayed open. In examining the remains, coroners believe that the victim was struck down from behind by something which fell from above. Doctors and anthropologists confirm that the bones were broken by the fall of heavy objects. Other data support the belief that the woman was killed at the very spot where she was found by the large wooden ceiling beams which fell at the moment of catastrophe.

A few metres to the north in the same chamber, a second skeleton was found in an even more curious position. The man had fallen on his back with his right leg rigidly extended to the toes. The left leg, however, was bent up in a right angle, and the arms were flexed with hands raised up to the breast. No

skeleton had ever been found in this position either in the cemetery at Archanes or in any part of Crete. Coroners report that there is no question that the organic tissues of the body maintained the exact arrangement of the bones from the moment of death, in what is known as the "boxer position," while archaeological evidence proves that the catastrophe alone accounts for the position in which the remains were found.

The question, of course, arises: who were these victims who fell in the general disaster from which so many apparently escaped? The male skeleton was found wearing highly important insignia, one being a seal fitted so closely to his wrist that it could not be removed. He also was found wearing a ring on the little finger of his left hand. Although the inner core of the ring was made of silver, the surface proved to be of iron, a metal which was as rare and valuable as gold. The evidence suggests that this second skeleton belonged to a person of great significance, most likely a priest, and the first, to a female attendant.

On 30 August, the thirty-third day of the dig, the Sakellarakis found a third human skeleton in the West Chamber. "This was most curious of all," Sakellarakis explains, "as he lay in a position quite different from the others. In the first place, he did not lie on the temple floor as the others did, but on the

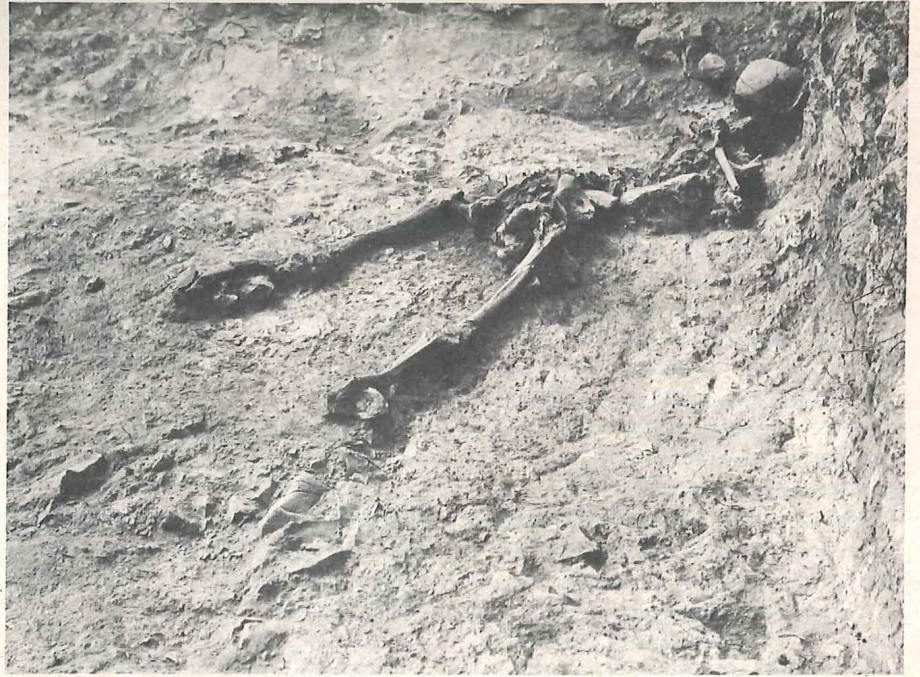
surface of a construction. Secondly, he lay not haphazardly fallen such as would be expected from a seismic catastrophe but in a foetal position. Finally, upon these human remains a large and unusual bronze knife was found.

"Let us look at the matter more closely. The construction on which this last skeleton lay, and its position in the north section of the West Chamber, proves it to be an altar similar to those found at Knossos. On this construction, the skeleton was found transversely placed, lying on its right side, the skull facing east, and the legs tucked up to the northwest.

"The conservation of this skeleton, unlike the others, was in an imperfect state of preservation and presented difficulties in cleaning. The bronze knife, however, was beautifully preserved and particularly impressive not only because of its size (40 cm) but because of its rarity. The details will need much further study. Each side of the blade is decorated with a beast's head which is a composite design taken from various animals. The figure is less a simple decoration than a symbolic emblem such as is found only on Mycenaean weapons of a later period.

"To probe the mystery of this skeleton," Sakellarakis concluded, "only the knife can provide the clue. Coroners, who have determined that it belonged to a boy of about eighteen years of age, are certain that an

Right: The first skeleton in the West Chamber was a woman. Although she was in good health at the time of her death, medical reports reveal she was a carrier of Mediterranean anemia.



Below, foreground:

The second skeleton of a man six feet tall was found with insignia suggesting he was a priest. The third skeleton, still unpublished, was the victim, a youth in the prime of life. Chemical analysis of the bones reveals that the blood had left only half of the body at the time of catastrophe. Thus, the theory is supported that the earthquake which killed the priest and his attendant occurred moments after the victim's death but before the sacrificial rites had been completed.



earthquake could not have been the cause of death. Their investigations led them to believe that the victim had been put onto the construction, or altar, that his feet had been tied, and that the knife was the instrument of death, held by a man standing behind him and the knife entering the left side of the neck, severing the carotid artery. After the mortal, right-handed blow had been accomplished, the knife was placed on the victim's side. It was only after long and careful study that we could utter with certainty the terrible words, 'human sacrifice'."

All the evidence points to the supposition that the priest with the silver ring, lying beside the victim committed the act of sacrifice and that he was struck down by the cataclysm before the rites of sacrifice could be completed. One can only conjecture now whether the priest in the corridor carrying the bull vase was trying to escape from the temple, or if he was bringing the vase as a blood-offering to the sacred statue in the Central Chamber.

Evidence of human sacrifice has been found in far-away Mexico and China, and at closer proximity, in Mesopotamia. In their investigations of Aegean prehistory, scholars have often raised the subject. The first of these was Christos Tsountas who wrote of two discoveries that he made at Mycenae which suggested human sacrifice. Other Greek and foreign archaeologists have concurred: Wace, again at Mycenae; Blegen at nearby Prosymna; Vollgraf at Argos; and Persson at Dendra and elsewhere. Given the wealth of material

that exists in Homer, especially the sacrifice of twelve Trojan youths at the tomb of Patroclus, Manolis Andronikos has even considered that the Myceneans themselves introduced the custom of human sacrifice to Cyprus where many archaeological examples have been revealed.

The references to human sacrifice in ancient Greek literature are enormous. Two recent doctoral studies mention Thessaly, Rhodes, Athens, Messenia, Lefkas and Lacedaemonia among many other places where it is said to have been performed. Ancient writers mention the subject frequently with a multitude of examples, although these are set in a mythological context as in the famous case of Iphigenia. Plutarch alone furnishes two historical examples: the sacrifice of the Messenian captives at the tomb of Philopoemen in 183 B.C. and, even more important, the human sacrifice which took place on the eve of the Battle of Salamis in 480 B.C., and is described in his *Life of Themistocles*:

When Themistocles was about to sacrifice, close to the admiral's galley, there were three prisoners brought to him, fine-looking men, and richly dressed in ornamented clothing and gold, said to be the children of Artayctes and Sandauche, sister to Xerxes. As soon as the prophet Euphrantides saw them, and observed that at the same time the fire blazed out from the offerings with a more than ordinary flame, and a man sneezed on the right, which was an intimation of a fortunate event, he took Themistocles by the hand, and bade him consecrate the three young men for sacrifice, and offer them up with prayers for victory to Dionysos, the Eater of Raw Flesh; so should the Greeks not only save themselves, but also obtain victory. Themistocles was much disturbed at this strange and terrible prophecy, but the common people, who in any difficult crisis and great exigency ever look for relief rather to strange and extravagant than to reasonable means, calling upon Dionysos with one voice, led the captives to the altar, and compelled the execution of the sacrifice as the prophet had commanded. This is reported by Phanias the Lesbian, a philosopher well read in history.

It is not necessary for us today, like Frazer, to find distant parallels in other cultures around the world to support the evidence of human sacrifice in prehistoric Greece. Eminent historians of Greek religion such as Eitrem, Ziehen, Stengel and Meuli have found many passages in ancient sources which describe human sacrifice: victims being either buried alive, thrown from precipices or into the sea, stoned, or, as some Cretan sources have described,

slain with a knife.

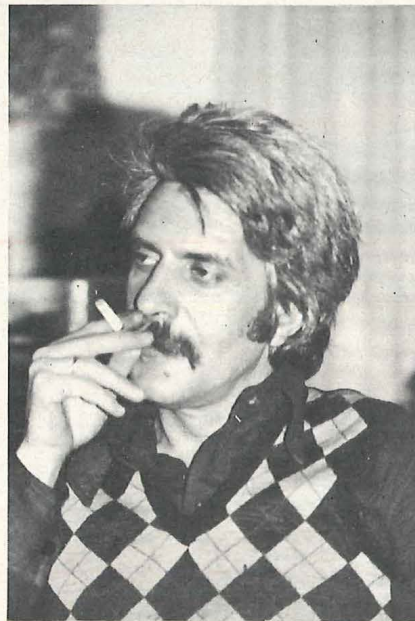
The close connection of bull worship with human sacrifice was exemplified in myth by the legend of the bull-headed Minotaur who annually devoured his victims. The suspicion of human sacrifice also haunted the later worship of Dionysos. The parallel between the Cretan Zeus and Dionysos is striking. Both figures are described with attributes of a bull, both were the offspring of the Mother Goddess, both were abandoned by her and suckled by an animal in a cave. As vegetation gods, both were worshipped in the cycle of the seasons — in birth, death, and resurrection. Just as Yuchtas is pointed out as the tomb of the Cretan Zeus, so Delphi was believed to hold the remains of Dionysos, and the cult at Delphi is traditionally said to have originated in Crete.

The tearing apart and consumption of raw flesh in animal sacrifice was meant to give worshippers the strength

of the animal that was killed. In Homer, Poseidon the Earth Shaker is said to delight in the sacrifice of bulls, but the evidence at Archanes does not suggest slaughter, but rather ritual propitiation of the wrath of an angry deity.

Martin Nilsson, the eminent scholar of ancient Greek religion, writes as follows: "It is only natural that man, when he finds himself confronted by a very difficult decision, should resort to supernatural solutions which seem to him more effective than the usual ones. There is no sacrifice of greater value than human sacrifice. So, in most dire necessity, the Greeks also executed such acts. Even Themistocles sacrificed human beings before the Battle of Salamis. Human sacrifices must have been even more common in prehistory. The fact that the better known examples occurred in mythological times is probably because poetry could develop the idea in a freer way."

—S.E.



John Sakellarakis is curator of the Prehistoric Collections of the National Archaeological Museum in Athens. Born in Chios in 1936, he had his early schooling in Piraeus and later studied at the Universities of Athens, Heidelberg and London. Today he is Lecturer at Athens University and Visiting Professor at Heidelberg and Hamburg Universities. A scholar of Minoan religion and art, he has made a speciality of seals and has published extensively on these subjects.

Efi Sapouna-Sakellarakis was born in Piraeus and is a graduate of the Faculty of Philosophy at the University of Heidelberg. She studied History of Art, Comparative Religions, Cypriot and Egyptian Archaeology at Heidelberg

and later in England. As an archaeologist she has worked on the Acropolis and the Agora in Athens and at Olympia. Her long series of publications includes two handbooks issued in English, *Cycladic Civilization* (Apollo Editions) and *Eastern Crete* (Lycabettus Press).

John and Efi Sakellarakis first met at the University of Athens. They were married in 1963. As an archaeological team they have distinguished themselves, excavating with Orlandos at Messene and with Platon at Zakros. In 1964 they began their remarkable excavations at Archanes which have increasingly proved to be among the most fruitful in the annals of prehistoric Aegean archaeology in modern times.



General Makriyiannis. From a lithograph of a sketch made by Krazeisen in 1828.

Songs of the Robbers

IF modern European fiction “came out of Gogol’s overcoat”, modern Greek prose came out of the ample folds of General Makriyiannis’ *kapa*. But the prose, in Greece as in Elizabethan England, is a distant second to the poetry, and there is nothing in Makriyiannis’ always moving memoirs more moving than the passage in which he says, after a comrade has been killed: “So I made him a song.”

It’s only proper — in Greece more than anywhere — that it should have been a great poet, Seferis, who wrote the definitive assessment of Makriyiannis’ greatness. Just as it was he and another fine poet, Elytis, who taught us to see the paintings of Theophilos with eyes clearer than those of the louts who threw rotten fruit at him and knocked him off his painting-ladder.

That particular collocation of names is not accidental. The much-belaboured ideal of ‘organic’ or ‘natural’ culture, so torn and trampled and squabbled over in England and America by critics and sociologists and assorted wisecracs, is — or was until very recently — far more than an ideal in Greece; and a poet like Seferis; a soldier-writer like the

nineteenth-century Makriyiannis; a painter like the early twentieth-century Theophilos; for that matter, a contemporary musician like Markopoulos, are indissolubly linked to one another and to their heritage by a folk-culture which has always expressed itself above all in song — song, the words of which comprise a folk-poetry unequalled outside the Border Ballads and the ancient Chinese *Book of Songs*.

This is, of course, partly because of exactly that naturalness, that matter-of-factness, shown in Makriyiannis’ remark, “So I made him a song”. If his friend were still alive, Makriyiannis might equally well have made him a coffee; after his death he might or might not have made him a coffin. Making him a song was an act of the same order, with no special cachet attached to the making itself — though one can assume he wouldn’t have made a song for just anyone. But the point is that poetry — for I’m not discussing the music; fascinating, complex and beautiful though it is — was not the privilege of a lettered elite; anyone, on any pretext or none at all, could and did (and in Crete still does) make a song. And the

thousands that survive — even the three hundred-odd in Polites’ anthology, *Ekloghai apo ta Traghoudhia tou Ellinikou Laou* (*Selections from the Songs of the Greek People*), constitute a sort of collective epic, reverberating with a common ground-note too deep for notions of influence or individuality.

I first came across Greek folk-poetry, and especially the *kleftika traghoudhia* (‘Songs of the Robbers’) when I was twelve and living on Hydra, and a friend gave me a copy of Polites’ collection. Twenty years later I am as much in thrall as ever. I have translated them and re-translated them, and am still doing so; writing articles and radio features about them. And one memorable evening I read them to an audience of two thousand Greeks who had gathered in Sydney, Australia to protest against the Junta, and who sat there frozen with emotion, many of them weeping, at this vital part of themselves being given back to them; improbably enough, by a long-haired, hippy-looking Australian, in an outlandish accent, but still in their own language, of which these poems are one of the glories.

Small boys like playing soldiers, worse luck. The *kleftes* were the half-brigand guerrillas who harassed the occupying Turks from the mountains for centuries (and not infrequently the Greeks as well). And no doubt what first attracted me were the battles, the cannon and banners and silver-filigreed pistols, the severed Turkish heads and prancing chargers and clouds of smoke. I also liked Kipling and Campbell and the Chesterton of *Lepanto*. But in many of these *kleftika* there was something quite different:

*Children of the Moria, and you, young men
of Roumeli,
By the bread we have eaten together, by our
brotherhood,
Pass by my country and by my people.
And don’t enter the village by sunlight or by
moonlight,
Don’t fire your guns, don’t sing your songs,
For fear my mother might hear you, and my
poor sister.
But if they should ask you, the first time say
nothing.
And if they double-ask you, a second and a
third time,
Don’t tell them I’ve been killed and make
them sadhearted.
Just tell them that I’ve married here, here in
these parts:
I’ve taken the grave for a mother-in-law, the
black earth for a wife,
And these strewn stones for my brothers and
cousins.*

Nikos Xylouris sings a Cretan variant of that, on the LP *Rizitika*; and it makes

the hair stand on end — A.E. Housman's test of true poetry (and he knew more about Greece than most).

The note is that of the very greatest poetry of war: the note of the Anglo-Saxon *Battle of Maldon* ("Heart shall grow the higher, will the stronger ... as our strength lessens"), of Li Ho's meditation on an old arrowhead, of the soldier poems of the Han Dynasty, of Achilles' terrifying speech in the *Iliad* which begins "So, friend, you die also. Why so much clamour about it? Patroklos died too ...", of Simonides and of Yeats. Yeats himself (wrongly, I think) dismissed the verse of Wilfred Owen on the grounds that poetry cannot be made out of passive suffering; but what you find in 'Pass by my country' (my own arbitrary title: Polites leaves the poem untitled) is anything but that — stoic, rather, with the true stoicism that loves life all the more passionately for the knowledge that early death must sometimes be necessary; asserts life by grim jesting in the face of death. Or, in a more solemn but equally moving modality of the same spirit:

*The brave man's weapons should not be sold.
They should be put in church and worshipped
there.*

*Hung high up in a cobwebbed tower
Where the rust eats the steel as the earth eats
the man.*

Or, closer again to the first example — and extraordinary because here an exquisite pattern of imagery is being draped around a dead and defeated enemy, the Turks of Dramali's army destroyed by Kolokotronis at the battle of Dhervenaki:

*Blow, cool mistral and breeze of the sea
To take the greetings to Dramali's mother...
At Dhervenaki they lie, lie on the ground,
Their mattress is the black earth, their pillow
stones*

*And their bed-coverings the shining of the
moon.*

There's an obvious family likeness between this and the end of 'Pass by my country'; and in general these poems are very rich in formulaic phrases and patterns, which often turn up virtually unchanged in a multitude of different contexts: again and again, at the beginning of a *kleftiko*, "three little birds were sitting ..." — one looks this way, one that, "the third and the best one" describes or laments or celebrates the actual content of the poem. Just so, in Homer, hero after hero dies "and his armour clatters upon him"; every new morning is introduced by *rododaktylos Eos* — rosyfingered Dawn; and Hektor is the Tamer of Horses even when there's nary a horse for miles. As Albert



Portrait of a Kleft by Louis Dupré

Lord systematically shows in his classic *The Singer of Tales*, this is how oral epic poetry is made. And these poems are certainly oral. When Makriyannis 'made' his dead friend a song he hadn't learned to read and write. And, as I've said, collectively they are epic, an epic, as truly the epic of the later Greeks as the Homeric poems were the epics of the earlier ones. A discontinuous epic, if you like, but Ezra Pound has surely taught us to accept that possibility; and there is a greater unity to these poems of innumerable, mostly illiterate people sharing one culture than to the *Cantos* of one man torn between a dozen cultures.

This unity goes a long way back. In the current jargon, it's as much dischronic as synchronic. One of the many folk songs constellated around the full-scale Byzantine epic of Dhiyenis Akritas has the hero telling how he passed through "the mountains of Araby, the Syrian gorges" with "my four-foot sword, my three-fathom spear". Fair enough in a Byzantine context, but it's interesting to find in 'The Kleft's Grave' — the monologue of a dying old man who has led a *kleft* band for fifty years or so and knows he is about to die, and is thus planning his own burial — the instructions to:

*"...make me a good tomb,
Make it wide for the weapons and long for
the spear
And in one side make a little window
For the birds to come in and out, the*

*nightingales of spring
And for the beautiful who pass by to wish me
good morning"*.

For the *spear*? When did even Greeks last use them?

But Greek culture, the 'high' as much as the 'folk', has always been rather like Freud's imaginary Rome, with all its aspects and epochs present simultaneously. In Greece, old gods are dressed up as new saints and seem quite comfortable in their unaccustomed halos, an Ionic capital does service as an Orthodox chapel altar, and in Cavafy's poems the epicene young men of his own Alexandria merge into the drinking companions of debauched Seleucids and Ptolemies — "All of these things were very old, / The sketch and the ship and the afternoon".

These tricks time plays in Greece make up a texture of life that's usually far too rich, confusing and prone to the unexpected — as anyone will know who's lived here for a while — to suggest any obvious idea of 'timelessness' as we usually understand it. The life of the *kleftes* was no doubt less varied, but on the other hand almost impossibly perilous and unpredictable. Yet in the midst of it all some unknown poet found the time and the mood to write (rather, to sing) this extraordinary little piece, called by Polites simply *Of Varlamis*:

*Three plane trees, the three in a row,
And one plane tree, what a thick shadow it
has!*

*In its branches swords are hanging,
On its roots guns are leaning,*



One of the Pandouri who were Klefts active in Wallachia during and prior to the Greek War of Independence.



The Kleft Androutos, father of the War of Independence hero Odysseas.

And below it is Varlamis,
Lying down.

No one has the faintest idea any more who Varlamis was; as with the 'companions' of Seferis' *Mythistorema*, who "were good boys, all day they sweated at the oar" and now "No one remembers them. Justice." Still, Varlamis, whoever he may have been — presumably, from the trophies, a *kleft* of some eminence in his day — exists in that perfect, limpid, almost Buddhist tiny vignette, at peace for a moment "at the still point of the turning world."

The subject matter of most *kleftika*, however, naturally enough precludes the depiction of many such instants of serenity. They are the songs of brigand-warriors, 'made' in the intervals of slaughtering and being slaughtered. There is much in them of roasting sheep and downing wine in their remote lairs, of loving observation of birds and trees and weather, but these gain much of their vividness because of the permanent presence of death, of *kharos* — the ancient ferryman Charon who has become a rider on a black horse, dragging heroes in chains behind him.

"Just see what a time Kharos has chosen to take me,
Now that the branch blooms and the earth gives forth grass."

Athanasios Dhiakos, captured by the Turks at the battle of Alamana, is made to sing as he dies by torture. Or in the famous ballad *Of Kitsos*:

Kitsos' mother sat on the bank of the river and quarrelled with the river and stoned it.

"River, grow shallow! River, turn back,



Portrait of a Kleft, probably eighteenth century (Gennadion Library)

So I can pass across to the other shore
Where the Klefts are gathered, and all the chieftains."

They have captured Kitsos and take him to be hanged.
A thousand go before him, two thousand behind,
And last behind them all goes his poor mother.

"My Kitsos, where are your arms, where are your ornaments,
The five rows of buttons, the smoke-blackened buttons?"

"Mother, mad mother, foolish mother,
Mother, don't you cry for my youth, don't you cry for my strength?"

Do you only mourn the miserable weapons,
The blackened ornaments?"

Centrally, this is a world in which someone can begin a song in the tones of Chaucer's or Sidney's springtime;

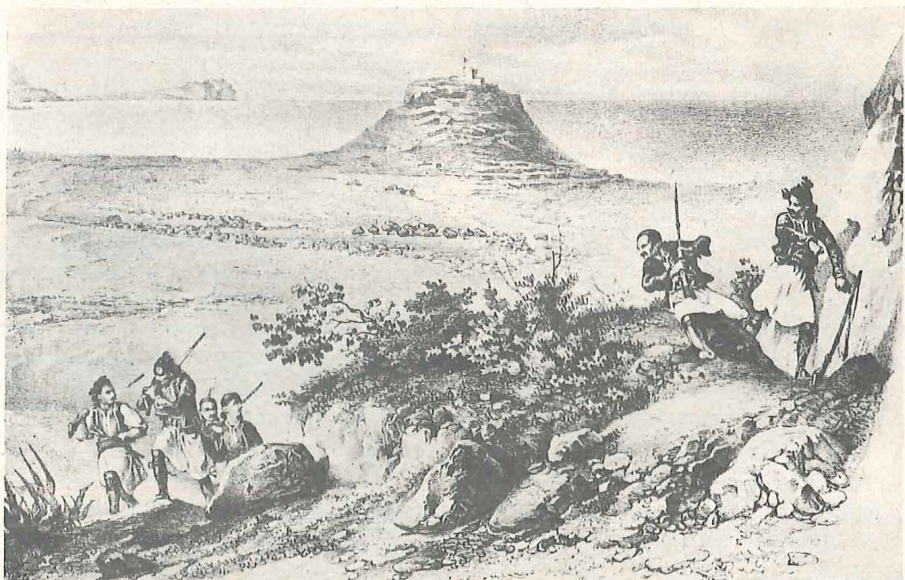
If I could be a shepherd in May, a vinekeeper in August,
And in the heart of winter if I could be a wineseller...

but:

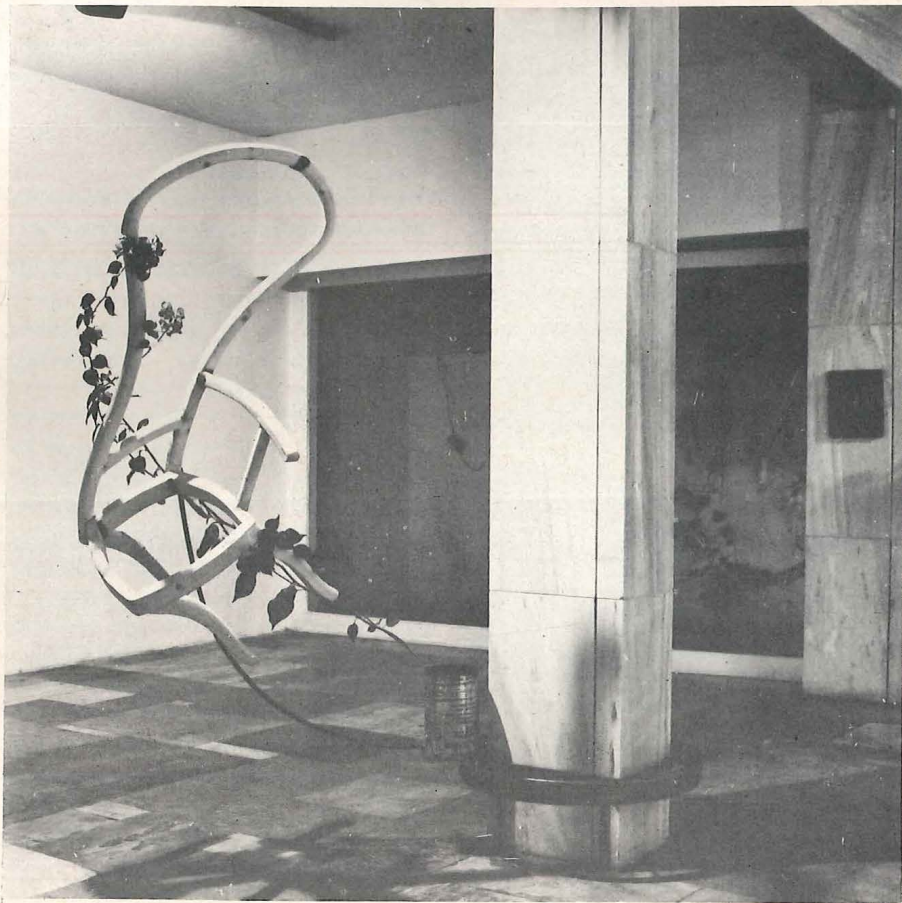
... better to be a kleft,
Make my cross on the peak of Liakoura,
Eat Turkish corpses, but not be called slave.

The tradition of Greek poetry is, of course, uniquely long and it is uniquely continuous. We are coming to realise this, as Byzantine poetry — for instance the great *kontakia* and *troparia* (hymns) of the Church — is becoming better appreciated. It is staggering that so small a country has produced, in our century alone: Cavafy, Sikelianos, Seferis, Elytis, Gatsos and Ritsos. But to maintain that Greeks are somehow innately likely to be great poets seems to me dangerous racist nonsense. No: just as the flowering of Marlowe, Shakespeare and Donne depended on a tremendous resurgent vitality of English at all levels, so the modern Greek achievement in poetry is inextricably linked with a common tradition, as much present to the illiterate shepherd as to the Francophil Phanariot. A tradition in which the elements of old and still older religions, an intensely observant love of unaccommodating nature, and an historical situation which provided a universal cause, led to that manifold self-expression of thousands of ordinary people in an extraordinary time, the finest expression of which, perhaps, is to be found in the 'Songs of the Robbers'. Our own civilisations are all too far removed from any such tradition, and the loss is ours; and insofar as the Greeks try to ape us (however unavoidably) the loss is not only theirs but everyone's.

—MARTIN JOHNSTON



Lithograph of a Kleftic band (Gennadion Library)



Mariella Simoni: from the exhibition "At the Height of the Heart"

art

MARIELLA SIMONI

SPACE, as a context, is all-important to Mariella Simoni. This Italian artist born in Garda, Italy in 1948 may be associated with the group of young Italian artists who emerged about five years ago and introduced the medium of painting and the painted canvas itself into their arrangements in such a way as to let painting along with other media develop and grow together into their overall context of space. The Painting (as object) or Painting (as medium) is an historical and cultural reality, an indisputable part of life. Early twentieth-century artists such as Malevich, and later in the sixties Fontana and Yves Klein pronounced "the end of painting". It is perhaps in reaction to this, and to "Object Art", that Mariella Simoni and similar artists insist that painting cannot be ignored.

Paint applied with a brush produces a texture which is distinctive and peculiar to painting and it is this texture which Simoni reproduces, emphasizes and isolates: the "painterliness" of painting.

For her exhibition at the Bernier

Gallery last month, Simoni combined paintings with plants, mainly camelias and bougainvilleas, and with books. She also made use of copper sheets and furniture, as well as running water and a noisy motor which added the elements of movement and sound. These apparently diverse works, however, have a basic and common infrastructure because the artist's primary preoccupation is to combine them into a single entity within the context of a space which is the gallery itself. The spectator is not made physically aware of the space in the works nor is the space violated by the works. Instead it becomes intrinsic to the work, not in the sense of traditional sculpture where space surrounds the works, but in the moulding of space itself into the works and vice versa. Thus the works, the space and even the spectator contribute towards the completion of a single whole. To the static concept of a work of art as form and content is added that of context thus fusing the whole into a single dynamic, spatial volume.

Placed at diagonal or oblique angles,

Simoni's works appear to be "off-key". A general sense of insecurity and dereliction pervades in a world of controlled abandonment. In one of her works the slightly tipped camelia plants appear vulnerable and ready to topple over at any moment. In another, a fragile bougainvillea is wrapped around a deliberately misshapen chair frame. Held in space, the chair rotates and wobbles, fragile on its oblique, around a column and spurred into motion by a noisy motor. Obviously these are references to the insecurity and precariousness of existence.

The paintings used are placed at an angle to the wall, resting on books or secured by an old tool. A flower "grows" through a hole in the painting. The work exudes a sense of vulnerability and motion as our gaze is led from the wall to the painting, to its supports, and to the flower that spreads out into space. Through the structure of the work, and the encounter and the exchange of the materials, a flux of motion and continual change and exchange from one state to another is expressed.

Simoni's approach to insecurity is refreshing because she confronts it without anxiety or fear, accepting it as an inevitable reality in life. It is treated therefore as a dynamic condition—alluded to by the motion within her work and the oblique angles used—which can lead to inquiry, change and creativity. She sees it as a restless and positive state as opposed to security which implies stasis. Thus Simoni demystifies insecurity.

The title of the exhibition, "At the Height of the Heart", derived from a small red painting with a hole at the height of the artist's heart—the muscle, the motor of Life—implies that only subjectivity and self-knowledge lead to knowledge of the objective world, an idea which has its roots in Cartesian thought. Although egocentric, it leads to the realization of the self as an integral part of the world and the cosmos, its context or space, and not merely as an isolated unit within it.

ALEKOS KONTOPOULOS

THREE concurrent exhibitions, at the Athens Gallery, the Trito Mati and the French Institute, constituted a retrospective of the work of Alekos Kontopoulos.

Kontopoulos was born in Lamia in 1905 and died in Athens in 1975. In 1930 he completed his studies at the Athens School of Fine Arts after which he went to Paris where he attended

classes at the Academies of the Grande Chaumière and Colarossi. Although Kontopoulos was a recluse, he was deeply interested and emotionally involved in the human condition. Ingrained into the artist's makeup was his intense admiration for the classic ideal as it is expressed through the perfected, realistic representation of the human figure. This, for the artist, was the highest form of expression. In antithesis, it was Kontopoulos who introduced Abstract Art to the Greek scene belatedly, in the early fifties. For this reason he is a key figure in contemporary Greek art.

The exhibition at the Athens Gallery, consisting of drawings, water colours and gouaches, covered the period from 1921 to 1975 and disclosed the artist's competence as a draughtsman and water-colourist. Ex-

ercises in artistic techniques, the work is largely figurative with the usual gamut of nude studies and landscapes, illustrating adequately the artist's stylistic development.

The exhibition at the Trito Mati consisted of illustrations for covers, books and posters. Interesting as documents of a past epoch, these examples of graphic design are very ordinary and reflect an artist who is not truly an illustrator.

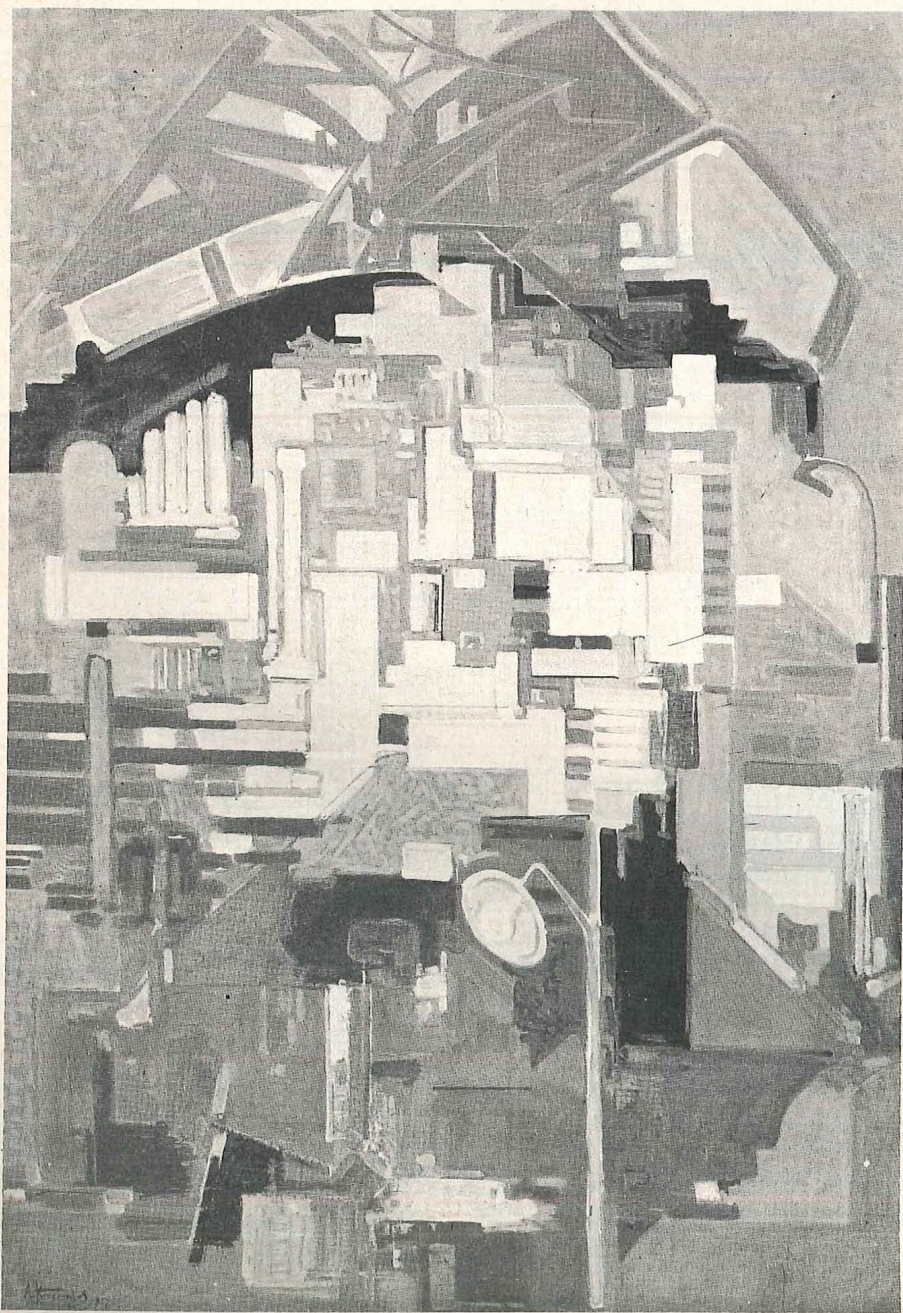
Covering the period from 1923 to 1975, the retrospective of paintings at the French Institute was chronologically comprehensive, but the choice of works seemed a little haphazard since not all phases of the artist's development were included. His early work, which is figurative, reveals his preoccupation with colour and light as well as his technical excellence in this field. From

its beginnings, Kontopoulos' work is shaded with expressionism compounded later with surrealist and symbolist tendencies. A confirmed colourist, he uses bold combinations throughout his career. In his abstract paintings he resorts to the device, not uncommon in abstract art, of arranging his compositions around a central nucleus. His abstract painting is at its best during the first half of the sixties as seen in *Interior* or *Image A*. Abstraction at this time is the vehicle through which he expresses the state of his spirit and emotions by means of a bold, strong colour sequence. Following this period it is apparent that formal issues pertaining to abstract art begin to lose their importance to him. Combining figurative with abstract elements, Kontopoulos creates highly emotive works in which the titles of the paintings also play an important role. By converting facts and events from contemporary life into symbols, summarily used, he alludes to conditions in life such as alienation, violence and oppression. The enigmatic outcome of his later works can be related to surrealist influences. Kontopoulos' most fecund and significant period was between 1955 and 1965 when he executed formal and purely abstract paintings in expressionist colours and bold wide strokes applied with a palette knife. After this, his style loses emphasis by the unhappy combination of too many heterogeneous elements — symbolist, surrealist and literary. The statements made emerge as diffuse and the later work lacks pith.

FIGURATION AND FANTASY

THE exhibition of prints by English artists at the Zoumboulakis Gallery, Kolonaki Square, last month was presented by the British Council. A heterogeneous group-show with as many styles as artists presented, it included some of the more significant proponents of English Pop Art, namely, Hockney, Hamilton, Kitaj and Blake. The prints were numerous and well-chosen and, by and large, the artists were adequately represented. Given the size and medium of the prints and the spaciousness of the gallery, however, one feels that the area could have been differently partitioned.

The most diverse presentation was that of David Hockney. The works fluctuated from the delicately expressed *Still Life with Pencils*, in which the sensitive illustrator exploits the full



Kontopoulos: "Athens" (1954), mixed media



Marietta Rialdi (upper row, second from left) with the company from "Ach"

theatre

POLITICS ON STAGE

A VAST array of universal problems confront the leaders of every nation in the world today, threatening the power of each. Among the citizens, increasingly more are coming to understand the complexities of national problems without seeing any solution to them. Only a few highly inspired poets and profound, unbiased philosophers are honestly seeking some new universal light. Nearly all spiritual and political leaders still regard the world's problems only from within their local predicament and with an eye on the impact of other nations upon it. As always, there is criticism of the local establishment, whatever this may be. The observer of such a state of affairs is bound to realize sooner or later that whatever he believes he knows which lies beyond his own experience is based solely on the information provided by the mass media.

This crypto-philosophical introduction is occasioned by the fact that there are a good number of politically ambitious Greek plays this winter which tend to awaken such thoughts as those mentioned above. I begin with *Ach!*, subtitled *A Review of Miserliness* at the Minoa Theatre. Its author, Marietta Rialdi, was the first advocate of experimental theatre in Athens a long time ago in a tiny pocket theatre on Akadimias Street. She proved herself as

an actress, director, and pioneering genius, trying to survive on a perpetually inadequate budget. Later, she attempted to produce plays which she wrote herself. It was then that she lost the title of being "unique". She was accused of doing it out of vanity or to save on royalties. For her part, Rialdi maintained that by writing plays herself she could express her vehemence against the establishment more fully. There is no doubt that she was, and still appears to be, vehement, and there have been sketches in her revues, especially those she interprets herself, which show her to be a brilliant comedienne. When she lost her pocket theatre, Marietta and her equally dedicated husband, Spyros Soumanas, decided to take a daring plunge into the highly competitive world of commercial theatre, hoping thereby to convey their anti-establishment vehemence to a larger audience. This gave birth to last year's elaborate production of *Café Chantant*, which, though it aroused a mixed reaction, proved to be a success.

This year, thanks to the collaboration of the distinguished producer, George Lembessis, the presentation of *Ach!* is more elaborate and includes a greater number of established actors than did her previous productions. The meticulous care of director Marietta Rialdi is again evident in the acting and

especially in the production as a whole, with the efficient cooperation of set and costume designer Maro Seirli. Rialdi herself performs in three scenes of excellent comic characterization, somewhat reminiscent of her former sketches. Takis Miliadis is very convincing in the part of the central and only truly developed character in the play, a naive conformist who pays for his blindness and becomes, little by little, a courageous anti-conformist. Kaiti Lambropoulou gives an exuberant performance as the empty-headed royalist, while Angelos Antonopoulos is a sympathetic commentator. Gely Mavropoulou is convincing as a lady consumer and kind enough to offer us a moment of nudity. Yiorgos Tzortzis and Tonia Kaziani have no function other than that of providing a pleasing physical appearance. Mimis Plessas' combining of old songs with a modern touch suits the overall aim of the production.

The revue fails to achieve its purpose, however, since it is crammed with old anti-royalist, anti-capitalist, anti-American clichés which can be found in abundance in every newspaper, and slogans of the opposition parties. We have been hearing these same cries for fifty years; they have not only been unhelpful in solving the problems of the world, they may possibly have hindered them. The mere fact that the problem of human survival is identical in countries that claim to believe in diametrically opposing philosophies proves that whatever is written on the battle-banners of the various political camps is specious. These slogans only help to distract the mind of the common man from the essence of the problem. It is not the problem of the working class or the bourgeois classes or whatever classes, but the problem of every human being in whatever corner of the world he may live.

FROM the slogan-play of Marietta Rialdi, we turn now to the more subtle play of that ever-promising playwright Kostas Moursellas, playing at the Laiki Skini (Folk Scene) of the Karolos Koun School of Theatre Art, under the direction of George Lazanis. *Friends* is its title. There are three of them, all revolutionaries in the dated sense of labour versus capitalism. One, however, is never presented on stage. He is the dear friend of a former time before he sold out his ideals to become a key man in the capitalistic establishment. The second friend (Kostas Tsapekos) has spent many years of his married life in



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prison or in exile because of his political beliefs. Waiting for him to return from prison or exile, his wife (Rena Pittaki) has become an alcoholic. To earn his living he has become a petty salesman, always watched by the police. The third friend (George Lazanis) is an indefatigable labour activist, whose wife (Ekali Sokou) is fed up with the follies of her husband's syndicalism. As a result, he has never been promoted nor is he able to provide a reasonably decent living. In addition, he seems to be addicted to sex and beauty. The play takes place just before a planned strike, in which he is to act as the leader of a group which will prevent strike-breakers from getting into the factory to resume work. Quite unexpectedly he meets his old friend who is never seen on stage, now apparently a successful businessman who in reality is an unscrupulous tool of the establishment. The petty salesman and the strike-leader believe that their old friend is moved by their poverty and will offer them good jobs. Meanwhile, this friend gives the labour activist money, presents, and a case of whisky (this is probably symbolic). He will of course have to leave his other job and forget about the strike. Intoxicated by this sudden good fortune, the strike-leader, after endless deliberations, undermines the political beliefs of his radical friend.

A party takes place to celebrate the reunion of the three friends. It is the eve of the strike. The unseen friend remains unseen, taking a nap in the next room. The two friends get drunk, and alcohol paralyzes their calculating logic. Their exuberance for a new easy life is a desperate struggle against remorse. When the beautiful wife of the petty salesman bursts in, furious about the unseen friend because he has made advances to her, the two friends make their final decision to return to their poor but decent life and send the unseen beast of a friend to hell.

Even though, from a dramatic point of view, the central figure of the strike-leader is certainly interesting, the story-line, following the conflict between heroism and anti-heroism, is thin. Moursellas' story is based on his memories of friends from an earlier time. I have the impression that his memories have overpowered his dramatic ability. He seems to have been assaulted by pressing pictures of the past demanding to be revived. As a result, the drama has become drawn out and thin. It could have been fully covered in a long one-act play, for the remainder of the play is a series of pictures which are either repetitious or unnecessary.

The most severe reviewers have criticized George Lazanis' direction and his portrayal of the central character, for having underlined the comic rather than the dramatic aspect of the play. However, the play itself is of very little help in building up a dramatic context. The characters in the play are very "little men" (*anthropakia* as Moursellas calls them) in both their weaknesses and their naiveté. It is at best a comedy with a dramatic, social and psychological background. George Lazanis seems to have understood this and tried to give a Chaplinesque slant to his performance. He aimed too high, because neither the play nor his talent could go that far, despite his own efforts and those of the four principal actors. An anti-heroic play is not an easy job to perform, especially when the playwright himself has done so little to surmount its difficulties.

A NEW playwright has shown up under the auspices of KEA (The Artistic Society of Athens) — Dimitri Iatropoulos. His talents are fundamentally poetic; his laurels, a good number of prizes. *Sun and Rain* is his first attempt to write for the stage. The title is symbolic of the unexpected changes in Greek weather and the chameleon-like character of its people today. Obviously Iatropoulos has written a satire or rather, a number of satirical sketches. Two out of the six were dramas and, strangely enough, for a poet, they were the least good, perhaps because dramatic poetry on stage is quite different from dramatic poetry on paper. It requires a great deal of experience in the theatre. But there can be no doubt that he has a real talent for satirical comedy.

His two main sketches, "The Match" and "Waiting for the Childbirth", reflect the Greek temperament, providing an excellent key to its understanding, insofar as the Greek character can be considered understandable. In these sketches, the characters are of different social, financial and cultural backgrounds and of differing political commitments. Yet, as if they were members of the same family, they react in the same way when it comes to problems of mutual concern, such as the success or failure of a favourite soccer team or the birth of a child not of the sex which they have been hoping for. A third important sketch, "A Visit in Prison", is characteristic of the impact that the consumer society has on a life-thirsty, impatient and irascible youth from a lower social order.

Under the direction of George Bellos with his wife, Maria Sanikopoulou, providing the simple, impressionistic sets and Nikos Lavranos, the very appropriate music, the production was quite satisfactory. It was a solid piece of team work rather than a series of individualistic efforts. If some of the experienced actors proved better than the younger ones, this is only natural. George Bellos as the young derelict in prison, however, did stand out above the others because he managed to break through the superficial impression given by the portrayal of a group of ruthless youngsters, and go deeper into the core of their problem, demonstrating why their anti-social attitude has a social explanation. Bellos was undoubtedly helped by Iatropoulos' fine script, but this in no way diminished the excellence of the actor's interpretation.

—PLATON MOUSSEOS



George Bellos (right) director of "Sun and Rain" by Dimitri Iatropoulos



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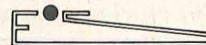
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Woody Allen and Michael Murphy in "Manhattan"

cinema

ANGST AND FAIRY TALES

VIEWING films in Athens has its disadvantages. One is that only a fraction of the good movies made elsewhere reach the local theatres, and these are only the safe commercial bets like *Apocalypse Now*. Another is that one has heard and read so much about them in the foreign press by the time they do get released here that there is almost nothing left to say about them without sounding redundant. Worse — in some cases, as with Woody Allen's *Manhattan* or Martin Ritt's *Norma Rae*, there are so many rave reviews during the months preceding their release here that one may be led into having too high expectations. This is unfair to a film and to one's enjoyment and fair judgment of it. It is a syndrome from which it is difficult to escape. For instance, if *Manhattan* and *Norma Rae* had been made by new or unknown film directors and released without fanfare, I would have considered them excellent films (which in many ways they are) showing great promise. I would hardly have looked at their flaws.

According to Isaac Davis, Woody Allen's new persona, the film *Manhattan* describes the decay of contemporary culture. It is beautifully photographed in black and white by Gordon Willis with a lyricism filled with nostalgia, and the George Gershwin score further intensifies the sadness and the delusion about what such a vibrant city could have, but did not, become. The bodies and minds of its inhabitants are polluted daily by organic and cultural junk, all in

the name of progress and self-liberation. As usual, Allen's circle of friends (and principal targets) are the literati, who not only go around belching out one pedantic comment after another, but who are also writers adding in their turn to the pollution. In fact almost everyone in the film has either written, is writing, or is planning to write a book. Davis' best friend, Yale (Michael Murphy) is a reviewer who plans to write a book of his own on Tolstoy, but is too taken up by an extra-marital affair or his brand new Porsche to get on with it. Davis' second wife (Meryl Streep) has left him for a woman, and is writing a book called *Marriage, Divorce and Selfhood* which ridicules their marriage. Diane Keaton, superb in the role of a neurotic super-intellectual, is confirmed in her opinions of Kierkegaard's metaphysics and Ingmar Bergman's cinematics, but she is unable to decide whose bed to share, Murphy's or Allen's. Meanwhile, she is making a livelihood by novelizing film scripts. There are people who feel guilty if they miss a vernissage or a play, but are devoid of any sense of morality. Their best friend is their analyst; their worst enemy is solitude. They are the young, the highly intelligent, the self-described "beautiful" people, but they have no direction.

As the forty-two-year-old writer Isaac Davis, Woody Allen decides in a weak moment of principle to quit his job with television, the mind polluter *par excellence*, in order to write a book

about it all. After having weighed the financial pros and cons of such a quixotic gesture, he has some second thoughts about it, and Yale tells him, "Go ahead and write it; the *worst* thing that can happen to you is to find out something about yourself." In a nutshell, Allen makes us see where the values and priorities of those people are: their numerous sexual affairs and intellectual preoccupations (which are but another form of mental masturbation) are only pretexts for avoiding looking within.

During the course of the film Allen has been trying to persuade his seventeen-year-old girl friend, beautifully portrayed by Muriel Hemingway, to accept a six-month offer to study drama in London. He fears this involvement with a girl so much younger. Reluctantly, she accepts his advice. At the end of the film, however, on the point of her departure, Allen, now jilted by Diane Keaton, comes back to her and tries to convince her to return to him. But she remains true to his original advice of a six-month separation. He believes that she will change, and lose her youthful frankness, uncomplicated loving and unspoiled innocence. "I won't change," she answers in the film's last scene, so visually reminiscent of the last scene of *City Lights*, between Charlie Chaplin's Tramp and the blind girl who had just recovered her sight. "You must have faith in people," she adds. Allen smiles wanly, halfway to the camera. End.

Woody Allen has surely been the most outstanding, individualistic and autobiographical American filmmaker of the seventies. It has been as interesting, rewarding and entertaining to watch his artistic growth as it must have been (and still is in retrospect) to watch Charles Chaplin's. But after having seen Allen's mordant and funny satire *Annie Hall* and then *Interiors*, his caustic and laconic criticism of a society bogging itself down more and more into angst and self-delusion all in the name of liberation, I expected that he would have reached a perfect balance between dialogue and image. However, this is my disappointment with a movie which almost everyone has pronounced to be a masterpiece: Woody Allen, who has co-written the scenario with his long-time collaborator Marshall Brickman, still relies too much on his one-liners and jokes. They are brilliant, so brilliant in fact that they often prevent Allen from getting his point across. On sight, Allen may not appear to be the comic that Chaplin was — whom the silent screen forced to narrate visually — but

there was in *Interiors* an interesting, if over-stylized, attempt to rely less on dialogue and to adapt it closely to the personalities of his characters. In *Manhattan*, Allen has continued to experiment with the camera without the mannerisms of *Interiors*. Some of his long takes and travellings are reminiscent of Orson Welles' best work, and there are very interesting delayed cuts. In some he leaves the frame empty at times, in others he only uses half of it, or, as in the Planetarium sequence, the frame goes almost black. All these, however, convey Allen's own mood — in *Manhattan* it is one of great pessimism — and not his characters' feelings. If he had done so, it would have helped alleviate his scenario by curtailing its abundant dialogue. When Allen starts relying less on the dialogue and puts more of his enormous talent into the image, which is the real challenge and trademark of a mature film artist, he will reach the stature of his film idol, Ingmar Bergman.

Norma Rae, written by Irving and Harriet Ravetch, and directed by Martin Ritt (he directed Woody Allen a few years ago in *The Front*), appears at first to be a workers' fairy tale coming at least two generations too late. It is only to a lesser degree about a woman's emancipation and her growth of self-awareness. Sally Fields, who won the best actress award at Cannes last year for this role, plays a textile factory worker totally unlike such women as portrayed by Meryl Streep and Diane Keaton. The needs and grievances of the heroine, as well as those of the entire population of the southern American town in which she lives, are so basic that it is hard to believe that such things still go on in the most developed country in the world, not many hundreds of miles from Woody Allen's *Manhattan*. Yet the screen play was based on fact.

Under-educated and underpaid, like

everyone else in a town whose sole employer is the local mill, Fields tries to survive and raise her two children on her own. She then marries another worker, Beau Bridges, who has a child by a previous marriage, but he is as helpless as she. They are doomed to a pathetic existence until a labour organiser (Rob Libman) arrives from New York to unionize the workers. He is caught between the locals' reluctance or their fear of losing their jobs and capital's tactics of using blackmail and bribery to keep the workers intimidated. It is so difficult to believe that such things still happen nowadays that Fields' slow metamorphosis into a fighter has about it the aura of Joan of Arc, and her relationship with Libman who acts as her mentor appears at times too ludicrously Platonic to be true. He is almost made to act and sound like Prince Charming who has come to wake Sleeping Beauty with a kiss. What is dormant here is Fields' intellect and consciousness, and the kiss takes the form of a collection of poems by Dylan Thomas.

For all its naive dialectics and outmoded visual double-entendres, *Norma Rae* has a certain quality of innocence (both intellectual and historical), and an optimism about human nature that is now and then quite refreshing, especially when one looks at the pervading gloom so common in the arts, and especially in the cinema. Had it been set in the thirties, for instance, *Norma Rae* would have been much more exhilarating, because Fields looks more like an anachronistic suffragette than the socially conscious and self-aware woman she is meant to be. And had it not been for Ritt's maturity both as an artist and as a fighter (he was on the infamous McCarthy's blacklist), the film would have been another tear-jerker.

— PAN BOUYOUCAS



Sally Fields and Rob Libman in "Norma Rae"

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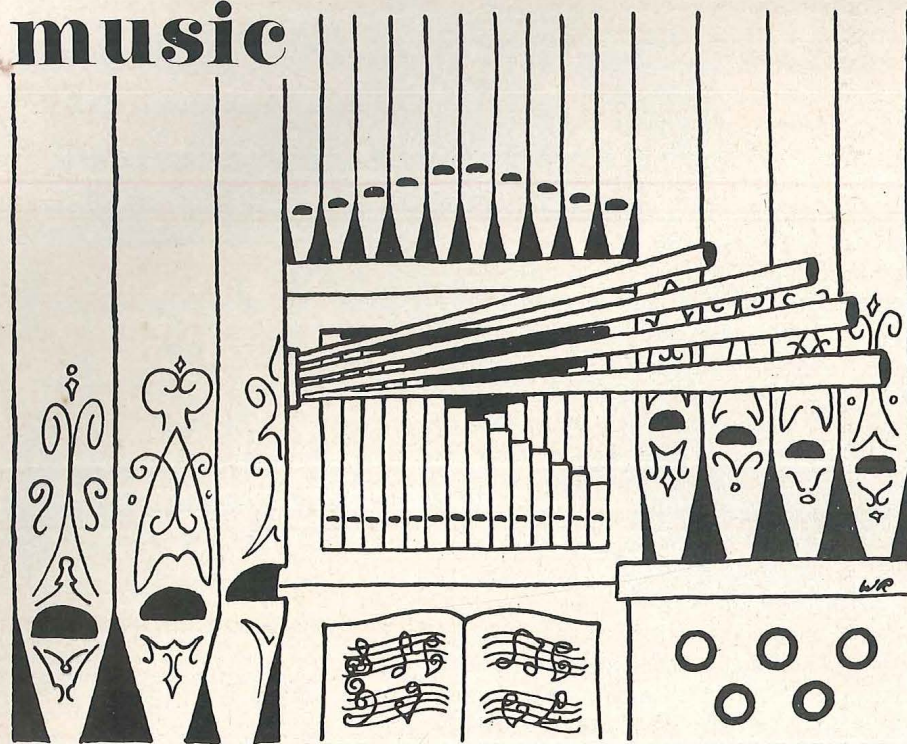
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music



PIPE organs are a rarity in Athens, and of the four instruments on which a serious recital is possible here, probably the one at the German Church (Christuskirche) on Sina Street is the best. The instrument was built by Steinmeyer und Strebel in 1933 and donated to the German Protestant congregation in Athens by none other than Adolph Hitler. As the church's lovely stained glass windows were made in Dachau in the thirties, both are unpleasant reminders of the Nazi era and the ensuing German occupation of Greece. Ironically, the artist, Professor Paul Jordan, is an American of German descent whose father, a diplomat, defected to the United States shortly after the Nazi takeover in 1933. He is a superb organist. A student of the eminent recitalist and recording artist, Helmut Walche, Professor Jordan plays with extraordinary skill and musical insight.

Except for two preludes by the 19th century technician Carl Czerny, the recital was an entirely German baroque affair, dominated, as all such recitals must be, by the monumental works of Johann Sebastian Bach. Professor Jordan's was an ambitious program to say the least, and included Bach's Prelude and Fugue in E-minor and his Fugue in G-minor, along with four choral preludes from the *Orgelbüchlein*. Additional works by two famous pre-Bach organ composers, Heinrich Scheidemann (a student of the great Dutch music master Jan Sweelinck) and Dietrich Buxtehude (a Dane who made his career in Lübeck

and Hamburg and whose fame was so great that Bach as a young man walked two hundred miles to hear him) rounded out the program. The organ at the German Church is by no means a great instrument but it does possess enough in the way of registration and balance between the swell and great manuals to support a recital of this kind. Professor Jordan made the most of the instrument's capabilities and gave us what we rarely hear in Athens, an organ recital of first-rate professional calibre.

ONE tends all too easily to dismiss the Ragtime piano compositions of turn-of-the-century America as a kind of barroom-honkytonk phenomenon to be banged out on derelict uprights that haven't been tuned since Scott Joplin died over half a century ago. Roland Nadeau, distinguished Professor of Music at Northeastern University in Boston, who is currently visiting professor at Deree College, demonstrated the fallacy of this view in two lecture-recitals at the Hellenic International School and the Hellenic American Union on February 6th and 8th. Cleverly relating the development of Ragtime music to the more familiar classical idioms of the same era, Professor Nadeau provided delightful musical illustrations which brought out the serious musical element of Ragtime and the close kinship it shares with such seemingly unrelated compositions by Chopin and Debussy. Professor Nadeau is a skillful pianist, and a fine lecturer who knows of what

he speaks. "Grace and Beauty", the title of one of his Ragtime illustrations, and also that of his lecture, is certainly an appropriate description of his Athens performances.

UNDER the sponsorship of the British Ambassador Honourable I.J.M. Sutherland, and the Society of Saint Alban and Saint Sergius (an Anglican-Orthodox ecumenical fellowship) a most interesting lecture recital on the monumental tradition of Byzantine church music was presented in the Venizelos Library of the British Embassy Residence on February 8th. Following introductory remarks by Mrs. Jean Demos and Father Jeremy Peake, Secretary of the Society and British Embassy Chaplain, the lecture was presented by the noted Greek composer and musicologist Michael Adamis, and punctuated by musical illustrations chanted by *protopsaltis* Lycourgos Angelopoulos of the Church of the Dormition. Following Professor Adamis' informative remarks, the Greek Byzantine Choir, directed by Mr. Angelopoulos, performed seven hymns representing the various schools and traditions of Byzantine liturgical music. Byzantine music is devoted almost exclusively to religious expression and is preserved in the liturgy of the Greek Orthodox Church. Based as it is on the older tradition of Hebrew chant, it differs considerably from the liturgical music tradition of the West. Echoes of it are to be heard, however, in early medieval Catholic church music, most notably (at least to the reviewer's ear) in the early polyphonic Graduals of Pérotin-le-Grand.

The Greek Byzantine Choir is an amateur group of about a dozen men who are devoted to the preservation of this great tradition of musical expression. They sing with verve and precision, and their standards of performance are high. All of the hymns presented were of great interest, especially the profoundly moving "Psyche mou, Psyche mou", a work for solo voice in which the origins of the secular *Amanedes* of 19th century Constantinople could clearly be heard, and the "Cratema", a syllabic nonsense composition with lengthy languid *mellismata* which concluded the program. The entire presentation was edifying and the sort of program that we of the Western church music tradition ought to attend more often in order to gain a better understanding of the music that is performed daily in our neighbourhood Orthodox churches.

—ROBERT BRENTON BETTS

records

SETTING POETRY TO MUSIC

MOST notable among a large number of releases in the field of Greek classical-popular (*entechni*) music are: *Three Cycles* by Mikis Theodorakis; the much-awaited and much-travelled *Rezerva* of Dionysis Savvopoulos; and *Stavros of the South*, a setting to music of poems of Nikos Kavadias by Thanos Mikroutsikos. This setting of poetry to music, which has been such a fruitful source of material for Greek composers, has also perhaps helped to bring about the present quagmire which exists in Greek music today. Composers now rely too heavily on the texts of the poems themselves to the detriment of the music which should be, at least, of importance equal to the poetry. The subject matter, whether poetry or other, on which the composer bases his music is not as important as the work of art which he creates in using that subject matter. A possible test of the quality of the music might be its ability to stand on its own without the words. In many cases, it most certainly could not. It often is little more than musical accompaniment to the poetry, rather than a new creation in its own right as, for example, were the early works of Theodorakis who undoubtedly has had the most success in this art form.



Girl on a Bicycle (Lyra 3324). Music by Michalis Tranoudakis with the poetry of Odysseas Elytis; sung by Aphrodite Manou.

The present crisis of the popular song — lack of originality and infection from foreign songs — serves only to heighten the anticipation aroused by the advent of any new composer. With *Girl on a Bicycle*, Michalis Tranoudakis makes his debut on record. He has selected songs from two collections in

Elytis' *The R's of Eros*: "Our Lady of the Graveyard" and "The Chameleon".

The music presents us with an interesting mixture, rather than with anything new, yet there is a freshness about it which is pleasing. It is gay and simple — in keeping with the lyrics. Tranoudakis has used both popular and folk rhythms in his compositions, as well as waltz and Eastern themes. The bouzouki is used well and temperately which should make Theodorakis happy. Songs worthy of note are "The Girls of Ispahan", based on Greek folk (demotic) rhythms, and "August", with its subdued *Zeïbekiko* rhythm. Aphrodite Manou, as always, gives a reliable and sound interpretation of the songs, coming into her own in "The Chameleon".

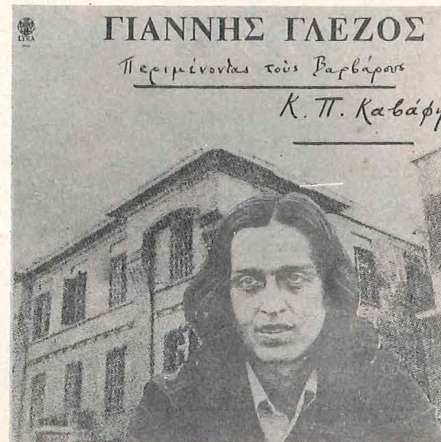
The appearance of the record is timely, following the award of the Nobel Prize for literature to Elytis and it should benefit from Elytis' recognition.

The Time Table (EMIAL 14C 062-70969). Music by Dimos Moutsis. Lyrics by Gatsos.

After a gap of four years, Dimos Moutsis and singer Manolis Mitsias have come together again to produce this new record. Moutsis is well-known as a popular composer of such old favourites as "Once in Eleusis", "By the First Bus", "Tomorrow Again", and "I Looked You in the Eyes". The lyrics for these last two songs were written by the poet Nikos Gatsos who has also written the words for this new record. The content of these lyrics, however, is far different from that of his old songs. The mood is distinctly pessimistic, almost nihilistic, with a good helping of bitterness thrown in. This is not to decry them. Gatsos is a master of his trade, and the ideas expressed in these songs are easy to understand, for anyone with a little experience of the 'Greek Reality'. At any rate, Gatsos presumably must have come near to the truth with his lyrics as they were sufficient to scare the directors of YENED into banning the record from its radio and television networks.

As for the music, it is recognizably by Moutsis for its rhythms and melodies, at once nostalgic and lively, yet lacking in power. For example, the use of Country and Western Ho-down music in two of the songs has no relation whatsoever to

the satire and bitterness of the lyrics. In "When They Return", where Moutsis uses the heavy *Zeïbekiko* rhythm, the music and lyrics bind well together, as in "1922". Also worth noting for the lyrics is "Hellas, Hellas". The recording happily brings out Moutsis' orchestration which, after the lyrics, is the finest thing about this record.



Waiting for the Barbarians (Lyra 3739), the poetry of C.P. Cavafy with music by Yiannis Glezos.

Following musical settings for the poetry of Lorca and Neruda, among others, Glezos, in this new record, presents us with a musical setting of some of the best-known poems of C.P. Cavafy. Compared with that of poets such as Elytis and Ritsos, very little poetry of Cavafy has to date been set to music. This may be because Cavafy's poetry does not possess the lyricism of the other two; and it must be said, for good or ill, that Glezos' music is in keeping with Cavafy's poetry.

The music conveys the same melancholy and despair as the poetry and is equally tiring, in large doses. As with *War and Peace*, there is nothing new or of any great interest in the music, which is marked by a disease prevalent in this type of composition today — lack of melody. Only the orchestration is notable and provides an air of Hellenistic pageantry appropriate to the content of many of Cavafy's poems. At other times, however, this same orchestration is overwhelming and would be more appropriate to a Hollywood epic.

As with his previous two albums, Glezos himself interprets these songs and perhaps a little sympathy ought to go out to both established and up-and-coming singers who would be in a sorry state if every composer decided to do the same. Luckily they have nothing to fear from Glezos who makes every note seem such an effort. The singing is not saved even by the backing of Mariza Koch on several tracks.

—DAVID J. CONNOLLY



SARAKOSTIANA

DERIVED from *sarakosti*, the Greek word for the forty-day Lenten season which precedes Easter, *sarakostiana* are the traditional dishes eaten during the Orthodox fast. Since animal flesh and animal products (cheese, milk, butter, yogurt, eggs, etc.) are forbidden, Orthodox cooks over the centuries have picked their fresh beans, eggplants, lentils, zucchini, artichokes and anything else from the vegetable world they could find and tossed them with herbs and seasonings. Sometimes they splashed on a little olive oil, but for thorough fasting, especially on Good Friday, they blended everything *horis ladi* (without oil).

Over the course of time, many Lenten dishes have evolved from a religious and cultural need, to become culinary masterpieces. *Spanakorizo* (spinach and rice), *faki* (lentil soup), *gigantes plaki* (giant beans and herbs), *dolmades* (rice in grapevine leaves), *fava* (split peas), *mousaka nistissimo* ('fasting' moussaka with vegetables), and all kinds of okra, artichoke, eggplant, and green bean specialities are impressively simple and delicious. Since shellfish, squid and octopus are also allowed during fasting, variety is increased. Among these, *midia pilafi* (mussels and rice), *ktapodi krassato* (octopus in wine), *garides ladolemono* (shrimp with lemon-oil dressing), *kalamarakia tiganita* (fried squid) and *taramosalata* (roe salad) are perhaps the greatest delicacies. In addition, a wealth

of concoctions, including a sweet (*halva*) and a cake (*tahinopita*), are made from *tahini*, sesame seed emulsion.

Of all the Greek foods associated with Lent, *kolyva* (memorial wheat) is by far the most distinctive. Its consumption at memorial services and particularly on *Psychosavato*, the first Saturday in Lent, dates back to early Christian times. Although *kolyva* is usually made for church services, it can, like *sarakostiana*, be made easily and eaten at home. Studding it with nuts, fruits and spices makes it especially enjoyable.

Easter is the climax of the Orthodox year, and the Lenten season which precedes it is a time of self-discipline and self-examination. Formerly, it was a strictly-held fast intended to enrich spiritual life. Today, most Orthodox believers fast a few times a week during Lent, in Holy Week, or only before taking Holy Communion. Nevertheless, *sarakostiana* remain a vivid part of Greek life and, in fact, these dishes are still listed by that name on traditional restaurant menus.

GIGANTES PLAKI

1 pound or ½ kilo *gigantes* or dried lima beans or dried navy beans
 ½ cup olive oil
 1 large onion, chopped
 2 large cloves garlic, chopped
 1 cup tomato juice or 3 tomatoes, chopped
 1 stalk celery or fennel, chopped
 Herbs: 2 tablespoons fresh parsley, chopped
 2 sprigs fresh thyme, chopped
 1 bay leaf, crushed
 Salt and freshly ground pepper
 3 green onions, chopped

Place *gigantes* or beans in a large pot and cover with cold water. Soak overnight. Next day, simmer one hour or until half-cooked. Drain. Meanwhile, heat the oil and sauté the onion and garlic. Stir in the tomato juice or tomatoes. Simmer 10 minutes. Add the drained *gigantes* or beans. Cover and cook over slow burner or in oven one hour until tender. Stir in the herbs and season during the last 10 minutes. Serve warm garnished with fresh onions. Serves 6.

SPANAKORIZO

2 tablespoons vegetable oil
 1 onion or 2 green onions, chopped
 ½ cup long-grain white rice
 1 pound or ½ kilo spinach, fresh or frozen and thawed
 ½ cup tomato juice or 2 tablespoons tomato puree dissolved in ½ cup water
 2 tablespoons fresh parsley, chopped
 2-3 tablespoons fresh mint, chopped or 1 tablespoon dried mint, crumbled
 Salt and freshly ground pepper
 Lemon wedges

In a medium pan heat the oil. Stir in the onions over medium heat and sauté until transparent. Add the rice and stir until blended with the onions. Drop the spinach in the pan with ½ cup water. Cook until spinach leaves reduce in volume. Add the tomato juice and enough water to almost cover. Cover partially and cook over medium heat until rice is tender, about 20 minutes. Strew parsley and mint over the *spanakorizo*, season with salt and pepper. Serve warm or cold, with lemon. Serves 2-3.

TAHINOPIITA

1 cup *tahini* (sesame seed emulsion)
1 cup sugar
1½ cups all-purpose flour
1 teaspoon baking soda
2 tablespoons brandy or 2 teaspoons vanilla extract
2 teaspoons ground cinnamon
½ teaspoon ground mace or nutmeg
1¼ cups orange juice
1 cup walnuts, chopped
1 cup golden and black raisins
Confectioners' sugar

If the *tahini* is separated with oil at the top, stir thoroughly. Scrape into a mixer bowl and beat until creamy, preferably with electric mixer, about 5 minutes. Gradually add the sugar. Combine the flour, baking soda and spices. Add flour mixture to the batter alternately with the orange juice to make a thick batter the consistency of cookie mix. If necessary add 2-3 tablespoons water or orange juice, enough to make the batter drop from the spoon. Stir in the walnuts and raisins. Turn into a buttered 9 × 12, 2-inch pan; spread evenly. Bake in moderate oven (350 F or 176 C) for 25 to 30 minutes or until golden brown. Set on rack, dust with confectioners' sugar. Cool. Cut into squares.

KOLYVA

1 pound or ½ kilo whole wheat kernels, unhusked
Salted water
2 cups walnuts, chopped
1½ cups golden raisins
½ cup sesame seeds, toasted in oven or over burner
½ cup fresh parsley, chopped fine
¼ cup fresh basil, chopped fine
2 teaspoons ground cinnamon
¼ to ½ cup sugar
1 pomegranate (optional) (see note below)
Confectioners' sugar (optional)

Place kernels in large pot. Cover with a large amount of salted water. Boil over moderate heat, stirring frequently, until tender, about 1½ hours. Drain. Turn into a clean pillow case and roll to absorb excess moisture. Place cooked grain in a large bowl. Add the walnuts, raisins, sesame seeds, parsley, basil, cinnamon, sugar and pomegranate seeds if using. Taste for seasonings. Store in refrigerator and use within a few days. (If preparing for church, mound in a tray. Initials of deceased may be cut from cardboard and supported over *kolyva* with toothpicks. Sprinkle *kolyva* generously with confectioners' sugar, pressing gently with wax paper until thoroughly iced. Garnish with whole blanched almonds and golden raisins. Remove cardboard initials.)

Note: Pomegranates may be stored through the winter. Though dry on the surface, the seeds remain fresh for many weeks if the skin is not broken. *Kali Sarakosti*.

—VILMA LIACOURAS CHANTILES

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JANUARY 2

The Thessaloniki Traffic Police designates 1980 as the Year of the Pedestrian. Over fourteen hundred people in Thessaloniki were injured in auto accidents last year. Of those killed, over half were pedestrians.

Archaeologist Rhys Carpenter dies at the age of ninety in a Pennsylvania nursing home. In 1913 he founded the Department of Classical Archaeology at Bryn Mawr which was the first college in the US to offer a degree in the subject. He was director of the American School of Classical Studies in Athens in the 1920s. Carpenter published many studies on the Acropolis and was a pioneer in excavating Greek colonies in Spain.

JANUARY 3

Greka Films announces that the filming of the super production *Aegean* will start in late April. Terence Young of 007 fame will direct Sophia Loren and Laurence Olivier. John Travolta will dance the *zeïbekiko* and the 'beautiful' people are wondering if his dancing master will be Anthony Quinn.

JANUARY 6

A law has been tabled before Parliament that makes liable to imprisonment anyone who writes, glues or plasters advertisements or posters on public walls without official permission. The prison term of up to three months cannot be bought off and a fine will be imposed as well. An interesting proposed appendage to this legislation is that political parties will be exempt from this.

JANUARY 9

The Ministry of Public Works announces that it plans to construct a large garage under Lycabettus, perhaps near the Doxiadis School of Design. A tunnel cutting through the mountain from the Caravel Hotel to Alexandras Avenue is already on the books.

JANUARY 11

The National Radio TV Company (ERT) is sued by the public prosecutor for showing an indecent film. The film in question, *Anazitisi* (The Quest), however, has played in Athenian cinemas for over a year according to ERT general director Stefanakis. The film's director declares that it is "an oasis" among TV shows, implying perhaps that

the rest of the network is a desert of decency. The defence argues that bared bosoms are daily fare now on the BBC.

JANUARY 15

In a new and unexpected twist to the Agatha Christie plot, thieves break into the Acropol Theatre and steal the costumes from the current production, *Witness for the Prosecution*.

JANUARY 17

The enormous burden of books carried by children has come under censure by educator and philologist John Menounos. Lugging these travelling libraries to and from school, children often carry over one-third of their weight. Menounos suggests that the Ministry of Education limit fifth and sixth graders to six kilos of books.

A new law is passed which allows a child to take its mother's surname at birth.

JANUARY 21

Corfiot fishermen discover a small airplane caught in their nets as they pull them up onto shore. The plane is believed to have been the one that crashed near Pontikonisi in December, 1978. Its two Australian occupants had been saved by the Coast Guard.

Mayor Levendis of Elefsis and the Town Council alert international agencies to their pollution problems which they feel the Government is ignoring. Levendis claims that the mortality rate in Elefsis is twice that of neighbouring Athens.

JANUARY 25

Petrol carriers, supplying gas stations and houses, go on strike indefinitely. They are demanding higher delivery fees. Meanwhile, the Government announces that it has not decided on the increase in the cost of petrol. Earlier in the month, the Ministry of Energy said that no increase would take place in the foreseeable future.

JANUARY 27

The National Tourist Organization announces that Maurice Béjart will present a ballet based on the life of Maria Callas at the Herod Atticus theatre this coming summer. Another extravaganza is Yannis Xenakis' *Diatopo*, an environmental experience which will take place at the Temple of Olympian Zeus and feature 1,600 electronic devices.

JANUARY 28

According to statistics released by the Athens Police there are fifty-two thousand foreigners studying in Greece. Nearly twenty thousand are from Asia, half in university and half at secondary and elementary levels. The ten thousand students from America, six thousand from Europe and nearly six thousand from Australia are mostly in secondary and elementary schools.

The Ministry of Finance announces that since the State took over the tax-free shops at the Iraklion, Rhodes and Athens International Airports just over a year ago, annual receipts have trebled, from forty-seven million drachmas in 1978 to one hundred and forty-eight million in 1979.

Six rooms in the new wing of the Byzantine Museum, formerly the Ilissia Palace of the Duchesse de Plaisance, are being prepared to display the Loverdos Collection. The Collection is particularly rich in icons and ecclesiastical furnishings. It also contains a remarkable seventeenth-century carved *templo*, a large iconostasi that extends across the whole width of a church. Until now, the collection was housed in the private Loverdos Museum on Mavromichalis Street, where thieves stole seven icons last September.

JANUARY 29

The controversial law allowing police to use dogs in tracking down criminals is finally passed by Parliament notwithstanding strong protest from the opposition which fears the animals will be used against political activists.

JANUARY 30

Madame Giscard d'Estaing officially inaugurates the Impressionist and Post-Impressionist Exhibition at the National Gallery. The show is in cultural exchange for the Aegean Exhibition which was mounted at the Louvre last year.

JANUARY 31

The Ministry of Energy announces the new petrol prices: 33 drs. for super, 29 drs. for regular, 13 drs. for diesel. The petrol carriers' strike which some thought would last indefinitely and which left many Athenians chilled, is suddenly settled. So much for the foreseeable future.

Credits for photographs accompanying the article *The Mesolongi Lagoon* in the February issue were omitted. The editors apologize to Mary Peck, whose photograph appeared on page 21 and to Susan Mulhauser whose photographs appeared on pages 22 and 23.

The Athenian organizer

The Athenian Magazine, Spetsippou 23, Athens, 139. Tel. 724-204

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Airport Information

Civil Aviation Information,
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Olympic flights (recorded timetable) 144
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Recorded timetable (Greece) 145
Recorded timetable (Europe & Russia) 147
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Ships

Recorded timetable (from Piraeus) 143
Leaving Piraeus 451-1311
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Paparrigopoulou 3323-8192
American Express, Venizelou 17323-4781
Arab-Hellenic S.A.
Panepistimiou 43325-0823
Bank of America, Panepistimiou 39325-1906
Bank of Nova Scotia, Venizelou 37324-3891
Bankers Trust, Stadiou 3322-9835
Banque Internationale pour l'Afrique
Occidentale S.A., Filellinon 8324-1831
Barclays Bank, Voukourestiou 15361-9222
Chase Manhattan, Korai 3323-7711
Citibank N.A.,
Othonos 8322-7471
Kolonaki Square361-8619
Akti Miaouli 47-49, Piraeus452-3511
Continental Illinois of Chicago,
Stadiou 24324-1562
First National Bank of Chicago,
Venizelou 13360-2311
Grindlays Bank, Kar. Servias 1324-7015
National Westminster Bank,
Filonos 137-139, Piraeus452-9215
Saderat (Iran), Venizelou 25-29324-9531
Williams and Glyn's Bank,
Akti Miaouli 61, Piraeus452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:
Agia Irini, Aeolou322-6042
Agios Dimitrios (Ambelokipi)646-4315
Sotiros, Kidathineon322-4633
Chrisospiliotiassa, Aeolou 60321-6357
Mitropolis (Cathedral), Mitropoleos322-1308

Other denominations:
Agios Grigorios (Armenian),
Kriezoi 10325-2149
Crossroads International Christian Centre,
Kessarias 30, Ambelokipi808-0491
St. Denis (Catholic), Venizelou 24362-3603
Beth Shalom Synagogue, Melidoni 6325-2823
Christos Kirche (German)
Evangelical), Sina 66361-2713
Church of Christ, Ano Glyfada894-0380
First Church of Christ Scientist,
7a Vissareonos St711-520
Roman Catholic Chapel,
Kokkinaki 4, Kifissia801-2526
Skandinaviska Sjomanskyrkan, Akti
Themistokleous 282, Piraeus451-6564
St. Andrew's Protestant American,
Sina 66 (Athens)770-7448
St. Paul's (Anglican), Filellinon 29714-906
St. Nikodimos (Russian Orthodox),
Filellinon323-1090
Trinity Baptist, 3 Aristotelous
Ano Glyfada894-9551

Cultural Organizations

British Council, Kolonaki Sq. 17363-3211
Goethe Institute, Fidiou 14-16360-8111
Hellenic American Union,
Massalias 22362-9886
L'Institut Francais, Sina 29362-4301
Branch: Massalias 18361-0013
Istituto Italiano, Patission 47522-9294
Jewish Community Centre, Melidoni 8325-2823
Lyceum of Greek Women,
Dimokritou 14361-1042
Parnassos Hall, Karytsi Sq. 8323-8745
Professional Artists Chamber,
Mitropoleos 38323-1230
Society for the Study of Modern
Greek Culture, Sina 46363-9872

Schools and Colleges

Educational institutions which may be of
interest to the international community.
American Community Schools659-3200
Athens College (Psychico)671-4621
Athens College (Kantza)665-9991
Campion School671-8194
College Year in Athens718-746
Deree College (Agia Paraskevi)659-3250
Deree College (Athens Tower)779-2247
Deree-Pierce (Agia Paraskevi)659-3250
Dorpfeld Gymnasium681-9173
Hellenic International School808-1426
Italian School280-338
La Verne College808-1426
Lycee Francais362-4301
St. Catherine's British Embassy801-0886
Tasis801-3837

Youth Hostels

YMCA (XAN), Omirou 28362-6970
YWCA (XEN), Amerikis 11362-4291
Alexandras 87 & Drosi 1646-3669
Hamilton 3822-0328
Kallipoleos 20766-4889
Kipselis 57 & Agiou Meletiou 1822-5860

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

American Club, Kastri Hotel801-3971
AOK Tennis Club, Kifissia801-3100
Athens Tennis Club, Vas. Olgas923-2872
Attika Tennis Club, Filothei681-2557
Ekali Club813-2685
Fed. of Bridge Clubs, Evripidou 6321-0490
Fed. of Greek Excursion Clubs,
Dragatsaniou 4323-4107
Golf Club, Glyfada894-6820
Greek Alpine Club, Kar. Servias 7323-4555
Greek Touring Club, Polytechniou 12524-8600
Hippodrome, Faliron941-7761
Riding Club of Greece, Paradissos682-6128
Riding Club of Athens, Gerakas659-3803
Singles International778-8530
Sports Centre, Agios Kosmas981-5572
Paradissos Tennis Club, Maroussi681-1458
Politia Club, Aristotelous 16801-1566
Varibopi Riding School801-9912
Yacht Club of Greece, Microlimano417-9730
YMCA (XAN) of Kifissia801-1610
YWCA (XEN) of Kifissia801-2114

Business Associations

Athens Business and Professional Women's
Club, King George II, 29718-152
Athens Cosmopolitan-Lions Club
(Mr. P. Baganis)360-1311
European Economic Community (EEC),
Karytsi Sq. 12324-7711
Federation of Greek Industries,
Xenofontos 5323-7325
Foreign Press Club, Akadimias 27A363-7318
Greek Productivity Centre (EL-KE-PA),
Kapodistriou 28360-0411
Hellenic Export Promotion Council
Stadiou 24322-6871
National Organization of Hellenic
Handicrafts, Mitropoleos 9322-1017
National Statistical Service,
Lykourgou 14-16324-7805
Propeller Club, Syngrou 194951-3111
Rotary Club, Kriezotou 3362-3150

Chambers of Commerce

American Hellenic, Valaoritou 17363-6407
Athens, Akadimias 7362-2158
British Hellenic, Valaoritou 4362-0168
French, Vas. Sofias 4731-136
German Hellenic, George 34362-7782
Hoteliers, Mitropoleos 1323-3501
International, Kaningos 27361-0879
Italian, Patrou 10323-4551
Japan External Trade Organization,
Akadimias 17363-0820
Professional Chamber of Athens,
Venizelou 44361-0747
Hellenic Chamber of Shipping,
Kolokotroni 100, Piraeus417-6704
Technical Chamber of Greece,
Kar. Servias 4322-2466
Yugoslavian, Valaoritou 17361-8420

SERVICES

Mayor of Athens324-2213
Aliens' Bureau362-8301
Residence Work Permits362-2601

Postal

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: Koumoun-
dourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa
at the Tamion Building (Tel. 322-8940);
Psychico (Tel. 671-2701); Ambelokipi (Tel.
646-3541). Parcels should be left unwrapped
until after inspection.

Telephone

General information134
Numbers in Athens and Attica131
Numbers for long-distance exchanges132
International operator161 & 162
Recorded instructions (Eng., Fr., Ger.)
for making international calls169
Domestic operator151 & 152
Telegrams (taken in several languages)
Domestic155
Foreign165
Complaints (English spoken)135
Repairs121
Application for new telephone138
Transfer of telephone139
*Correct Time141
*Weather148
*News115
*Theatres181
*Pharmacies open 24 hours107
*Pharmacies open 24 hours (suburbs)102
(*Recorded messages in Greek)

ATHENS TIME: GMT +2

Municipal Utilities

Electricity (24-hr. service)324-5311
Gas (24-hr. service)346-3365
Garbage collection512-9450
Street lights324-5603
Water (24-hr. service)777-0866

Consumer Complaints

Athens321-7056
Suburbs250-171

Lost Property

14 Messogion770-5711
For items left in taxis or buses523-0111

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, Halkidonos 64,
Ambelokipi770-6489
For the export & import of pets:
Ministry of Agriculture,
Veterinary Services, Voulgari 2524-4180

Tourism

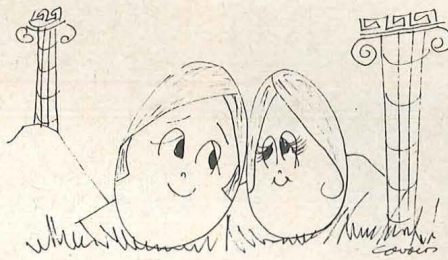
EOT (National Tourist Organization)
Central Office, Amerikis 2B322-3111
Information, Kar. Servias (Syntagma)322-2545
Yugoslav National Tourist Office,
16, Voukourestiou360-4670

EMERGENCIES

For Information or Emergency Help
Responding 24-hours a day in all languages
For questions or problems of any kind
Tourist Police171
For all emergencies (police)100
Fire199
Coast Guard108
Ambulance/First Aid
Athens only (Red Cross)150
Athens & Piraeus (I.K.A.)166
Poison Control779-3777
Traffic Police Ag. Konstandinou 38523-0111
For U.S. Citizens: Emergencies981-2740

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.



New programs had not been released at time of going to press.

MONDAY

ERT 6:05 Fables of La Fontaine (French cartoon) ... 7:45 Songs of the World (music program) ... 8:00 Barbarossa — The Unknown War (American series narrated by Burt Lancaster and dubbed in Greek)
YENED 10:00 T.V. Film

TUESDAY

ERT 6:05 Tom and Jerry (cartoons) ... 10:35 That's Hollywood (series based on the history of cinema) ... 11:10 Hawaii Five-0 (cops and robbers in Honolulu)
YENED 7:15 Crown Court (British court series) ... 7:45 The Family (dubbed in Greek) ... 10:00 Film (classic, usually in English)

WEDNESDAY

ERT 6:20 Scooby Do (children's program) ... 7:20 Sports* ... 8:05 Greek Music Program ... 10:30 Greek Music Program
YENED 10:30 Thrillers (series of T.V. films to thrill and chill you)

THURSDAY

ERT 6:20 Fables of the Green Forest (cartoon) ... 9:40 The Benny Hill Show (comedy series) ... 10:10 Disco-Party (video-film montage from Paris and New York discotheques) ... 11:10 Dallas (return of this popular American series)
YENED 7:00 Little House on the Prairie

(dubbed) ... 8:00 The Sullivans (series based on Australian family life during World War II) ... 10:00 Las Vegas (detective series set amongst the casinos and city's night-life starring Tony Curtis) ... 11:00 Series of one-act plays by Guy de Maupassant

FRIDAY

ERT 7:40 Classical Music or Ballet program ... 10:40 Roots (serialization of the best-selling novel by Alex Hailey)
YENED 6:30 Bionic Woman ... 10:00 Who Paid the Ferryman? (the serial which was filmed in Aghios Nikolaos, Crete, two years ago. Filmed by B.B.C. T.V. it stars both Greek and British actors) ... 11:00 Starsky and Hutch (the happy detective duo)

SATURDAY

ERT 1:30 National Geographic Documentary (resumes after the news) ... 2:30 Music Program ... 3:00 Film ... 4:30 Sports* ... 6:15 Scooby Do (children's program) ... 7:25 Laverne and Shirley (American comedy series) ... 8:00 Music Program ... 11:10 Charlie's Angels ... 12:15 International Music program
YENED 1:30 Cartoons ... 1:45 Peyton Place ... 2:30 News ... 2:45 Sports* ... 6:45 The Frigate "Hero" (British Naval series) ... 10:00 Film* ... 12:15 The Man with a Suitcase (British private detective series)

SUNDAY

ERT 2:30 Music Program ... 6:00 Maya the Bee (children's program) ... 7:45 Love Boat (Ameri-

can comedy series set on board a cruise ship) ... 9:35 Sports* ... 10:20 Aspen (serialization of the best-selling novel. On completion of this serial another best-seller will be serialized) ... 11:10 Music Program
YENED 1:30 Greek Folk Music ... 2:00 Classical Music ... 2:30 News ... 2:45 Film* ... 7:15 The Muppet Show ... 11:00 Bouquet of Barbed Wire (B.B.C. T.V. serial starring Frank Finlay)

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.

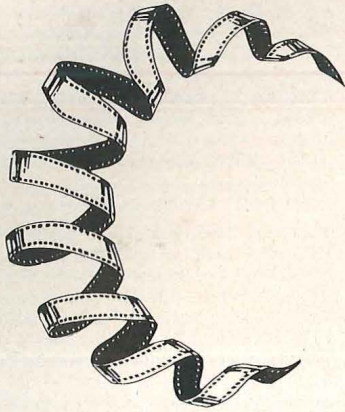
U.S. ARMED FORCES RADIO—AFRS

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, country and western, and classical music, religious programs, and community service bulletins daily. Some highlights: All Things Considered (Mon. through Fri. 9:05 am); Noon Report (Mon. through Fri.); Information Programs, including Voices in the News, Issues and Answers, Meet the Press, Face the Nation, Capitol Cloakroom (Mon. through Fri. 7:05 pm); Classics of Yesteryear, featuring Dragnet, Haunting Hour, The Whistler, Suspense, Gun-smoke (Mon. through Fri. 7:30 pm).

ATHENS SHOP HOURS

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



OLYMPICS BACK HOME

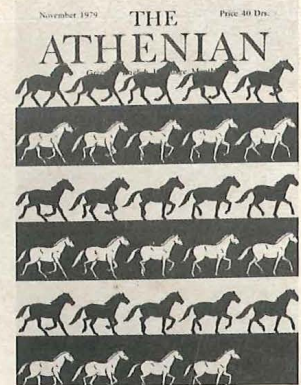
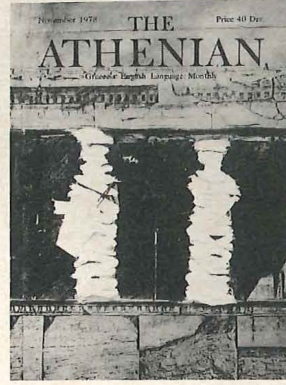
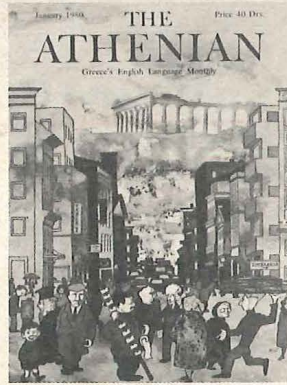
For over 1000 years, 776 BC-393 AD, the Olympic Games took place every four years in Olympia, Greece. They symbolized the highest, most universal values known to man: Peace, Cooperation, Honesty, Beauty, Mental and Physical Health and Creative rather than Destructive Competition.

Participants put aside their religion, their political and personal conflicts and functioned in a spirit of humanism and altruism.

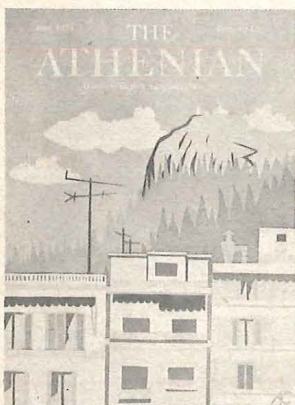
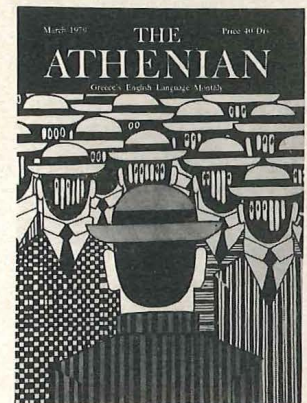
Since their modern re-birth in 1896, the Olympic Games — despite their unquestionable value for humankind — have been beset by politicization, controversy, commercialization and confusion.

In the interest of humankind, and the very values that the Olympics symbolize, the games should be returned to an appropriate site in the country of their birth, Greece. Genuine neutrality should be guaranteed to the Olympics by placing the responsibility for their administration under the aegis of the U.N. Secretariat or another genuine international authority.

Thus the frustrations and added controversies surrounding the 1980 Games in Moscow (as well as problems of earlier years) can be by-passed once and for all.



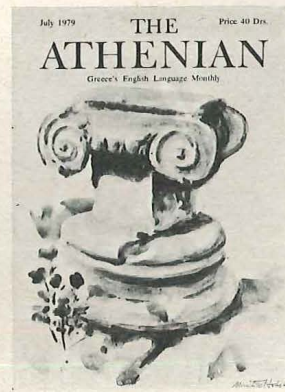
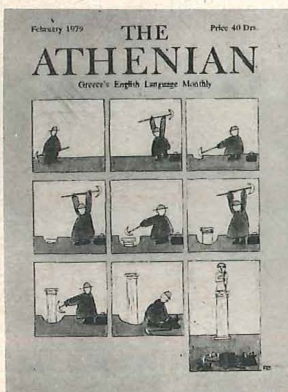
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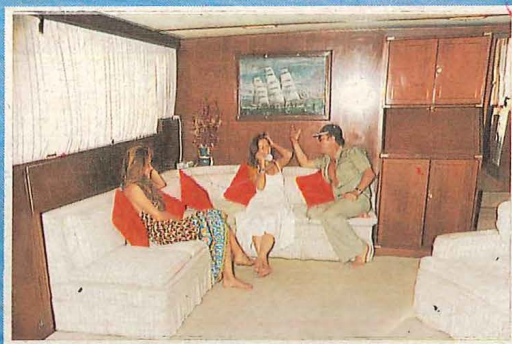
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