

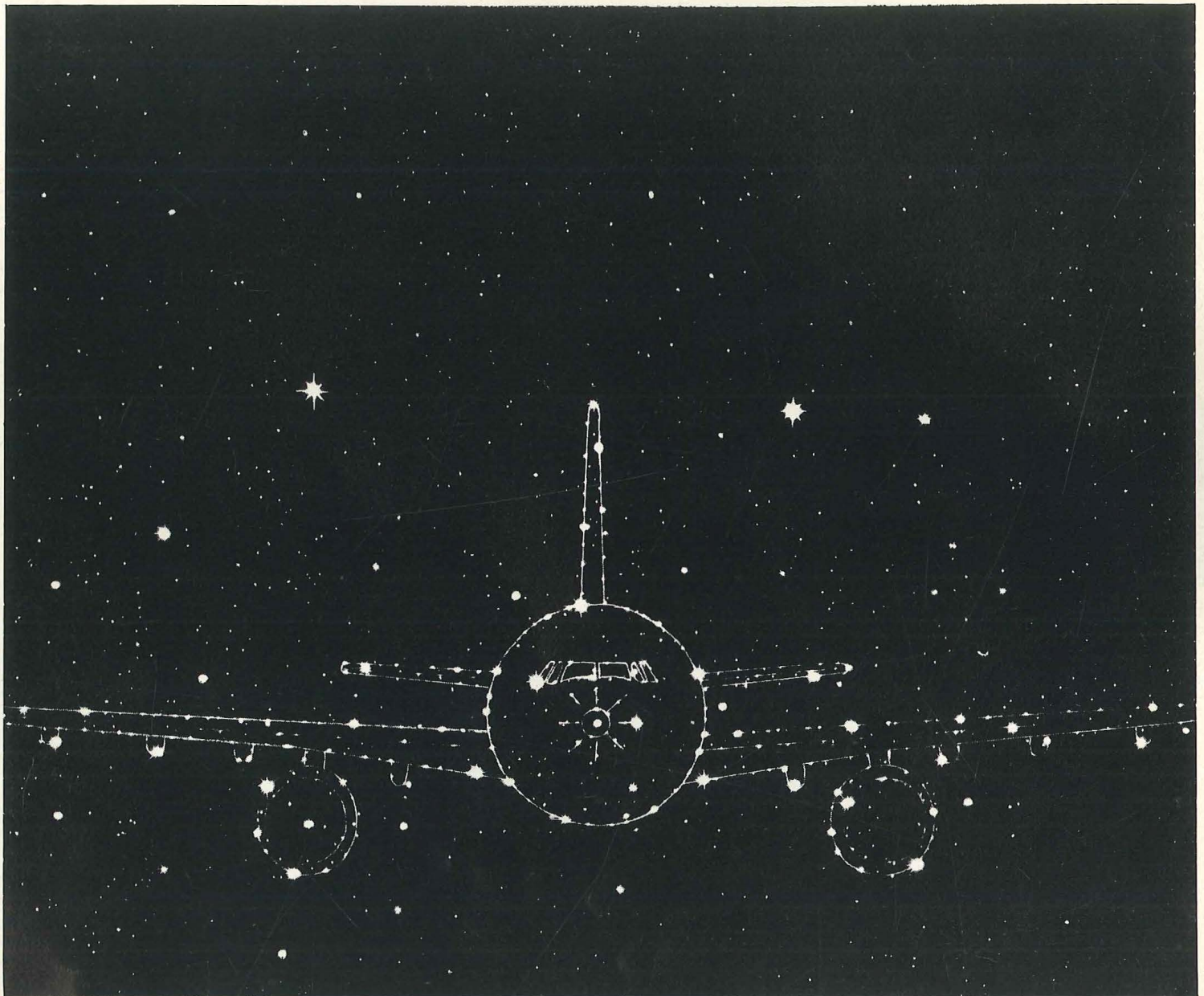
March 1981

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THE ATHENIAN

Greece's English Language Monthly





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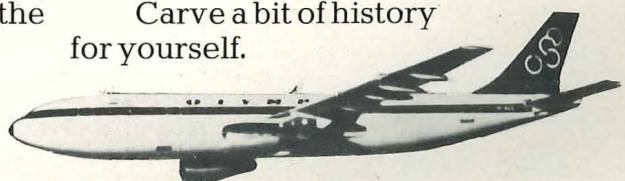
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this month

Dance Events

The Rallou Manou Dance Group (Elliniko Horodrama) celebrates its thirtieth anniversary this year. To mark the occasion the National Gallery has organized an exhibition of photographs, sketches, books, programs, leaflets and posters illustrating the group's work, which is based on the Martha Graham method and incorporates elements of ancient Greek dance. The Elliniko Horodrama will next perform in Athens during the summer festival season.

The Ekfrasi '81 program this month includes the Experimental Dance Group of Yiannis Metsis, and Quilapayun, a Chilean folk dance troupe currently based in Paris.

Greece and the Five-Day Week

"The Implications of the Five-Day Week for Greek Society" will be the subject of a talk and round table discussion (in Greek) sponsored by the Greek Alumni of American Universities and held at the Hellenic American Union on March 17.

HAMS does "The Mikado"

The fourth session of the Hellenic Amateur Musical Society will consist of three performances of Gilbert and Sullivan's *The Mikado* (March 19, 20, 21 at the Pierce College Auditorium). Joyce Peck, musical director, describes HAMS as a lively amateur group, always open to music lovers who would like to participate in any aspect of operetta production.

BBC's "Life on Earth"

Acclaimed as one of the best natural history film series ever made, the 13-part BBC documentary *Life on Earth* will be screened at the British Council over the next two months. Written and presented by David Attenborough, it traces the development of life on the planet from its beginnings 3½ million years ago, to the emergence of human beings.

Ekfrasi ... Music Notes

Expression '80-81 (Ekfrasi) is in full swing in Piraeus. A wide variety of music, dance and theater productions, from Greece and abroad, are on the program this month. Magna Carta, the English acoustic band (guitar, mandolin, percussion and vocals), is scheduled for mid-March. During its visit to Greece under the auspices of the British Council, the band will also give concerts in Rethymnon, Rhodes, Veria, Thessaloniki and Chalkis. Contemporary jazz trumpeter Freddie Hubbard is guest soloist with the Radio Big Band of Cologne (jointly presented by Ekfrasi and the Goethe Institute) in concerts on March 31 and April 1. Hubbard, an American, first became known in the early '60s when he played with the Seminal Jazz Messengers, led by

bop drummer Art Blakey (due to appear here later this year). Along with other musicians such as Lee Morgan and Donald Byrd, he recorded a series of albums for the Blue Note label, which became the basis of a generation of jazz music. Hubbard is currently with the VSOP Quintet.

Last Month of Turner

The Turner Exhibition at the National Gallery, inaugurated with much pomp and ceremony in January, runs through the end of March. The 70 sketches in different media, gems of craft and color, more than make up for the 6 rather disappointing oils. There is available a well-produced catalogue with many of the works illustrated in color.

Around the Galleries

Sculptor Achilles Aperghis shows his work at the Desmos Gallery this month. Noted as a pioneer of abstract sculpture in contemporary Greek art, he mainly works in bronze. This exhibition, however, also includes a sculpture environment in wood. A retrospective of works by Engonopoulos comes to Gallery 3 in mid-March. Considered one of Greece's most important surrealist painters, he will be showing a large number of oils. The Kokkinides exhibition at the Zoumboulaki Gallery continues into March. A professor at the Athens School of Fine Arts, he is noted as a colorist. In this show he uses pure, translucent hues in works waivering between figuration and the abstract.

Video Art Exhibition

As video continues to develop as an art and communication form, its uses and contexts have become more complex. Current trends incorporate it into a form of performance art which uses the actual process of information interchange as part of the art work itself. Artist Mit Mitropoulos (Research Fellow, Center for Advanced Visual Studies, Massachusetts Institute of Technology) illustrates aspects of video art and communications in an exhibition entitled "TV Images", opening at the Hellenic American Union on March 2. Video tapes, articles, informal discussion and a lecture (March 5, 8 p.m.) are components of the exhibition program.

Movie Classics

Karl Valentine has often been called "the German Charlie Chaplin". Greatly admired as an actor and cinematographer, he worked with Brecht who, in 1923, directed him in "Mysteries of a Hairdresser". Together with his partner in comedy, Liselle Karlstadt, he usually played in comedies which made fun of the petite bourgeoisie. This month at the Goethe Institute 21 of his films (including two full features) will be screened over six evenings.

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15 Urban Conservation

A top national priority

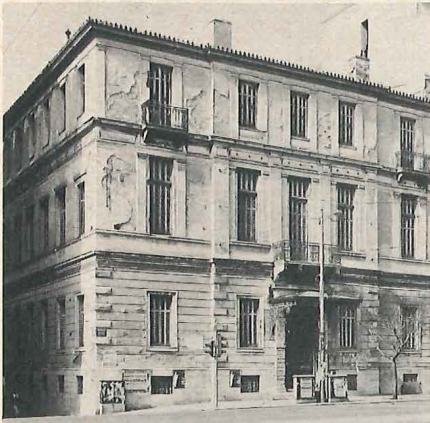
- 18 Shepherds of Eurytania, by Sally Mantoudis
Visits to their winter settlements.

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A brief history of Greek trains

- 28 Jazz Dancing in Greece, by Yvette Varvaressos
Abstract and self-expressive

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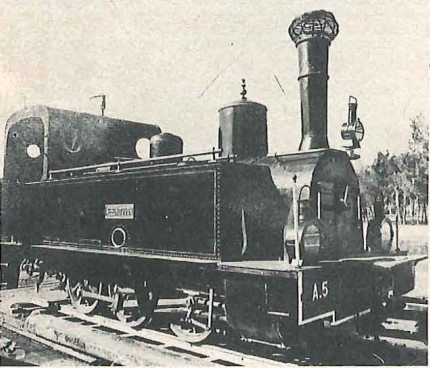
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publisher's note

In "Shepherds of Eurytania" Sally Mantoudis describes the nomadic and semi-nomadic existences of these people of ancient Hellenic stock who leave their "home" in the Pindos mountains for winter pasturage in the plains. Some of these shepherds are beginning to settle in lowland towns. Others, however, less affected by contemporary customs and values, continue their ancient way of life.

Public awareness of the need for urban conservation came late to Greece. However, it developed rapidly as a form of protest during the dictatorship when urban destruction was intense and widespread. In an interview, architect and city-planner Andreas Symeon stresses that an overall consistent policy on the part of the government is still urgently needed. Professor Symeon graduated from and later taught at the National Technical University of Athens. In 1971 he founded, with two partners, the Environmental Design Company, a leading firm in the fields of architecture and urban planning in Greece.

The cover is by William Reid, Jr.

On February 11, after an illness of several years, Pauline Haritonidou died. The February issue of The Athenian carried an article by her and a profile of her life and work — the last activity which she carried out. Her memorial consists most appropriately in the promotion of the causes to which she devoted herself, in the areas of wildlife and rural conservation. To this end, a fund is being established in her name, the proceeds of which will first be applied to the protection of Skinia. Contributions can be forwarded to her daughter, Lily Haritonidou, Taygetou 21, Paleo Psychico.

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goings on in athens

MUSIC

ATHENS STATE ORCHESTRA. Olympia Theater, Akadimias 58, Tel. 362-8670. Call for program details not available at time of printing.

BRITISH COUNCIL. Kolonaki Sq., Tel. 363-3211. Piano recital by Mrs. Aliki Vatikioti of works by Bach, Beethoven, Chopin, Britten, Kouandis and Konstantinidis, March 12, 8 pm. Recital by soprano Jenny Hill with Valda Plucknett on piano, March 26, 8 pm.

HELLENIC AMATEUR MUSICAL SOCIETY, Tel. 801-0807, 807-1861, 802-1188 for information. Three performances of *The Mikado* (Gilbert and Sullivan), Pierce College Auditorium, Agia Paraskevi, March 19, 20, 21, at 8 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Gospel rock concert by American combo, "Living Sound", March 3, 8 pm; Piano recital by Argyro Metaxa, March 6, 8 pm; Violin and viola recital, Paris Anastassiadis and Makis Tsorakoglou play the works of Elliot Carter, Vivaldi, Corelli, Telemann, Stamitz, Beethoven and Mozart, March 13, 8 pm. All performances will be in the Auditorium.

NATIONAL OPERA COMPANY (Lyriki Skini), Olympia Theater, Akadimias 58, Tel. 361-2461. Performances usually begin 7 pm. Sat., Sun. and Wed., and 8:30 pm Tues., Thurs., and Fri. The following works are scheduled for March: *The Queen of Spades* (Tchaikovsky), *Macbeth* (Verdi), *Norma* (Bellini). Some works from the Feb. program, such as *Lucia di Lammermoor* (Donizetti), are also scheduled for March. Call for details.

PARNASSOS HALL. Agiou Georgiou Karytsi 8, Tel. 322-1917. Recitals presented by Hellenic French Assoc., Wed. 7 pm: Maria Heroeorgou (piano), March 11. Tasi Apostolidis (violin), with Aris Garoufalias (piano), March 18.

TASIS/HIS AND LA VERNE COLLEGE (Kifissia Concert Series), Tasis/HIS Auditorium, Xenias and Artemidos, Kefalari, Tel. 808-1426. Recital by Anthea van den Driesen (soprano) and Diamantis Diamantopoulos (piano), March 18, 8:15 pm.

EXPRESSION '80/'81

The second season of this winter festival of the arts (*Ekfrasi*), organized by the Ministry of Culture, continues through to May. All performances take place at the Dimotiko Theatro in Piraeus and begin at 9 pm. Following is a list of performers and program items expected in March. For further details not available at time of printing, and for reservations, contact the theater (*Plateia Dimarchiou, Piraeus, Tel. 417-8351*) or the Athens Festival Box Office (*Stadiou 4, in the arcade, Tel. 322-1459*).

MUSIC — A musical evening presented by the Women's Chorus of Athens and the Experimental Chorus of Athens, and a program by the Athens Univ. Chorus; the English acoustic band, Magna Carta; the Small Orchestra of Athens; National Opera Company, *Showboat* (Kern) and *Lucia di Lammermoor* (Donizetti); Radio Big Band of Cologne, with guest artist Freddie Hubbard, play contemporary jazz, March 31 and April 1. Chilean folk troupe, Quilapayun.

DANCE — Experimental Ballet of Athens.

DRAMA — Theater of the Aegean, *Lorca's Blood Wedding*; State Theater of Cyprus, Chekhov's *The Cherry Orchard*; Volos Theater Group; Theater Company of Crete.

LECTURES

BRITISH COUNCIL — "The Use of Visual Aids", English Studies lecture by Andrew Wright (Manchester Polytechnic), March 30, 10 am.

HELLENIC AMERICAN UNION — On communications and video art (topic to be confirmed), by M. Mitropoulos in conjunction with the Video Art exhibition at the Union, March 5, 8 pm. There will be several lectures on Greek history and

literature during late March, coinciding with Greek Independence Day.

"Antiques and Gemology" — A series of weekly lectures presented by Mr. Lambrinidis, followed by discussion. Tues. 7 pm, to Easter. Please note that the second March lecture has been moved to Wed. 11. For further details call the speaker, Tel. 522-8917, evenings.

GALLERIES

Unless otherwise noted, galleries open Mon. through Fri. from around 10 am to 2 pm and re-open in the evening from around 6 to 9 or 10 pm. On Sat. they are usually open in the mornings only. Since some galleries prefer to keep dates somewhat flexible in order that exhibitions may be held over if required, it is best to call before setting out.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Sculptures by Titsa Chrissochoidi and paintings by Deanna Antonakatou, to March 10. Oil paintings by Georgos Mavroides, March 11-29.

ASTOR, Kar. Servias 16, Tel. 325-5555. Oils by Dimitris Tsitsanis, to March 17.

ATHENS, Glykonos 4, Tel. 713-938. Paintings by Theodoros Manolides, March 10 for one month.

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Installations and paintings by Michail Buthe, to late March. Last week in March, paintings and sculpture of Pierpaolo Calzolari.

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Paintings and constructions on canvas by Nakis Panayiodis, to March 13. Reliefs by Michael Roux, March 16-April 3.

DADA, Antinoros 17, Tel. 742-377. Sculpture by Memas Kalogeratos, to March 8. Sculpture by Elias Katsilieris, March 11-30.

DESMOS, Akadimias 28, Tel. 360-9449. Open Mon.-Fri. 6-9 pm, or call for appointment weekdays 9:30 am-4:30 pm. "Sequences - Structures II", interpretation of aspects of *The Odyssey*. Mixed media, by Bia Davou, March 2-7. Sculpture (metal) and sculpture environment (wood) by Achilles Aperghis, March 12-April 4.

DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Also open Sun. Paintings by Michalis Veloudakes, March 2-20. Silk screen prints by Yugoslav artist Bruno Zupan, March 23-April 7.

GALLERY 3, Fokilidou 3, Tel. 362-8230. Retrospective, oils by surrealist painter, Engonopoulos. March 16 - April 16.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Works of folk artist Dimitris Costopoulos March 10-20, and of Greek-American George Zymarakis March 27-April 9.

HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Open regular hours plus Sat. evening and Sun. 11 am-2 pm. Paintings by Kaiti Messinezi-Platsi, March 2-17. Paintings of Yiannis Koutrikas, March 18-April 1.

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Paintings by Pantelis Psaras, March 2-18. Paintings by Eleni Vassilopoulou, March 19-April 4.

MEDUSA, Xenokratous 7, Kolonaki, Tel. 744-552. Engravings by Thanassis Exarchopoulos, to March 11. The new works of Takis Sideris (oils and guaches), March 12-19.

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Neo-surrealistic works of Alexandros Isaris, March 2-17. Most recent works of painter Eleni Zogolopoulou, March 18-April 5.

ORA, Xenofontos 7, Tel. 323-0698. Oils by Eli Maria Komninou-Nenedaki and paintings by Dimos Skoulakis, to March 4. The works of two painters, Pavlos Kalantzopoulos (oils) and Andreas Karagian, March 5-28.

POLYPLANO, Dimokritou 20, Tel. 362-9822. To be confirmed.

SYMVOLEI, Kodrou 15, Plaka, Tel. 322-7259. Acrylics by New Zealand-Greek painter Sophoklis Simeonides, March 10-25. Abstract acrylic paintings by Dimitri Kandopoulos, March 27-April 11.

SYLLOGI, Vas. Sofias 4, Tel. 745-136. Acrylics and oils by Marilena Zaboura, March 2-17. Paintings by Georgos Lolosides, March 19-April 3.

TECHNOHOROS BERNIER, Kaftanzoglou and Ziller, Patissia, Tel. 735-657. Closed until April, except for some performance art events. Call for details.

THOLOS, Filellinon 20, Tel. 323-7950. Mon.-Sat. 6-10 pm, Wed. 11 am-1 pm. Prints by Spyros Vassiliou, Aria Komianou, Jenny Papadaki, Maria Pop, Takis Parlavantzis, Yianna Persaki, Katerina Georganta, Georgos Sikeliotis and others, throughout March.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Oils by young Greek artist Diamandis Aidiris, March 3-25 (may extend to end of month). Followed by the work of Spyros Vassiliou.

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

YAKINTHOS, Zirini 23, Kifissia, Tel. 801-1730. To be confirmed.

ZOUMBOULAKIS, Kolonaki Sq. 20, Tel. 360-8278. Closed Mon. Paintings by Dimosthenis Kokkinides, to mid-March. Paintings by Katsourakis will follow.

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Permanent group show of silk screens, lithographs and multiples.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Also open Sun. 11 am-2 pm. Oils by Manolis Polymeris and Elli Avramanti-Drakopoulou, to March 13. Oils by Stavrianos Katsireas and Lili Andoniadi-Stefanaki, March 16-31.

EXHIBITIONS

Addresses and phone numbers not listed below are found in the Organizer or under Museums. Exhibitions may be visited during the Institutes' and Museums' regular hours unless otherwise noted.

ATHENS COLLEGE — Stefanou Delta, Psychico, Tel. 671-4621. Sculpture in stone by Michalis Kassis. To March 11, Mon.-Fri., 8:30 am-6 pm.

BRITISH COUNCIL — Coinciding with screenings of the series *Life on Earth* there will be an exhibition of books on environmental conservation. Presented in conjunction with the National Book League. March 6-20.

HELLENIC AMERICAN UNION — Video art by M. Mitropoulos, Kennedy Hall, March 2-6. A talk on the medium will be given by the artist on March 5, 8 pm.

NATIONAL GALLERY (Pinakothiki) — To March 22, a major exhibition of the works of Turner. A representative selection of his watercolors and a small number of oils presented in Greece for the first time. Also, continuing through March, an exhibition illustrating the work of the Greek

Dance Company (*Elliniko Horodrama*) of Rallou Manou.

CLUBS AND SOCIETIES

Some of the activities listed are open to members only. Call for further information.

AMERICAN CLUB, Kastri Hotel, Tel. 801-2988, closed Mon. Bingo: Tues. 7 pm in the Independence Room. Bridge: Tues. 10 am in the Americana Room, Wed. (AWOG Party Bridge) 10 am-1 pm, Mon. 7 pm in the Independence Room. Cartoons and films for children Sat. 11 am in the Independence Room. Greek language classes: Mon. and Thur. 9 am, Wed. 7 pm. Happy Hour: Wed. and Sat. (free snacks, Sat. only), 6-8 pm in the Cocktail Lounge. Special Brunch every 1st and 3rd Sun. of the month, 8:30 am-noon in the Family Inn. Special Buffet every 2nd and 4th Sun., noon onwards in both dining rooms. Special Family Dinner Wed. 5-7:30 pm in the Family Inn. Karate Lessons (adults and children) Mon. and Thurs. 8-9:30 pm in the Independence Room, Kim Digenakis (Tel. 691-9309) for details. Young Life Club (Christian group) Tues. 7:30 pm in the Friendship Room. Tennis Club Social and BBQ (all welcome) March 8, 11 am. Special movies, *Shogun* screening March 15, 18, 22, 25, 7 pm in the Independence Room. St. Patrick's Day celebration March 17. Fashion Show, March 26, 1 pm. Bridge Group charity game, March 26, 7 pm. Reno Night (American Club and American Youth Center fundraising), all welcome, April 3, 8 pm.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 Tues.-Fri. 10:30 am-1 pm. Several travel excursions are planned for the coming months, including trips in March to Spain and Morocco, in April to Italy, and in May to Istanbul. For details Tel. 659-0863. General meeting and luncheon on April 16 will feature a fashion show, "Waves and Pearls for Summer", presented by Nikos Takis. Call for information and reservations.

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311. Dinner meeting at Athens Chandris Hotel, March 16, 9 pm. Charter Night Anniversary Dinner Dance, Athens Chandris Hotel, March 27, 9 pm.

CROSS-CULTURAL ASSOC., Tel. 672-3382. Next meeting in late March.

HELLENIC AMERICAN UNION, Massalia 22, Tel. 362-9886. General Assembly, March 18, 8 pm.

HELLENIC ANIMAL WELFARE SOCIETY, Tel. 644-4473, 643-5391. Meeting of members and friends, mid-March. Auction of various household items, furniture, paintings etc. planned for an evening in late March. Call for details.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP,

S	M	T	W	T	F	S
1	2	3	4	5	6	7
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15	16	17	18	19	20	21
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NAME DAYS IN MARCH

In traditional Greek circles one's name day (the day of the saint whose name one bears) is more significant than one's birthday. An open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

March	14	Theodoros (Theodore, Ted) Theodora (Dora)
March	25	Evangelos (Vangelis, Vangos), Evangelis (Vangelia, Litsa)

DATES TO REMEMBER

March	1	St. David's Day (Wales)
March	3	Shrove Tuesday (Western)
March	4	Ash Wednesday (Western)
March	9	Clean Monday
March	20/21	Purim (Jewish)
March	23	National Day, Pakistan
March	28	National Day, Libya
April	1	April Fool's Day

PUBLIC HOLIDAYS

March	9	Clean Monday
March	25	Greek Independence Day

Easter (Orthodox and Western calendars) falls in the latter part of April, Easter Sunday being April 19 and 26 respectively.

Diofandou 1, Pangrati. Meets twice monthly at 9 pm. Next meetings March 6 and 19. Scheduled is a discussion on raising illegitimate children in Greece.

PROPELLER CLUB, Patission 9, Tel. 524-5912. Regular luncheon meetings are held in the Terpsichore Room of the Athens Hilton. Next meeting on March 19, 1 pm. Guest speaker Mr. Yiannis Paleokrassas, Deputy Minister of Co-ordination.

ROTARY CLUB, Kriezotou 3, Tel. 362-3150. All meetings are held at the Kings' Palace Hotel and begin at 8:45 pm. Mr. George Avranidis, President of the Hellenic Assoc. of Exporters, is guest speaker at the next meeting on March 3. Mr. Nick Tsiroyiannis will speak about his travels in South America, March 10. Further meetings, March 17 and 24. Call for details.

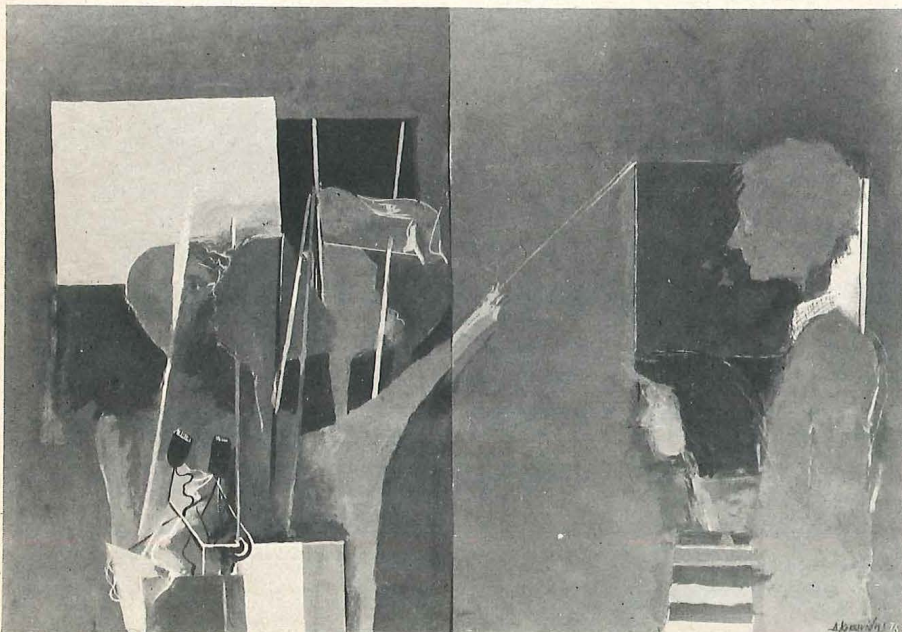
ST. ANDREW'S WOMEN'S GUILD. Next meeting has Rev. Kyriokalas as guest speaker on the topic of "The History of the Evangelical Movement in Greece", March 6, 9:30 am. All welcome. Tel. 801-7660 for information or transportation. St. Patrick's Day bridge luncheon, March 16, 10 am. Tel. 808-4420 for details.

NATIONAL AND FOLK DAYS

Carnival (Apokreas), a time of feasting, fancy dress and processions, continues up to the first day of Lent.

Clean Monday (Kathara Deftera) falls on March 9 this year. The first day of Lent, it is a national holiday and traditionally a time for feasting and flying kites.

Greek Independence Day, March 25, is the anniversary of the beginning of the War of Independence (1821), and is marked by a national holiday and military parades in the larger towns.



Kokkinides at the Zoumboulakis (Kolonaki) in March

MISCELLANEOUS STUDIES

- ATHENS CENTER FOR THE CREATIVE ARTS.** Pangrati Cultural Center, Archimideou 48, Tel. 701-5242, Mon.-Fri., 9 am-2 pm, 5-8 pm. Classes in modern Greek (beginners and intermediate levels in either regular 8-week or intensive 4-week courses); Dance (Creative Jazz, Modern Dance, Movement/ Exercise / Yoga); Studio Art (by Michel Roux).
- HELIANTHOS YOGA UNION.** Perikleous 25, Neo Psychico, Tel. 621-1627, 681-1462. Classes in Yoga (in Greek and English); seminars in Yoga philosophy, psychology and meditation.
- HELLENIC AMERICAN UNION.** Massalias 22, Tel. 362-9886, 363-3178. Greek language courses are scheduled to begin in the 1st and 2nd weeks of March. Other courses include Methodology for teachers of English, Greek Studies (literature, art, Ancient Greek), Dancing (Tel. 923-3259, 6:30-8:30 pm for details), Modern Dance, and Painting and Drawing
- TEXTILE ARTS CENTER.** Iperiodou 5 at Nikis St., near Syntagma Sq., Tel. 322-3335, 895-8797. Lessons in weaving on a variety of looms, natural dyeing using plants found in Greece, batik workshop and batik for beginners, marcramé, patchwork quilting, knitting, crochet, canvas embroidery, design and production of lino block prints. Morning, afternoon and evening classes. Call for information or visit the Center Mon. through Fri. 10 am - 2 pm, 6:30 - 8 pm.
- YWCA (XEN).** Amerikis 11, Tel. 362-4291. Offers a range of courses (including Greek language), lectures and facilities (including a gym). Call for details.

RECREATION

MOUNTAINEERING AND SKIING

There are refuges as well as modern skiing installations in many areas. The Hellenic Federation of Mountaineering and Skiing (Hellenic Alpine Club), Plateia Kapnikarea 2, Tel. 323-1867 (12-1 pm and 7-10 pm) runs most of the refuges and offers weekend excursions. Call for more information and for membership details. EOT (National Tourist Org.), Kar. Servias St. at Syntagma, Tel. 322-2545, also have good general information and leaflets. The following is a list of ski resorts. The season is usually Dec. through March (or May in such locations as Olympus and Parnassos). We suggest you call the areas directly for up-to-date information, weather details and availability of accommodation, before setting out.

MENALON (Ostrakina), Tel. 0756-21227. There is a refuge at the site, or accommodation may be

found at Tripolis (30 km. away). Two ski-lifts operating.

- PARNASSOS (Fterolaka),** Tel. Arachova 0267-31692 or 0267-31630; in Fterolaka Tel. 0234-22693. Run by EOT, the facilities and skiing are excellent and prices reasonable. Two chairlifts, two J-bars, and four ski-runs (two for beginners). The main run is FIS - approved for international contests. Self-service restaurant and cafe, parking area, and accommodation at Arachova, Itea and Delphi. Equipment rentals for all ages at reasonable prices, as well as lessons. Lift tickets are 60 Drs. for one trip, 650 Drs. for 20 round - trips, and 1700 Drs. for 60 round - trips. For learners it is 60 Drs. for 3 trips. Special concessions for students and athletes.
- PELION (Agirolefkas-Hania),** Tel. 0421-39136 or 0421-39155. Accommodation in surrounding villages of Mt. Pelion and Volos. Beginner, intermediate and expert slopes. A mini - lift operates close to the refuge.
- PINDOS,** Tel. 0656-41249. Two km. from the village of Metsovon where accommodation is available. Beginner and intermediate slopes, chair - lift, two T-bars, sledges for rent, ski equipment for adults only. Snow - machine in use. Open daily from 8 am - 1 pm and 2 - 5 pm. Closed Wed.
- VERMION (Seli),** Tel. 0332-71234. Accommodation in Seli (3 km. from ski slopes) and Naoussa (18 km. away). Slopes for beginners, intermediates and experts. Three ski-lifts, equipment may be rented for adults and children. Open daily from 9 am.

SHOPPERS' GUIDE

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

- BENAKI MUSEUM,** Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection. For children there is a guide to the Folk Art Collection available in English and a reasonably priced coloring set containing a packet of six postcards and six designs.
- GREEK WOMEN'S INSTITUTION,** Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, handwoven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.
- LYCEUM OF GREEK WOMEN,** Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, handwoven fabrics sold by the metre, etc. Some special orders accepted.
- NATIONAL ARCHAEOLOGICAL MUSEUM,** Tossitsa and Patisson, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.
- NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS,** Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.
- NATIONAL WELFARE ORGANIZATION.** A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.
- XEN (YWCA),** Amerikis 11, Tel. 362-4291. An exhibition of arts and crafts, and embroidered items and cards for sale.

SPECIALTY AREAS

KOLONAKI. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, icons, and high-fashion boutiques.

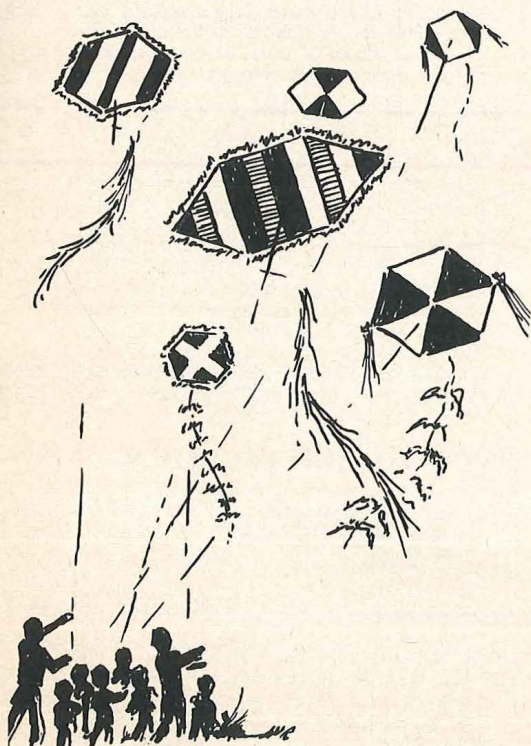
MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square) with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and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

CINEMA

NEW RELEASES

Expected to appear this month at first-run theaters where they may be held over for several weeks before moving on to second-run neighbourhood cinemas. The latter usually change their programs on Mondays, Wednesdays and Fridays. Some down-town theaters begin screening in the afternoon, but at most, regular programs begin at 8 or 8:30 pm and 10 or 10:30 pm.

- ANY WHICH WAY YOU CAN** — The sequel to *Every Which Way But Loose*, it is described as "loaded with chasing, fighting and loving". Clint Eastwood stars as Phil Beddoe, back on the road with his chimpanzee friend, Clyde. Phil backs out of an offer he has previously accepted to fight Wilson the Champ, and runs into problems with the Mafia.
- CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epfes Tritou Tipou: Special Ekthesi)** — One of the most popular films of recent years, it has been re-released in a special edition. Newly filmed scenes have been added to expand the total experience of the original story in which a UFO is spotted in a small Indiana town. The visual effects are stunning. Cast includes Richard Dreyfuss, Terri Garr and François Truffaut. Directed by Steven Spielberg.
- FORMULA (I Mystiki Formoula)** — George C. Scott, Marlon Brando and Marthe Keller star in a mystery thriller based on documented facts concerning an international synthetic fuel conspiracy.
- FROM THE LIFE OF MARIONETTES (Marionettes)** — Ingmar Bergman's latest film deals with a catastrophe: Peter Ergman (Robert Azorn) kills a chance acquaintance. It also deals with his marriage to Katerina (Christine Buchegger). Perfectly balanced on the surface, it also emerges as a catastrophe.
- NINE TO FIVE (Ap'tis Ennea os tis Pente)** — A spoof on working relationships in business offices and particularly those between secretaries and their bosses. Featuring the comic talents of Jane Fonda, Lily Tomlin and Dolly Parton, it should be hilarious, but some of the jokes fall flat.
- PRIVATE BENJAMIN** — Goldie Hawn stars as Judy Benjamin, married to the man of her dreams for only six hours before he dies. Attempting to involve herself in a new life, she enlists, to discover that army life is not as comfortable as she had hoped. She is transferred to Europe and meets a French doctor. The choice becomes that of her career or an easy domestic life.
- RICHARD'S THINGS** — Liv Ullman is cast as a woman who experiences traumatic times when her husband dies suddenly. Upon discovering that he had been travelling with a woman at the time of his death, she tracks her down and confronts her. The relationship that develops between the two, and their interactions with the men in their lives, supplies the main plot. With Amanda Redman, Tom Pigott-Smith and directed by Anthony Harvey.
- SCANNERS** — Science fiction thriller by writer-director David Cronenberg. The "scanners" look like normal people but possess supernatural mental abilities enabling them to physically destroy people with their thoughts. Banding together, they decide to use these powers to take control of worldwide political power. The stars are Patrick McGoohan and Jennifer O'Neill.
- SPIDERMAN: THE DRAGON'S CHALLENGE (I Proplisi tou Drakou: O Anthropos-Arahni III)** — A sequel to *Spiderman*, continuing the adventures of the superhuman phenomenon who manages to conquer terrifying opponents. Stars Nicholas Hamont and Joanna Cameron.
- CALIGULA (Kaligoulas)** — Described as the bizarre but true tale of the young Roman Emperor. The movie has been highly controversial since

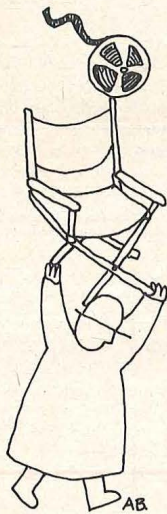


its 1976 entry in the Cannes Film Festival, as it features scenes of physical brutality and explicit sexual acts. Malcolm McDowell, Teresa Ann Savoy, Peter O'Toole and John Gielgud. The director refused to have his name included in the credits.

CHEECH AND CHONG'S MOVIE (Pandaimonio) — A comedy along the lines of *Up in Smoke*, featuring the team of Cheech and Chong in routines that focus on timely jokes mainly concerning marijuana and hallucinogens. Directed by Thomas Chong.

DRESSED TO KILL — A tense thriller directed by Brian DePalma, featuring some direct steals from Hitchcock. Stars Angie Dickinson and Michael Caine. While very successful in the USA, the film set off a series of controversies not because of the violence depicted (it has a very bloody murder scene) but because feminists, transvestites and other groups found the story offensive and staged protests.

FLYING HIGH (Mia Epiphani... Epiphani Ptesi) — An irreverent spoof of aeroplane dramas in general and of the 1957 film *Zero Hour* in particular. A passenger is forced to take the controls when pilot and co-pilot are stricken with food poisoning. Stars Kareem Abdul-Jabbar, Lloyd Bridges and Julie Hagerty. Directed by Jim Abrahams.



LES HERITIERS (The Inheritors) — Set in Hungary in the '30s and '40s this romantic drama concerns the complicated relationships which develop between a young wife who is sterile (Lili Monori), her husband (Jan Nowicki), and her friend (Isabelle Huppert) whom she persuades to bear a child in her place. Yet further difficulties arise when the friend, a Jew, is threatened with discovery and arrest by the Nazi occupiers.

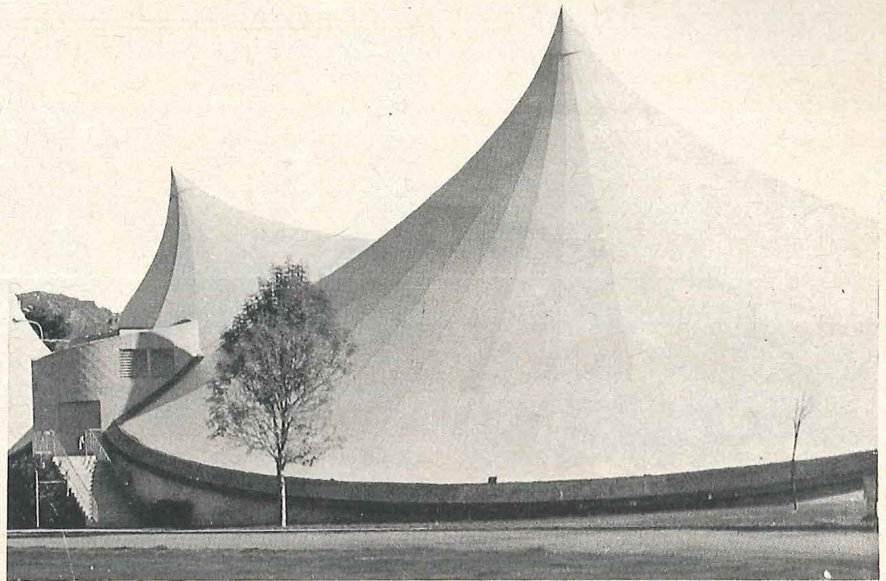
KAGEMUSHA (O Iskios tou polemisti) — Kurosawa's masterful and beautifully photographed epic, set in the mid-16th century. A common thief, chosen to impersonate a warlord after the latter's death, rules for several years without discovery.

LA CAGE AUX FOLLES II (To Klouvi me tis trelles) — This sequel to *Birds of a Feather* again stars Ugo Tognazzi and Michel Serrault in the further hilarious episodes of a most unusual couple who run a nightclub which features female impersonators. Directed by Edouard Molinaro.

LITTLE LORD FAUNTLEROY (O Mikros Lordos) — The third screen version of the famous novel, this featuring freckle-faced Ricky Schroder (*The Champ*) decked out in velvet suit, buckled shoes and satin sash, while Alec Guinness plays an English earl. It takes place in New York in the early 1900s, where the boy lives in a tenement with his widowed mother.

MON ONCLE D'AMERIQUE (My Uncle from America) — Alain Resnais' comedy based on the works of French behavioral scientist Dr. Henri Laborit, with dramatic vignettes concerning three ambitious and confused people, each at a crisis point in their life. Starring Gerard Depardieu, Nicole Garcia and Marie Dubois.

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ON A VOLE LA CUISSE DE JUPITER (O praktoras mas tin Ellada) — A French romantic adventure movie about a young couple, newly married, who have a variety of exciting experiences while honeymooning in Greece. It may be of interest locally since the movie was filmed in Athens, Corinth and island locations. Directed by Philippe de Broca with Anne Girardot, Philippe Noiret and Catherine Alric featured.

ORDINARY PEOPLE (Messos Anthropos) — Robert Redford makes his debut as a director. Stars Donald Sutherland and Mary Tyler Moore as upper-middle-class parents whose teenage son (Timothy Hutton) is deeply troubled by the drowning of his older brother. A favorite for several Academy Award nominations, it examines contemporary family life in the United States.

RAISE THE TITANIC (Anelkysate ton Titaniko) — A spectacular adventure movie based on Clive Cussler's best-selling novel, the story takes place in modern times, seventy years after the sinking of the so-called unsinkable luxury liner. It concerns the finding and raising of the ship in order to extract a secret vital to America's defence. Jason Robards, Ann Archer and Richard Jordan.

STARDUST MEMORIES — The latest film directed by the multi-talented Woody Allen. Starring Allen, Charlotte Rampling, Jessica Harper, Marie-Cristine Barrault and Tony Roberts. The sound-track features the nostalgic jazz songs of such greats as Cole Porter, Count Basie and Glen Miller.

WHOLLY MOSES (Alloi Ta Mallia... Ki' Alloi Ta Koumbaria) — A comedy spoof of the early movie, *Song of Songs*, this film stars Dudley Moore, Lauren Newman, James Coco and Richard Pryor and is directed by Gary Wise.

RE-RELEASES

PLAY IT AGAIN SAM — Woody Allen's hilarious yet touching comedy pairing him once again with Diane Keaton and featuring clips from *Casablanca*.

SHOT IN THE DARK — The late Peter Sellers is the bumbling Inspector Clouseau in this comedy with Elke Sommer and George Sanders.



Actor and cinematographer Karl Valentine (Goethe Institute this month)

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Iouliauou 42 (near Victoria Sq.) Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Sq.), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. All screenings by the latter are at the War Museum (Vas. Sofias and Rizari) and begin at 8 pm. Membership is 400 Drachmas per year. No single admissions, but members may bring a friend and admission will be 30 Drachmas. Membership fees cannot be paid at the door. Call for program details.

FILMS AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Sq. 17, Tel. 363-3211.

JANE EYRE — Five-part TV series of the Brontë novel, made in 1973. March 2, Parts I, II, III; March 3, Parts IV and V. Screenings at 8 pm.

LIFE ON EARTH — BBC documentary, written and presented by David Attenborough. Comprising 13 parts in all, the first 7 will be screened in March, the first on its own and the rest, two at a time. There will be two screenings of each program, March 5 and 6, March 10 and 11, March 16 and 19, and March 23 and 30, all at 8 pm. Tickets for all screenings available from March 2.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111.

THE FEDERAL REPUBLIC OF GERMANY AS REFLECTED IN ITS DOCUMENTARY FILMS — A series of workshops and screenings (in German and Greek) conducted by filmmaker Peter Fuchs. March 2-5, 7 pm.

KARL VALENTINE RETROSPECTIVE — For the first time in Greece, a number of his short films and two full features (made between 1914 and 1941). March 10, 12, 17, 19, 26, 31, at 7 and 9 pm. Ulrich Kurowski (Film and Television Academy, Munich) will present an introductory lecture (in German and Greek), March 10.

ITALIAN INSTITUTE, Patission 47, tel. 522-9294.

FILMS OF ALBERTO LATTUADA — Series, several films, to be shown in conjunction with the Cinema Club (Teniothiki). Please note screenings are not scheduled at the Institute itself. Call for confirmation of venue and dates not available at time of printing. THE MILL ON THE PO; THE OVERCOAT; THE MAFIOSO; COME HAVE COFFEE WITH US; I DID IT; HEART OF THE DOG; I'LL BE LIKE A FATHER TO HER.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886.

MASTERS OF MODERN SCULPTURE — March 5, 8 pm. MUTINY ON THE BOUNTY — Stars Clark Gable and Charles Laughton, 1935. March 12, 8 pm.

NORTH BY NORTHWEST — Comedy-thriller by Hitchcock, 1959. Stars Cary Grant, Leo G. Carroll and James Mason. March 30, 8 pm.

THEATER

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.

ADJOINING BED (Diplano Krevati) — Leonidas Trivizas' Popular Experimental Company presents a satire by Manolis Korres. (Poreia, Triti Septemvriou and Trikorfon. Tel. 821-9982)

AFTER THE STORM (Meta tin Bora) — Jenny Rousseau and Angelos Antonopoulos in Margaret Kennedy's play translated by Eleni Yolassi, with Matina Karra and Byron Pallis. The sets and costumes are by Liza Zaimi. (Moussouri, Karytsi Square, Tel. 322-7330).

ARMS AND THE MAN (Sokolatenios Stratiotis) — Marios Ploritis has translated the Shavian comedy starring Dimitri Papamichael, Despo Diamantidou and Katia Dandoulaki. George Michaelidis is the director and the costumes and sets are by Nikos Petropoulos. (Dionysia, Amerikis 10, Tel. 362-4020).

BENT — Yiannis Fertis and Petros Fyssoun in Martin Sherman's fine play about the life of two homosexuals in Nazi Germany (Athina, Derigny 10, Tel. 823-7330).

BETRAYAL (I Prodosia) — Harold Pinter's play in repertory. Alternates with George Armenis' *The Relatives* (To Soi). Karolos Koun is the director of both plays. (Technis, Stadiou 52, Tel. 322-8706).

BLUEBEARD'S EIGHTH WIFE (I ogdoi gyneka) — Alfred Savoir's play, adapted by Platon Mousseos stars Kasia Analyti, Kostas Rigopoulos and J. Evangelinidis. The director is Stamatios Hondroyannis and the set and costumes are by George Anemoyannis. (Analyti, Antoniadou and Patission, Tel. 823-9739).

BLUE HOUR (Galazia Ora) — Norman Krazna's comedy, translated by Platon Mousseos, with Zoe Laskari, Vassos Adrianos and Theodoros Exarchos. (Diana, Ippokratous 7, Tel. 326-2956).

CHURCHMOUSE (Ftocho San Spourgitaki) — By Ladislaus Fodor with Kostas Prekas and his company. (Ena, Filolaou, Pangrati, Tel. 751-8079).

DA — Manos Katrakis is magnificent in Hugh Leonard's prize-winning play. (Broadway, Agiou Meletiou and Patission, Tel. 862-0231).

THE DIARY OF A MADMAN (To Imerologia enos trellou) — The Gogol short story as a one-man show starring Kostas Karras alternating with two one-act plays of Chekhov featuring Vassilis Diamandopoulos. (Vrettania, Panepistimiou and Voukourestiou, Tel. 322-1579).

THE ELEPHANT MAN — Dimitris Potamitis is the director and leading actor in Bernard Pomerance's brilliant and compassionate play about John Merrick, a human monstrosity who lived in Victorian London. (Erevna, Ilision and Kerasountos, Tel. 778-0826).

GOOD NIGHT AND BEHAVE (Kalinikta kai fronima) — A comedy with Vassilis Tzivilikas, Gogo Antzoletaki and Tonia Kaziani (Amiral, Amerikis 10, Tel. 363-9385).

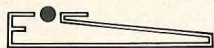
GUANAKOS — Yiannis Psycharis' symbolic play presented by Spyros Evangelatos' Amphitheater company. Sets and costumes by George Patsas and music by Stefanos Gazouleas. (Kava, Stadiou 30, Tel. 321-0237).

A HERO IN SLIPPERS (Enas Iroas me pandofles) — A revival of a comedy by Sakellarios and Yannakopoulos directed by and starring Thymios Karakatsanis with Stavros Xenidis. The sets and costumes are by Nikos Petropoulos and the music by Takis Vouis. (Alhambra, Patission and Stournara, Tel. 522-7497).

Gogol's DIARY OF A MADMAN with Kostas Karras Scheduled for March 13-14, Athens College. Tel. 671-4621 for details. Proceeds to the College.

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HIPPOCAMBOS BAR — By Edward Moore with Elsa Verghi and Christos Frangos under the direction of Nikos Perellis (*Verghi, Voukourestiou*, Tel. 323-5235).

HOLOCAUST —Eduardo Manet's play translated by Platon Mousseos, with George Bellos who is also the director. Sets and costumes by Maria Sanikopoulou. (*KEA, Kekropos and Yperidou, Plaka*, Tel. 322-9889).

HUMAN RELATIONS (Anthropines Schessis) —Katerina Vassilakou and Thanassis Mylonas in Andrew Davis' play directed by Lambros Kostopoulos (*Orvo, Voukourestiou 16*, Tel. 323-1259).

IDONT PAY, I DONT PAY—(Den plirono, den plirono) —Stefanos Lineos and Elli Fotiou continue their successful run of the Dario Fo comedy (*Alpha, Patission 37*, Tel. 523-8742).

MOTHER, MAMA, MUM (Mana, Mitera, Mama) —A satire by George Dialeghmenos directed by Takis Vouteris (*Theater of Piraeus, Alkiviadou 141, Piraeus*, Tel. 412-8594).

NEW PAGE (Kenouria selida) —Neil Simon's comedy stars Alekos Alexandrakis, Nonika Galinea, Anna Fonsou and George Michalakipoulos. Andreas Voutsinas is the director and the sets are by Vassilis Fotopoulos. (*Athineon, Akadimias 3*, tel. 363-6144).

NEXT SUNDAY (Tin alli Kyriaki) —Spyros Papadoyeorgos' first play with Liza Protopsalti and Thanassis Papayeorgiou who is also the director. Alternates with *Local News*. (*Stoa, Biskinis 55, Zographou*, Tel. 770-2830).

THE ODD COUPLE (Mono Zevgari) —Neil Simon's comedy adapted by Paul Matessis, with Nikos Kourkoulos and Stavros Paravas, directed by Andreas Voutsinas, sets and costumes by Dionyssis Fotopoulos. (*Kappa, Kypselis 2*, Tel. 883-1068).

POTICHE (Epihirissi Gouitia) —Barillet and Gredy's new comedy stars Tzenny Karezi, with Kostas Kazakos who is also the director. (*Minoa, Patission 91*, Tel. 821-0048).

ROMANTIC COMEDY (Julia) —Aliko Vouyouklaki stars in this current Broadway hit. Directed by Stamatias Fassoulis with sets and costumes by George Patsas. (*Aliko Amerikis 4*, Tel. 324-4146).

STRAWBERRY BLONDE (Xanthia Fraoula) —Lino Bellei's comedy with Kostas Arzoglou and Elias Logothetis. (*Superstar, Agiou Meletiou and Patission*, Tel. 861-1982).

THEY'RE PLAYING OUR SONG (Pezoun to tragoudi mas) —Neil Simon's comedy has been adapted by Paul Matesis with Mary Chronopoulou and Andreas Dourzos under the direction of Eric Andreou. Sets and costumes by Nikos Petropoulos, choreography by Kay Holden, lyrics and musical arrangement by Yiannis Karalis. (*Kalouta, Patission 240*, Tel. 867-5588).

THIRTY TO A THOUSAND (Trianda to hiliariko) —A review by George Lazaridis and Stamatias Philipoulis with music by Mouzakis stars Yiannis Yonakis, Sotiris Moustakas, George Konstantinou and Maro Kondou. (*Akropol, Ippokratous 9*, Tel. 361-4481).

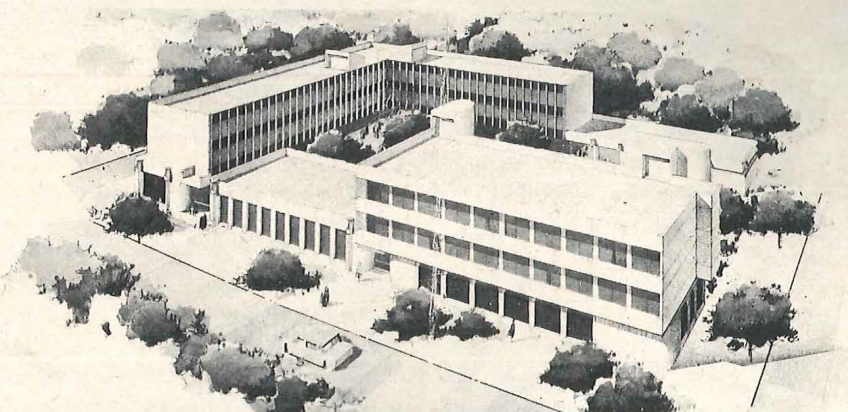
TRAP TO A LONELYMAN (O chronos doulevi yia sas) —A mystery play by Robert Thomas with Voula Zoumboulaki and Dimitri Myrat who also directs. Alternating with *Memories*. (*Athion, Voukourestiou 10*, Tel. 323-5524).

TWO ON A SOFA (Dyo-dyo ston Kanape) —Eleni Annousaki, Yiannis Michalopoulos and Yorgos Siskos in Mark Camoletti's comedy directed by Michael Bouchlis. (*Louzitania, Evelpidon 47*, Tel. 882-7201).

WHITE MARRIAGE (Lefkos Gamos) —Thaddeus Rouzievitch's play directed by George Lazanis alternates with Brozek's *The Immigrants*. (*Veaki, Stournara 32*, Tel. 522-3522).

THE NATIONAL THEATER OF GREECE — Central Stage (Kentriki Skini): Maxim Gorki's *The Lower Depths* under the direction of Spyros Evangelatos, sets and costumes by George Patsas. Alternating with Montherlant's *The Cardinal of Spain*. Direction by Alexis Minotis, sets by Klonis and costumes by Lise Zaimi. New Stage (Nea Skini): *Kandavlis' Wife* by Margarita Lymberaki, directed by Minos Volonakis, sets and costumes by Vassilis Fotopoulos. Alternating with Edward Albee's *All Ends* (Ola teliossan) under the direction of George Theodossiadis. (Agiou Konstantinou 20, Tel. 522-3242).

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

- ACROPOLIS MUSEUM**, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9 am to 3:30 pm daily. *Closed Tuesdays and Sundays.* Admission 50 Drs.
- AGORA MUSEUM**, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9 am to 3:30 pm daily and on Sundays from 10 am to 2 pm. *Closed Tuesdays.* Admission 25 Drs., students 10 Drs. Free on Sundays.
- BENAKI MUSEUM**, Koubari 1 (corner of Vas. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.
- BYZANTINE MUSEUM**, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 9 am to 3:30 pm. *Closed Sundays and Mondays.* Admission 50 Drs., students 20 Drs.
- GOLANDRIS NATURAL HISTORY MUSEUM**, Leviodou 13, Kifissia, Tel. 801-5870. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open daily 9 am to 3 pm. *Closed Fridays.* Admission 25 Drs., students 10 Drs.
- JEWISH MUSEUM**, Melidoni 5, Tel. 325-2823. A new museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Wednesdays 2 to 7 pm and Sundays 9 am to 1 pm, or by appointment.
- PAVLÓS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 4:30 pm daily and Sundays 9 am to 4:30 pm. *Closed Mondays.* Admission 25 Drs., students 10 Drs.
- MUSEUM OF GREEK FOLK ART**, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 9:30 am to 1:30 pm. *Closed Mondays.* Admission free.
- MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION**, Areos 1 (in a former mosque). Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open from 9 am to 1:30 pm. *Closed Tuesdays.* Admission free.
- NATIONAL ARCHAEOLOGICAL MUSEUM**, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kour), (to 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.

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**, Koubari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. through Sat. 8:30 to 2.
- BRITISH COUNCIL**, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9-1:30. Mon. through Thurs. 5:30-8 pm.
- BRITISH EMBASSY INFORMATION DEPARTMENT**, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. 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 1, Sat. 8 to 12:30.
- UNITED NATIONS INFORMATION CENTRE**, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 8:30 to 2:30.



our town

A Measure of Misunderstanding

ATHENS has at least a dozen daily newspapers of varying political hue, and if one had the patience, the stamina or the curiosity to glance over this rainbow on Friday, February 13, one could only conclude that on the day previous Frederika of Greece had been subjected to at least a dozen funerals. That any event taking place within the framework of Greek reality should have twelve quite different and equally scintillating facets must be taken as a matter of course. Beside it, such so-called inscrutabilities as described in, say, the classic film *Rashomon* are by Hellenic standards mere Oriental child's play. The fact that the Greek press was banned from the ceremonies and the accounts had to be drawn from only two official sources in no way impeded the infinite variety in the occasion described. It must be recalled in this dizzying context that 1981 is an election year, meaning that much reportage of controversial material is even more brilliant and fragmented than usual. Even the foreign press, in this case, embraced the local spirit and had, for example, ex-King Constantine kissing the Greek soil at the tombs of his forefathers, at the gate of the royal summer palace and on the tarmac of the airport at which he arrived. Although one must enter this thicket of contrariness with caution, and come to conclusions at considerable risk, the idea that the ex-monarch spent most of his time ignoring his mother's obsequies and kissing the land of his birth seems, at best, unlikely — though it should be pointed out that Greece was thirteen years younger when he left her last and was then certainly far more beautiful.

Attempting to get down to the substance of this ephemeral stuff amounts to smashing a crown jewel to the flatness of observable truth:

one hesitates even to report the late lady's title with any confidence — since it had been variously referred to in the press as Queen, ex-Queen, former Queen, former Queen Mother, ex-Queen Mother, Queen Mother, or certain epithets on the infra-red end of the rainbow which it would be unseemly to repeat. What all reports agreed upon, however, was the word 'Queen', and Frederika was a Queen, every inch a Queen; indeed, several inches too many.

The question aroused by her death was not so much that of her controversial career as of the matter of monarchy in general. Yet, whether monarchy in Greece in 1981 is an issue or not is itself open to debate. Monarchs of modern Greece who have packed their bags in a hurry have in the past returned to unpack them at leisure. And to predict the future in a country whose past is so open to interpretation is hazardous. For this reason, the events which occurred between Frederika's death in Madrid on Thursday, February 5, and her interment the following Thursday at Tatoi were of greater interest than the details of her funeral.

Frederika's death was first reported in the local press with dignified brevity. It was only after the Rallis government decided to allow her burial "for humanitarian reasons" next to her husband, King Paul, and his ancestors at the Royal summer palace at Tatoi that the fur hit the fan. Accusing the government of trying to win the favor of extreme Rightists in a pre-election context, the Opposition press claimed that the funeral was being 'politicized'. Although it was the Junta in fact which forced the King into exile, royalists and Juntists often hold in common a general contempt for civil government in this country.

A rush of dispatches appears to have followed, betwixt Athens, London (where the ex-King resides) and

Madrid (where Frederika lay in state). At first it was said that Constantine would spend the nights before and after the funeral at a hostelry near the summer palace and that there would be 500 attending the funeral with special invitations.

On Sunday night the Prime Minister expressed surprise at the reaction. "Every human being has the right to be buried in his own family grave and I fail to see why in the case of this burial an exception should be made to the rule."

The opposition, however, continued its attack and claimed that the government had acted hastily and was encouraging exploitation on the part of Rightists which might endanger the country's democratic institutions. Whatever strength there may have been in these arguments, the invitation list was subsequently cut to fifty persons and the King's sojourn reduced to the length of five hours. Greek journalists and photographers were banned from the ceremony as well as all TV coverage. It was announced that neither Prime Minister Rallis nor Foreign Minister Mitsotakis would attend the funeral. Meanwhile, the King's private secretary was reported to have said that he anticipated a million people attending the ceremony.

On Tuesday, February 10, a police ordinance was issued prohibiting any march or gathering of people and (as if it were possible in Athens) any organized movement of vehicles. In Thessaloniki the mayor said the government's decision was a great mistake, the city council of Chania condemned it unanimously, in Athens a demonstration of 600 youths was quickly broken up and in Thessaly a communist stabbed his royalist brother-in-law.

The following day, Constantine stated "I deplore the political exploitation of the funeral and interment of my dear mother." The restrictions placed on the funeral, he con-

tinued, "added bitterness to grief." The legal issue of the ex-King's return seems to have been solved as soon as it came up. The Minister of Interior issued a statement that Constantine, being born in Greece, of parents with Greek citizenship, having served in the Greek Armed Forces, could not be barred from entry. Whether he was arriving with the usual citizen's passport, or the royal red passport or no passport at all, no one seemed to know.

On the eve of the funeral, a large force of gendarmerie, as well as units of the riot squad were on location at Tatoi. The numbers of royalists arriving, many on chartered buses from different parts of the country, were described as 'scores'. That night fires were observed burning in the area, said to be lit by security forces to prevent people descending from the hills behind the estate.

The following morning thousands of Royalist leaflets littered the streets. Two small bombs exploded in political offices in central Athens. At 12:50 the Olympic aircraft carrying the bier of the former Queen, attended by ex-King Constantine, his wife Anna-Maria, Queen Sophia of Spain, Princess Irene and Frederika's grandchildren landed at the Tatoi military airbase. King Juan Carlos arrived an hour later and was greeted by the Prime Minister and given the honors due to chiefs of state. Prince Philip of Edinburgh had arrived ten minutes earlier piloting his own plane. The funeral cortege reached the gates of the Palace at 2:30 p.m. and a large number of persons at this time broke through police cordons.

At this point all facts must give way to speculation. The numbers of commoners who reached the chapel and the grave site varied from one to three thousand and more. Some say they behaved with rustic dignity and others with jostling rudeness. Did the good folk from the north throw the soil of Macedonia and Epirus (which Frederika "had helped to save") onto her grave? Did former Queen Juliana trip and stumble in the crowds? Did Princess Irene lose her shoe? Were ladies of the former Queen's Fund forced to step onto the grave of Queen Olga to avoid being trampled? Did Prince Philip lay a laurel wreath on the nearby tomb of his father, Prince Andrew? Was, finally, the flag draping the bier removed, folded and returned to the

ex-King, or was it, in the avalanche of earth and rose petals, buried? If so, it could be aptly said she sank courageously and took the standard with her. If not? In Greece, even today, events twenty-four hours after their happening can become mythologies without ever bothering to enter the annals of history.

It is, however, reasonably well documented that on February 12, Frederika was buried in the royal cemetery at Tatoi; that the funeral was attended by her three children, her grandchildren, and her friends and that she was laid, as she desired, beside her husband whom she loved, and who loved her, perhaps, as some say, too well. It is known, too, that the ex-King and his family by 6 p.m. had been flown out of Greece's sovereign territory.

The living have gone away again. The country has returned to its everyday concerns. The royal residence, after so many years' neglect is still derelict and the cemetery where George I and Olga and so many of their descendants rest on a hillock beside the little chapel, will — after a week's hard work of neatening it up — become overgrown again. Is it possible to lay a hand on this desolate spot and ask, *Implora Pace?*



Greece in the 1980s

THE Department of Byzantine and Modern Greek Studies at King's College, London, offered a scholarly dimension to the festivities accompanying Greece's entry into the European Community. A three-day conference masterminded by Richard Clogg was held at King's College, bearing the title "Greece in the 1980s".

The official opening of the conference by the Rt. Hon. Earl Jellicoe, Chairman of the Council of the College, on January 8, was followed by the Hon. C. M. Woodhouse's introductory paper on two attempts in Byzantine times to bring the Greeks into the community of western people and the contemporary culmination of that goal.

The two historical examples were, firstly, the proposal of a marriage between Irene of Athens and Charlemagne, thus uniting the Holy Roman and Eastern Empires; and secondly, the Council of Florence in 1439 which unsuccessfully tried to end the Great Schism.

Prof. Victor Papacosma provided a historical perspective on the development of the Greek state during the nineteenth and twentieth centuries, and an interesting discussion on the future developments of Greek politics followed Dr. Nikiforos Diamandouras' "Greek Political Culture: Continuity and Change". George Mavrogordatos' "The Emerging Party System" completed the work of the first day.

The second day proved even more spirited. Prof. Theodore Coulombis' "Foreign Policy-Making Structures" set forth vital questions concerning the mechanism of Greek policy-making, and Richard Clogg pointed out the emotional aspects in Greco-Turkish relations. One of the best reports was by Prof. John Iatriides who attempted a re-examination of Greece's relations with the U.S. Dr. Thanos Veremis offered a linkage between internal and external security considerations in post-war Greece and Dr. John Campbell gave the final paper of the second day on "Values and Continuities in Greek Society".

The last session was dedicated to religion, education and literature and therefore offered a note of tranquility after the heated discussions of the previous day. The Rev. Dr. Kallistos Ware made an authoritative report on the Greek Orthodox Church at a time of transition while Dr. Alexis Dimaras' elegant presentation matched his very substantial analysis of the challenge posed by E.C. membership to Greek education.

The conference closed with Dr. Peter Mackridge's admonitions on the future of Greek culture as the country enters the European Community.

Urban Conservation

In an interview, architect and city-planner Andreas Symeon highlights the need for a consistent government policy.

THE problem of urban conservation in Greece was brought into sharp focus recently when the Minister of Planning, Urban Development and the Environment, George Plytas, stated publicly that the way conservation is applied in Greece today is probably excessive.

The Minister's remark understandably caused a strong reaction among conservationist groups. As a result, the Elliniki Etairia, a leading organization dedicated to the protection of the cultural heritage and founded in 1972, arranged for an open discussion on the topic "The Policy for the Conservation of Our Heritage", to be held on February 23 at the National Foundation of Research. Among those invited to participate on the panel were leading architects, city planners, lawyers, an economist, a journalist, and representatives from the Ministries of Culture and of Planning, Urban Development and the Environment. The architect Paul Mylonas was asked to preside over the discussion. The following interview was held with the architect and city planner, Andreas Symeon, who was also invited to participate on the panel. For several years he was chairman of the board of the Elliniki Etairia.

Q. What is the main purpose of this discussion and what do you hope it will achieve?

A. First of all, I think it will give all those who deeply believe in conservation an opportunity to reaffirm their beliefs, and in doing so, they will realize that they are not alone and that by joint action they can accomplish specific things. I think it will also demonstrate to the government that there is very strong social sensitivity towards this matter and that the measures for protection and conservation should not be reduced but, if anything, intensified.

Q. Specifically, what is the issue which has brought recent attention once again to the government's over-all policy on conservation?

A. In 1971 a survey by the

Ministry of the Interior was made during which 11,000 settlements were visited and evaluated. Of these 2,000 were proposed as worthy of conservation. Finally, the Ministry made up a list of 400 which would be protected by law. To say, as Mr. Plytas has said, that this is excessive and that he is going to review the lists with the view of reducing their number and giving people greater freedom in getting building permits is very unfortunate.

Q. Have those who own land in protected areas legitimate reason for complaint?

A. It is true that people have been suffering in certain areas which have been designated for conservation. There has been inefficiency, red-tape, and an overlapping of jurisdictions. The basic problem, however, with public acceptance of conservation is the lack of consistency and continuity in any overall policy. For instance, if you have one minister who stresses the need for conservation followed by another minister who says the opposite, people become confused. They see the measures governing urban conservation as something flexible which will be this way on one day and that way on another.

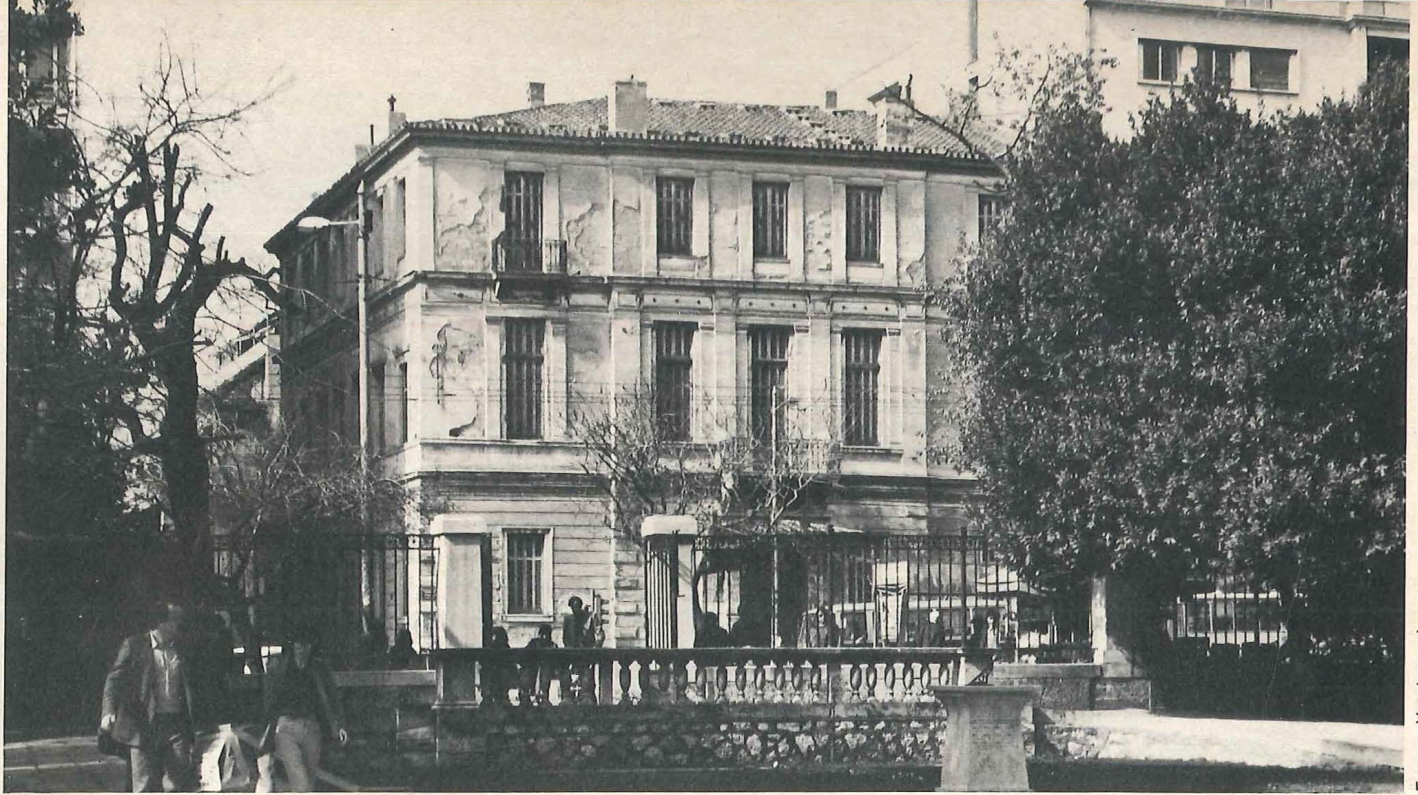
By making conservation just a matter of opinion and not a consistent policy of high priority, people can never be made to believe it, can never be persuaded to make sacrifices. Similar is the case with Law 947 that was introduced by Mr. Plytas' predecessor. This was a tool to implement a general policy for planning and development. Strange as it may sound, in Greece we completely lacked these basic tools through which one can even begin to have an orderly and organized development. The general outcry to this law was partly due to poor judgment on the part of the previous administration which initially tried to implement this law with the surroundings of Athens where the pattern of land ownership existed which was

the result of the haphazard way in which the area had been already developed. To superimpose a rigid policy here was therefore extremely difficult, and thousands of people protested. But to say, as the present Minister has said, that it is a bad law which needs to be changed, is going to extremes. It is precisely because we have done nothing over the years in Greece that implementation is going to be painstaking and difficult. A minister may emphasize one thing over another, he may have his own ideas, he may introduce new methods and measures of application, but he cannot question the validity of the conservation concept itself.

Mr. Plytas says that we are exaggerating and that we cannot preserve every ruin in the country. But who said that the state of repair of a certain building is the criterion of its value? That the Parthenon is a ruin is not a reason to tear it down. Mr. Plytas ignores several basic things. Even the individual value of a building should not be the sole criterion for its preservation. It is how the building in question lies in relation to a broader whole, that is, its environmental value. If, for example, you have a complex of twenty buildings, you do not judge them individually, demolishing seven and preserving thirteen. It is their total value that matters.

Q. What has been the official policy towards urban conservation in the past and how has it evolved?

A. Conservation measures in Greece have existed for a long time. Protection of ancient sites in general under the jurisdiction of the Archaeological Service, now a part of the Ministry of Culture, has been in existence for many decades. Until recently, however, conservation was only an extension of the archaeological legislation which viewed these buildings as dead monuments to be protected in museum fashion. For some time now, however, a new attitude towards conservation has come



Eugene Vanderpool

Mavromichalis House, Leoforos Amalias

about in which monuments are viewed as part of a living environment and can retain a function and participate in contemporary community life. This spirit towards conservation is quite new to Greece and it was for the purpose of supporting it that the new Ministry of Housing, Urban Development and the Environment was given jurisdiction over the "traditional settlements". That the present Minister should now question the validity of the concept which the Ministry is entrusted to implement is, of course, very sad.

Q. How do you account for these shifts in the government's attitude towards urban conservation?

A. There are a number of misconceptions and myths, I would say, in the whole story of conservation in Greece. For some people they are genuine and sincere, for others these myths are deliberately cultivated because they work in their interest. One of them is that private property is untouchable and, of course, under a political and economic system like ours, it is true that you don't touch private property without reason. On the other hand, there is also a confusion between the rights of private property and the rights of development. Having property does not necessarily mean that you can develop it as you wish. Development rights are given by the government, and only the government is responsible for determining to what extent they should be given and, if they are given, how they should be used.

Q. Have governments alone been responsible for mistakes in the past?

A. It must be admitted that the leading class in this country has not acted responsibly. It was the first to demolish its traditional buildings starting right in the heart of Athens. So it is a bit difficult for members of this class to go out to villages and small towns and say, "You must preserve your houses now that we have destroyed ours." Nor have some organizations fulfilled their responsibilities. Two buildings near the Old Parliament, owned by the University of Athens were saved from demolition at the last moment. The Mavromichalis house on Amalias, owned by an affiliate of the Bank of Greece; and the Kazouli house in Kifissia, owned by IKA are collapsing from neglect until, it seems, they shall be condemned. Yet, in most parts of the world, it is especially institutions and organizations which are financially strong and wish to be identified with a certain image and prestige that buy and restore old buildings. Unless good examples are set, how can people be convinced of the importance of conservation?

Q. What are your proposals for strengthening public support of the goals of conservation?

A. There is only one thing we have done so far in Greece. You might call it passive conservation. This consists of prohibitions, limitations and constraints. We have done nothing about active conservation.

Citizens are not told what they are allowed to do and how they can accomplish it. To make conservation work, economic incentives must be created. Loans and grants are necessary, and assistance is needed to help people find new uses for old buildings. Good examples must be given by the government, by institutions, and by privileged people who have the capacity to set them. More imagination is needed. For instance, there exists now a new law which allows the transfer of development rights to another area. By this, the government may furnish a certificate to a person who applies for a seven-storey building on a site now occupied by a three-storey building which is worth conserving. This house may be converted to an appropriate contemporary use supplying the owner with a certain income. In addition, however, the certificate allows that person to build the remaining four storeys in an area like Maroussi or Paradissos where zoning laws permit it. The opportunities afforded by such existing legislation need to be encouraged.

If we want a beautiful environment the social cost that it entails should be shared by all. To save older buildings, the proprietors of newer buildings who took advantage of the lack of earlier restrictions must help. Otherwise, the ownership of a historic building will be considered a curse rather than a blessing. There are ways to raise such funds, by a special lottery or even by a special tax on

new construction that should also pay for the preservation of the old.

Q. *Is it a problem, then, of adhering to a basic overall theory?*

A. It is fashionable these days to say that we cannot speak of conservation unless we are all agreed on the ideological foundation for conservation. I agree that this is extremely important. On the other hand, we cannot afford the luxury of waiting until we have resolved these matters because there is so little that remains. To be convinced about the ideological foundation of conservation we must make sure that there will be something left for conservation. Then, I believe, it will be up to the next generation to decide about the optimum use of this heritage, consistent with the ideology of their time. Our task is to preserve this heritage for them through a time of crisis.

The destruction of our architectural heritage should also be attributed to the fact that Greece still lacks the basic legislation, the basic tools for the implementation of urban development. Through proper town planning, totally modern communities could have been built outside of existing settlements, so one could have had both the old and the new. But, in fact, the old was destroyed to make room for the new, but on the old existing pattern which was not sufficiently spacious or adapted to modern functional needs. So, in a way, it was a double misfortune. This kind of urban destruction was phenomenal during the seven years of dictatorship and, unfortunately, this can be seen very clearly today.

Q. *Where do you place urban conservation among those priorities claiming national attention?*

A. I do believe — and I insist on this — that unless we realize how important conservation is, we will never achieve anything. It is as essential as national defense, as national education. In the modern world where people are so alienated from their roots, conservation is the only tangible way we have to re-establish a rapport and a continuity with our national traditions and thereby to preserve our national identity. This can only be achieved by the active support of the people, and to gain this the government must follow a policy of continuity, consistency and dedication.

—S.E.



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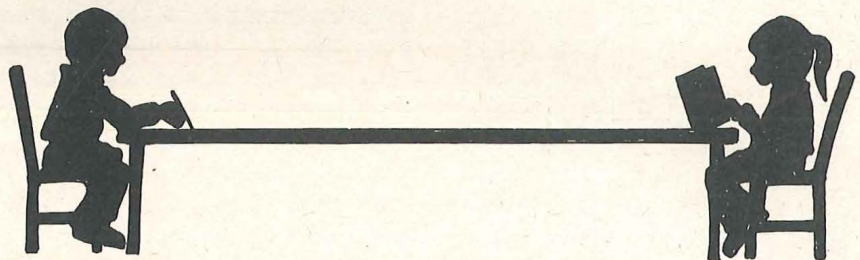
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Shepherds of Eurytania

Three stages in the transition between a nomadic and a settled way of life

By Sally Mantoudis

IN the clean and comfortable surroundings of the boarding school in Karpenisi, Eurytania, we were collecting information about the background of some students who could not afford to pay the fees. High school tuition is free in Greece, but not board and lodging for children who have to come to the town from distant villages. Each child sponsored by the Swiss organization Terre des Hommes has to have a family dossier, and we had come to the heading 'Logement'.

"Well, we've been to your part of the Agrapha and we know where your house is. High up on the mountain above the village, isn't it?" The girls, 12- and 13-year-olds, smiling and friendly, not at all paralysed by shyness like some village children, nodded. "But that's our summer house." "And in winter?" "We live down on the plains of Lesini near Mesolonghi, in a hut." "What sort of a hut?" "Round, made of reeds." "Isn't it cold?" "Yes, but we have a fire in the middle. The smoke goes out through a hole in the roof."

We met Dimitra and Christina again the following winter in the place they had described. They were still laughing but their cheeks were red from the cold, and they looked considerably more crumpled than when we'd seen them last, neatly dressed for school. They were wearing rubber boots for the mud, like all the older children, but some of their younger brothers and sisters were sitting barefoot by the hearth, little blue toes outstretched to the fire. Others had plastic sandals, most inadequate for the freezing weather, and all the family was dressed in a motley assortment of old and ragged clothing, though some of the fathers had goatswool capes and the old people were wrapped in *velentzes*. It was snowing outside the hut, but we were given the warmest of welcomes inside.

These families of semi-nomadic

or transhumant shepherds come down to the plains with their flocks from the southern Pindos mountains at the beginning of October. They stay there till the end of May, when they return to their native villages in Eurytania — Trovato, Vrangiana, Monastiraki, Epiniana. Those with large herds set off on foot and take about ten days to reach their destination. Others with fewer animals (they all have large families) rent a truck to take them some of the way.

"Have you always lived like this?" we asked one grandmother. "Always the same old up-and-down!" she replied. "My grandmother too, and as far back as anyone can remember." "And will you do it again this summer?" She was ninety and had cataracts in both eyes, but she was rather insulted. "Of course! D'you expect they'd leave me behind? Besides, apart from this," — she brushed away blindness like a minor malady — "I've never had a day's illness in my life." "And how does life now compare with the old days?" We'd already asked other old people this question and most affirmed that things are better now: not good, but better. "People aren't so hungry now; children don't go without bread." Kyria Eurydiki's own father-in-law had died of hunger: "He was a big, tall man — he couldn't live on skimmed milk." But she asserted uncompromisingly that *people* were better then. "We didn't do anyone a bad turn if we could help it, and if you were in trouble, the others helped you." An old man added "...and they worked harder. These young chaps here wouldn't carry a sack of corn on their backs for three days from Agrinion to the mountains like I used to do."

On the marshy plain around Lesini and Astakos, near Mesolonghi, there are still about a hundred and fifty families of semi-nomad shepherds or *vlach*s as they are called by

the other country people. Ethnologically they are not to be confused with the Koutsovlachs, who speak a language similar to Romanian, or with the Vlachs of Albanian origin, speaking *arvanitika*. These are people of Hellenic stock who, like the Sarakatsani of Epirus, may possibly be the descendants of the shepherd communities of pre-classical Greece. What is certain is that they are Greeks, and that nomadic pastoralism has always existed in this country.

Modern civilization seems hardly to have touched them yet, and their huts are probably very similar to those lived in by the shepherds of pre-history. Most are circular, domed like a beehive, but there are also rectangular, arched huts supported by a central post with crossbeams. All are thatched with reeds and grasses on a frame of strong branches. An occasional modern addition is a sheet of polythene to reinforce the inner wall; the floors nowadays are a mixture of gravel and cement. Inside the hut all the family inhabits one 'room', usually of five to six meters in diameter and approximately the same height. Parents and children sleep in a row on a kind of ledge or shelf on the ground, wrapped up in their sheep-and-goatswool rugs, which during the daytime are stacked neatly in a high pile and covered with a *kilimi*. The aged usually have a camp bed of sorts, but furniture is scanty, at most a chair or two for visitors. As there are no windows, smoke from the open wood fire fills the hut despite the hole in the roof, unless the makeshift door is left open: so one must choose between smarting eyes or a strong draught. Lighting is by oil lamps — "but sometimes we run out of oil, or can't afford it; then we sit in the dark at night-time and tell stories.

Some families have oil stoves or small calor gas rings on which to make coffee or boil an egg, but this is

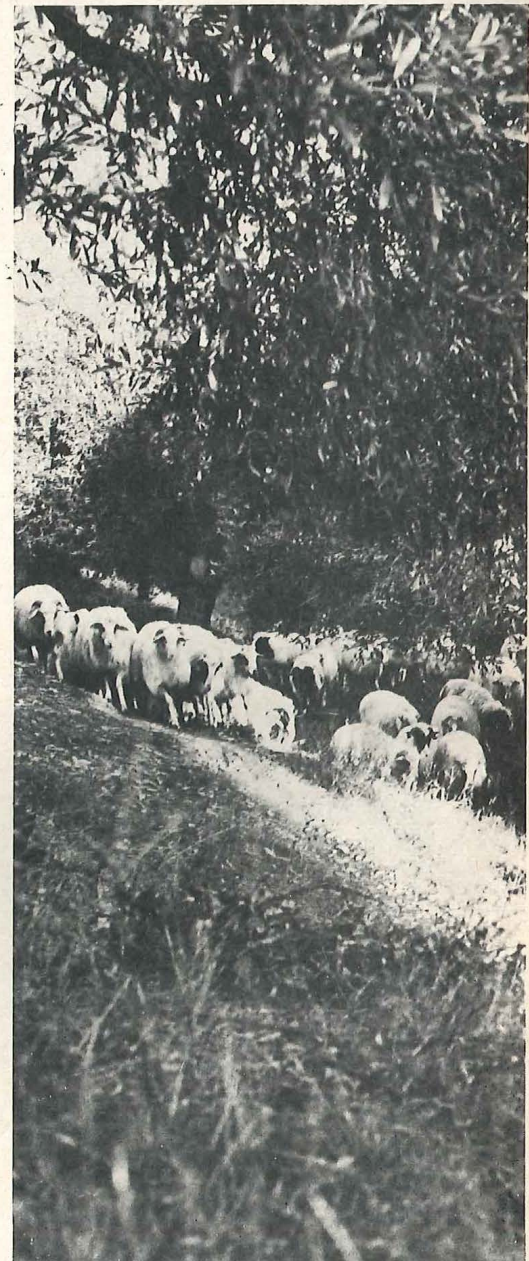


considered an extravagance, and the basic cooking is done on a big black cauldron over the fire. Here the daily meal of lentils or beans, or *trachana* soup is cooked; this is the shepherds' staple diet, supplemented by cheese from their ewes. They may eat meat once every two or three weeks, but fresh fruit and vegetables are a luxury they can ill afford. Bread is baked in a *gastra* placed in the ashes of the fire, from flour bought in the nearest villages, and most admitted to being in debt to the local shopkeepers for such basic items as this and oil. A few hens running around the huts provide some eggs for the children, and some families keep a pig (which lives in a miniature replica of its owners' hut) to be slaughtered at Christmas time. The family's milk is provided by goats, but the shepherds depend essentially upon their flocks of sheep for their livelihood. The huts are usually situated in groups near a spring or stream for drinking water, in a position sheltered as much as possible from the wind, and close to the best grazing land.

In simple terms, the economics of shepherding for those with small flocks are something like this — expenditure: rent of grazing-land, cost of winter fodder plus transport; income: sale of milk and of lambs (wool is used by the family, not sold); profit: "just the empty pocket" said one shepherd. Money earned from the sale of lambs in the spring must pay back loans from the Agricultural Bank for winter fodder,

and that leaves very little to live on. Although a few shepherds (chosen by drawing lots) were recently given some land by the state for the cultivation of clover or grass, most land belongs to the villagers of the area and shepherds must pay rent to them. One ewe needs at least two stremmata of land and on the marshes the grazing land is poor and has to be supplemented by the purchase of costly oats and barley. A family in this area may own from fifty to two hundred ewes, but the herds are worked on a co-operative basis with other family groups who go to make up the *stani* — the company of shepherds in their complex of huts, flocks, sheepfolds and grazing-land. For example, three or four brothers may live together with their family huts side-by-side and their sheepfolds hard by. Other co-operating families may form part of the group, but they are usually related by kinship.

The *stani* lives thus for about seven months in the year. Then, towards the end of May, herds and families leave for the mountains. There, pastures are rich and grazing is free except for a small fee which the community pays per head of sheep. Everyone looks forward to this ritual departure for a variety of reasons. In warm weather the climate is healthier in Eurytania than in the damp, mosquito-infested marshes. Social exchanges are more frequent in the mountain village and, while maintaining their own customs and not conforming altogether to village habits,



Winter in the village of Lesini; flocks near Agrinion

the shepherd families feel themselves to be part of a community. Here they are no longer 'foreigners' living isolated in their huts, almost without contact with the local people. Shepherding conditions are easier, too, in summer. Often a father with one or two older children will mind the flock high above the village, while the rest of the family remains below. The men have a chance to sit in the cafeion, the women can gossip and "see some living souls". They can cultivate a small kitchen garden outside the old stone houses which many of them own in the village or higher up the mountain; and the children can roam free. They do not readily give up all this to settle in the plains, but neither would they want to remain permanently in the mountain village, for the economic disadvantages far outweigh all other considerations. If they were to spend their winters there in the snow and bitter cold, the flocks would have to be kept in sheep-folds and all their food bought — at a higher price, too, than in the plains because of the cost of transport. There would be no other work available. In other areas it is possible to find seasonal agricultural labor, or part-time jobs in the provincial towns. This is an important consideration for large families like these because some of the older children, where all are not needed for shepherding, can thus supplement the family income.

Yes, all the shepherds agree, their mountain villages are where they *belong*, and winter is a kind of exile to them, but life is harder for those who stay. Children are undernourished there, as voluntary workers who organize the village canteens ("School Canteens of Eurytania") know only too well. And if one develops a serious illness? "Terma!" was the answer. Medical care for those with only their agricultural insurance (OGA) may be inadequate, for medicine and special visits to the doctor have to be paid for: only hospitalization is free, and some treatment at the under-staffed, ill-equipped medical centers. But at least medical advice *is* at hand in an emergency, for the plains-dwellers. For the shepherds, however, things must be desperate before they come to this point. In Lesini we saw whole families debilitated by 'Maltese fever' (brucellosis). They had had little or

no treatment themselves, although their animals which gave them the disease had been cared for by the veterinary department of the Ministry of Agriculture, and they had received compensation for those which had to be destroyed. We saw a little girl, pale and weak from hepatitis; she had only been given 'syrup', and the family seemed surprised to learn that the illness might be contagious. The adults suffer from arthritic complaints, the children from bronchitis in winter and fevers in summer before they leave for the mountains.

The primary schoolchildren in Lesini have an hour's walk in all weathers to the nearest village; no transport is provided. Some of the older children stay in Eurytania and go to high school in Karpenisi, others go to schools in nearer towns in the plain, at considerable cost to their families. Some choose technical school because board and lodging are state-subsidized there. A hard core of the usually large and always close-knit family stays with the herds. A few of the shepherds who have been given land in the marshes have given up the nomadic life and decided to settle permanently there.

THE situation is rather different with another shepherd community from Eurytania living to the northeast of Lesini in the hamlets of Roussaika and Spolaita outside Agrinion. These people were originally sedentary villagers, not nomads. Hard times during and after the Civil War forced them to take to the plains with their flocks in winter; the majority have now been given government housing grants and settled in the area. Out of some 150 families, all natives of villages near Karpenisi, only fifteen now return to the mountains every summer. Their life is easier than that of the Lesini shepherds. Flocks graze among olive groves which stretch over gentle, rounded hills: the Arcadian scene is in sharp contrast to the bleak landscape of the marshes with its occasional stark tree and great high clumps of reeds everywhere blowing in the icy wind. The pastures are richer in Roussaika, and families live in sturdy stone cottages among the olive trees or in new houses in the village. Children can go to primary school there, and to secondary schools in Agrinion, while the tobacco industry provides plenty of extra



work for those who want it. But the economic factors in shepherding are the same: grazing must be paid for and supplemented with winter fodder, and profits are small.

Ilias M. has sixty ewes, and reckons on having about 7,000 drachmas a month to provide for twelve people — parents, grandparents and eight children of school age and younger. He does, however, possess a house of his own (bought with a state loan) and a garden where he can grow vegetables and raise rabbits, hens and goats. Nonetheless, every summer he still hires a truck and loads them all on — family and flock — and returns to the high mountains above the Agraphiotis river and his native village of Prasia. “Because of the grazing,” he says. “Because it’s healthier for the children,” says grandmother. “Because we like it much better there!” say the children.

“Life’s a perpetual struggle for us shepherds,” says Ilias, as we try to work out his average income. His son, who is at technical school and had eyed us with some mistrust, throws himself with fervor into the discussion. “Nobody’s ever asked us

questions about our life — nobody’s interested.” What about the Common Market? Ilias thinks that it will be a matter of “the big fish eating up the little fish”, and fears, too, the import of cheap foreign lamb. All agree that the worst evil has always been the middle man who takes the greater part of their profits — “and don’t expect the Common Market to change that situation.” But the younger men are more optimistic. They think that with the development of new industries there will be more jobs available near sheep-grazing areas for the children who aren’t needed for the herding, or more casual labor when times are hard. For they don’t doubt that times never will be easy for shepherds.

MANY more Karpenisi area villagers have been resettled much farther away in Aliartos, near Thebes, a small town in the middle of the plain which used to be Lake Copais, reclaimed for cultivation in the 1950s. In fact the greater part of its population of 2,750 have come from Eurytania in the last twenty years. After the earthquakes in Karpenisi in the 1960s, inhabitants of

the smaller villages and hamlets in the southern Pindos were not given loans to rebuild in their own area, but encouraged to leave it altogether and to settle in Aliartos. This is a very different landscape from that they have left behind, although the mountains in the distance must remind them of home. On the edge of the vast, flat plain, intersected with drainage channels, neatly cultivated, is the new housing estate where most of the Eurytians live; the ugly half-finished concrete buildings look surprisingly large at first glance because most are built on columns and inhabited on the first floor only so as to avoid the damp of the reclaimed marsh at ground level.

The earlier settlers were more fortunate than those who came later when building costs were beginning to rocket. Now, the government loan is insufficient to complete a house, and many ex-villagers are heavily in debt unless they can supplement the grant with money of their own. But the houses are roomy and solid, there are schools at hand for the children, and a reasonable prospect of employment for most members of the family. There is one big local factory, and a great many more (mainly textiles and plastics) in Thebes and Schimatari to which workers travel daily. Seasonal work on the land — cotton-picking, labor on vineyards or in a tomato-canning plant, and the cultivation of vegetables — is done by the women. The younger people have mostly become factory workers, and although there is always the fear of being ‘laid off’ because of the present economic crisis, they prefer this life to that of the mountain village. There is ‘plenty going on’ in Aliartos and they mean to stay. Some of the better-established middle-aged (those with steady jobs) feel the same way, especially when all that they left behind in the village was a tin-roofed shack and a couple of goats. Others still feel a nostalgia for the mountain life and say that they would gladly return to the village if only there were work for them there. The old shake their heads, grumble, and long for the summer when a surprising number of families do manage to return to the village or to send their children. But this is only a holiday now. Most Eurytians have become assimilated and are well on the way to being established in a semi-urban

Reed huts and livestock in Lesini





Shepherds of Lesini

existence.

These people were sedentary villagers who possessed a few animals which they sold when they left. Some shepherds with large flocks were also given plots of land and housing grants in Aliartos, and tend their herds on the Copais plain. As with the villagers, those who came earlier managed best, and some shepherds have their own houses to live in, while continuing to tend their flocks some kilometers away. Others, finding their grants insufficient, rent rooms in Aliartos. A last group of some twenty families still lives in the traditional way, very similar to that of the shepherds on the Lesini marshlands: in groups of thatched huts, out on the plain in close proximity to their flocks. Made more of straw than of reeds, these huts seem flimsier than the others: light — and cold — comes in through the cracks in the walls. Inside they are similar to the other nomad homes: sparsely but neatly arranged, with one or two beds or ledges covered with gay *kilimia* woven on looms in the village, and the fire burning on the central hearth.

In sharp contrast was the bourgeois interior of the house of a 'settled' shepherd which we visited. His wife proudly showed us up a half-finished concrete staircase to a *saloni* with crimson plush sofa and a vase of plastic flowers on the table of a shiny, highly-varnished dining room suite, and made us coffee in a tiled kitchen. Is it because they aspire to such delights of civilization that the nomad shepherds living near Aliartos seem so much more discontented than those of Lesini? They have the same economic problems — debts to the Agricultural Bank and to the storekeepers — and claim that their children often go hungry; despite their miserable poverty and hard living conditions they have never been visited by a social worker or health visitor. They live several kilometers from school and it is a difficult walk over the frequently flooded plain for the younger children, but no transport is provided, and one group of families is obliged to pay a taxi from Aliartos every day to collect their children (the older ones walk, whatever the weather). If they fall ill, it is the same story: a doctor must be paid to visit, and if they are well enough to reach the health center, they still have to pay for their medicine. The area is unhealthy and in winter most suffer from bronchial complaints; in summer they are tormented by mosquitoes. No wonder that as soon as the weather permits, sometimes as early as April, they leave for their mountain village.

One group of shepherds in this area comes from Saika, in the Agrapha. Terre des Hommes started a canteen for the schoolchildren in this village, and in early summer and autumn costs go up because the nomad children have arrived to share the meals. It's a pretty village encircled by fir forests, and high above it are the mountain pastures of Mt. Niala, the "Kamaria". Deep in snow in winter, in summer they are green and smiling, with plenty of rich grazing. Here the shepherds live in shacks or huts; they mostly don't own village houses, but still feel that they belong to Saika.

On the other hand, they feel dissatisfied with their life, perhaps because living near Aliartos they are on the fringes of a new community, and not like the marshland shepherds of Lesini who are totally dissociated

from local villages. The new householders of Aliartos are exiles from Eurytania like themselves. Possibly if housing conditions were to improve, these shepherds would eventually abandon the nomadic way of life altogether, as many of the more prosperous ones have already done. Others, like one family from Monastiraki, Agrapha, although still struggling with poverty and debt, have not returned to the village now for three years. Their flocks have grown and it is expensive to transport so many animals at 20,000 drachmas a truckload. It is expensive to pay for grazing all the year round, too, and to rent a house in Aliartos (their own is unfinished and likely to remain so). But they prefer to stay, and to supplement their income with seasonal work which is mostly done by the wife and daughters.

The shepherds of Lesini, on the other hand, are not yet confused by urban and alien values, and seem to accept more readily the inevitability of their traditional way of life. They would gladly accept land to plant clover for their herds and homes nearer the schools for their children, but most of them still look forward to the annual departure for the mountains as an immutable part of existence. This is the life they have always known, and they see no reason for it to change.

The authorities believe otherwise. It is thought that once all the shepherds possess land and houses in the plains, they will gradually become integrated with the local communities and eventually the nomadic life will cease to exist. But it is a way of life which has lasted hundreds, perhaps thousands of years, favored as it is in Greece by climatic and geographical conditions. J.K. Campbell, in his fascinating study of the Sarakatsani, *Honour, Family and Patronage*, stresses the intrinsic value of shepherding as: "a way of life, not merely one way of remaining alive... The family and the flock are both forms divinely confirmed, the earthly family being a refraction of the Holy archetype Family, while the sheep is a sacred animal blessed by God. These things have always been so, they will always be so." Will they always be so in the new Greece of the Common Market with its increasingly unified 'European' life style? This remains to be seen.



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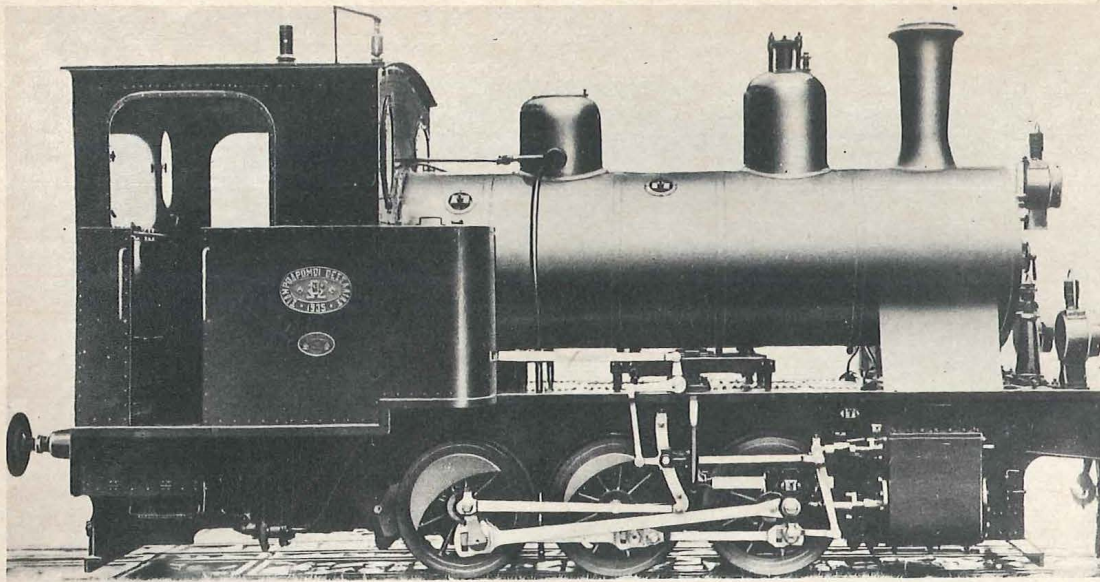
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A Railroad Chronicle

A little-known museum in Athens commemorates the short and colorful history of Greek trains.

By Catherine Vanderpool

ONCE a week, on Fridays from 5 to 8 p.m., the Train Museum opens its doors to train-lovers of all ages. Located in a restored machine-shop along the railroad tracks on Liossion Street, the Museum, the creation of a group of train enthusiasts most of whom work or have worked for the Greek railways all their lives, was inaugurated in 1979.

The Museum was built and furnished in large part through private initiative. The OSE (Organismos Sidirodromon Ellados) donated to the organizers a large, roofless ruin of a machine-shop, and made available to them antique engines, wagons, and equipment. The restoration of the building and of the displays was a labor of love. Both equipment and technicians for the task of restoration came from the machine and technical shops of OSE. "We had all the paint and painters we needed, without charge," says one of the organizers.

The roofless machine-shop was renovated and is now an enormous, airy central hall which houses seven locomotives and two wagons. Several adjacent spaces were restored to contain miscellaneous exhibits which illustrate the history of Greek railroading, including a delightful model railroad with an intricate maze of tracks, sidings, bridges, and tunnels.

The Museum is aimed at stimulating interest in the Greek railroad

and keeping alive its memory and history. The railroad's present role in Greece is overshadowed by other forms of land and air transportation, especially compared with the more efficient and developed networks of other European nations. But the Greek railroad started relatively late — Greece was the last European country to build a railroad — and developed slowly. In recent years, especially before the rise in oil prices after 1973, its importance for land transport was diminished by the cheaper, faster and more efficient automobiles, buses and trucks and public transportation funds were poured into expanding the national highway system.

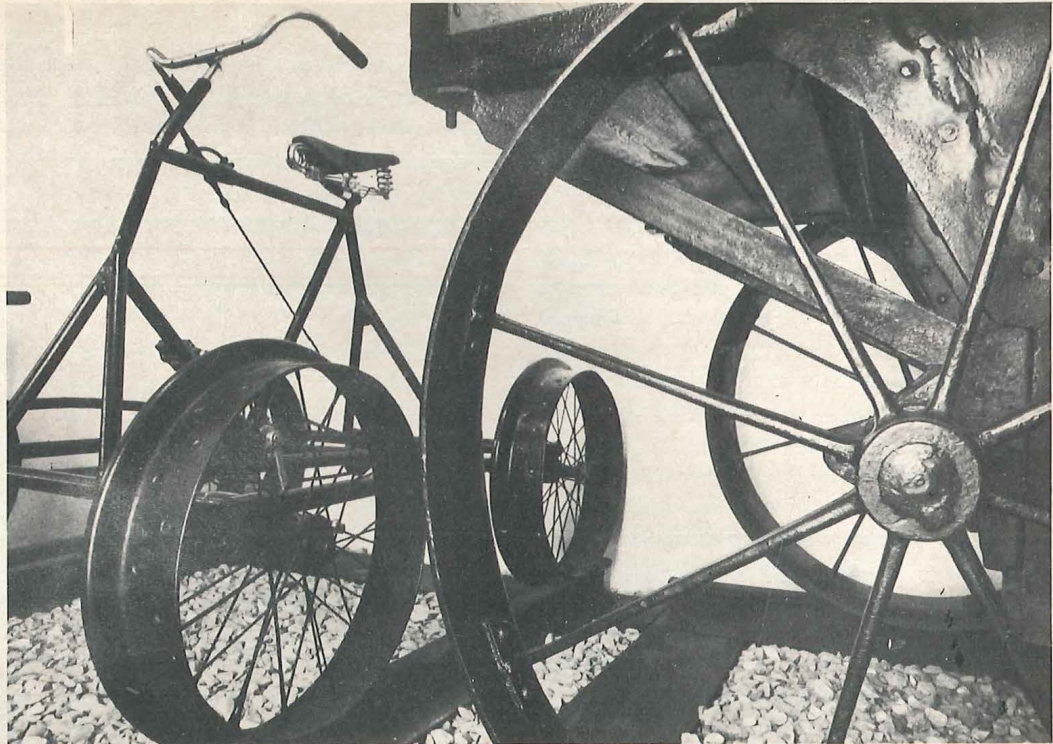
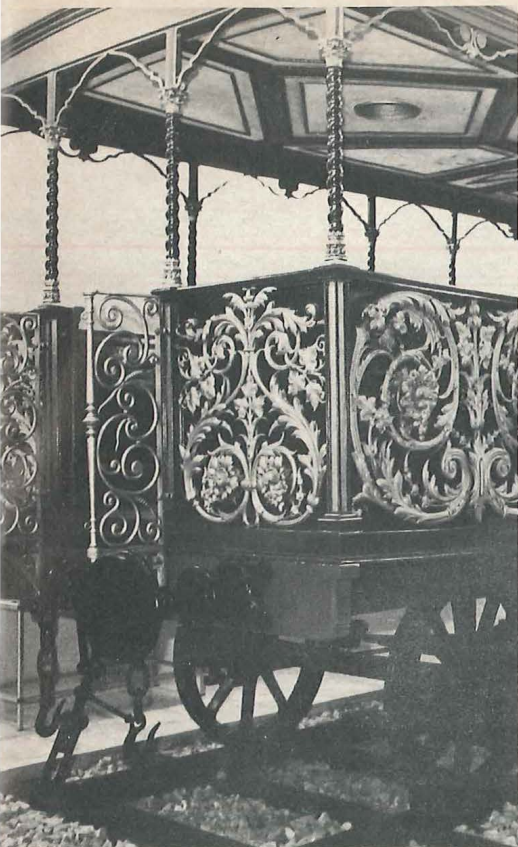
Originally, the Greek railroad was built to help bring Greece into modern times. Before it began, the area comprising independent Greece had no efficient means of communication apart from the sea. When Otto took over his new kingdom, and for years afterwards, outlying and land-locked districts were isolated and inaccessible. There were few roads suitable for wagons (by the 1860s only 300 kilometers of national road linked towns and villages) and travel and transport of goods were severely limited. Furthermore, the isolation of the countryside encouraged brigandage. But it was difficult for the fledgling government to afford roads, much less railroads,

and Greece was not attractive to foreign investment. The country was small in terms of population, with only one mainland city, and the difficult terrain would entail a high initial cost. Hence, there was a real economic question of whether the returns on such a project would warrant the large outlay.

For strictly local service in Attica, however, the railroad made sense. The heavy traffic between the booming port of Piraeus and the capital led to the decision to build a railway to replace the hundreds of horse-drawn 'buses' which passed between the two towns every day. The SAP (Sidirodromikon Athens-Piraeus) conceived in the 1850s, was intended to connect Athens and Piraeus along 10 kilometers of track laid between the present Theseion Station and the Piraeus terminal.

The road was completed in 1869 (the same year that the final spike was driven to join the trans-continental railroad in the United States). On inauguration day, according to contemporary reports, the whole of both towns turned out to celebrate. The Theseion Station was crowded with dignitaries, led by Queen Olga (King George happened to be in Europe at the time). After the speeches and blessings, the Queen, her retinue, and some of the more fortunate invited guests climbed into the first wagon, followed by





Clockwise: Locomotive used on Thessaly railroad (old photograph); Greek railroad main lines; Sultan's smoking coach; early track maintenance vehicles; ticket-printing machine from Messolongi railroad station

a general rush to squeeze into the remaining nine wagons for that first ride to the sea. The train made the trip in 15 minutes, pulled by a laurel-draped little steam-engine named after the Queen.

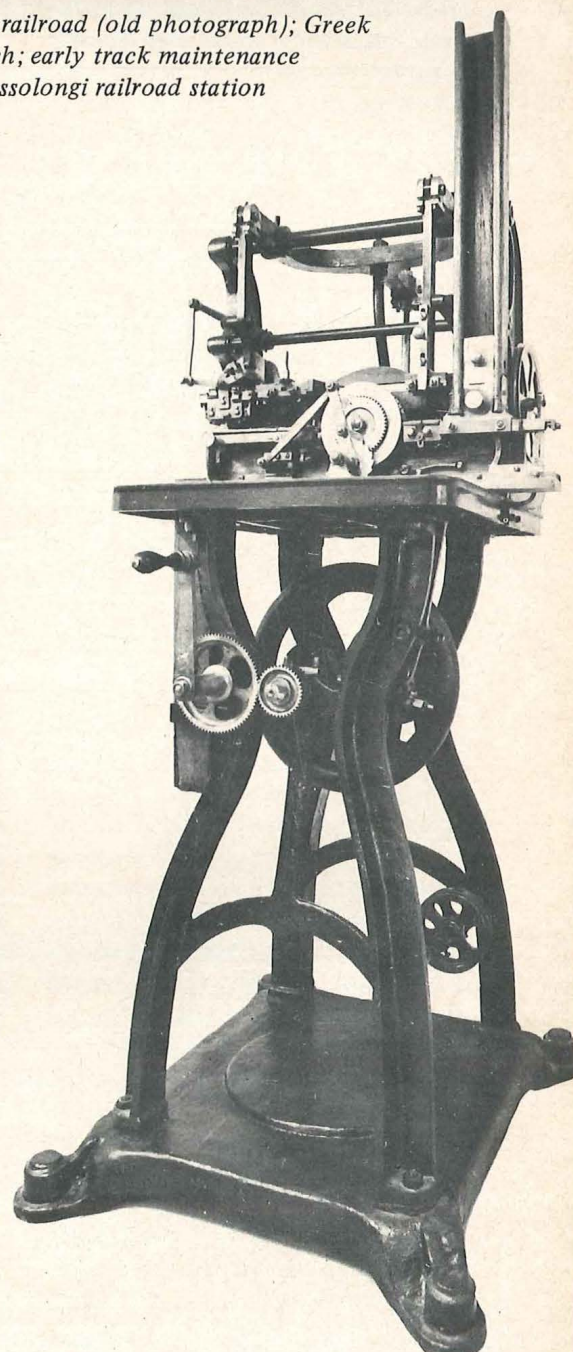
When the SAP railroad began its regular service in February that year, its schedule called for eight round trips per day, the first train leaving Piraeus at 6 a.m., the last at 8 p.m. One drachma would buy a first-class ticket. The line was extended to Omonia Square by 1895 and electrified in 1904 (one year before the electrification of the London Underground). An album of photographs in the Museum shows scenes from the construction of this extension, including the enormous trench cut through the ancient Agora, mutilating several significant buildings of classical antiquity. Also on display is the SAP's gift to King George on the occasion of his Silver Jubilee (1888) — an elegant royal coach built in the company's machine-shop in Piraeus.

Just a few months after the Ottomans ceded southern Thessaly to the Greek state in May of 1881, the government contracted to build a rail line between Volos and Kalambaka (near the Meteora). Despite the objections of opposition members of Parliament who claimed among other things that Greece was not yet ready for the expense that would be incurred by the construction, the line

was seen as a means to strengthen economically and politically this fertile frontier region. It gave the farmers of the hinterland who produced cereals, cotton, silk, oil, skins, and sugar, easier access to the major port of Volos.

The Thessaly rails were laid in the economical narrow-gauge (one meter). When the more ambitious Peloponnesus railroad project came up for discussion in Parliament, there was considerable disagreement over the pros and cons of wide-gauge (1.44 M.) rails versus the narrow. In the end, again the more economical system of the two was chosen. The SPAP (Sidirodromoi Piraeus-Athens-Peloponnesus) lines were vigorously supported by Harilaos Trikoupis, who as Prime Minister between 1882-1885, 1887-1890, and 1892-1895, became in a sense the father of the Greek railroads. His long residence abroad and his European experience and education led him to push for wide-ranging domestic political and economic reforms. He saw railroads as essential to Greece's consolidation and development, opening up the countryside and linking it to the main centers of commerce and population.

Under Trikoupis' guidance, the Greek state contracted in 1882 to build the railroad girdling the Peloponnesus. Work was inaugurated in May, 1884, and by June track had



been laid from Piraeus to Eleusis, 35 kilometers away. The Eleusis to Megara section, 20 kilometers long, was laid by September, and by April, 1885 the line between Piraeus and Corinth had been completed. The first Piraeus-Athens-Corinth schedule listed two trains a day, leaving Piraeus at 7:04 a.m. and 4:20 p.m. The trip took approximately four hours and cost 11.50 drachmas for a first-class ticket and 5.80 for third-class. By 1886 the line reached Nauplia; in 1887, Patras; in 1891, Olympia, and at about the same time it reached Kalamata via Tripolis.

The Museum has on display one of the earliest engines used on the SPAP line. Like ships, these early engines were christened, this one given the name 'Tiryns'. Put into circulation in 1884, when the SPAP consisted mainly of the 35 kilometers between Piraeus and Megara, it moved at a stately pace of 8 kilometers per hour, its maximum speed. Another early SPAP locomotive on exhibit is the French-built G-211, a 6-wheeler with a maximum speed of 10 kilometers per hour, put into service in 1886.

Also as part of the SPAP network, the seaside town of Diakofto on the Corinth-Patras run was connected to the mountain village of Kalavryta by a cog railway, completed by Italian contractors in 1896. The line was served for many years by a small locomotive now in the Museum. Built in France, the red-wheeled engine was put into service in 1899 and could rattle up a maximum speed of 35 kilometers per hour along the extra-narrow-gauge track (.75 M).

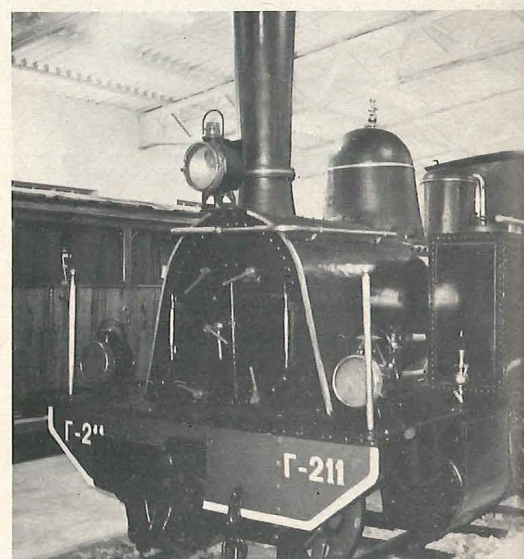
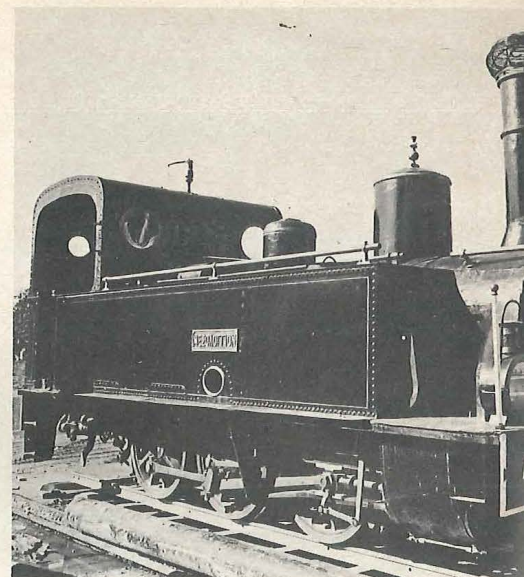
Just a few years after the commencement of the SPAP and Thessaly railway projects, the Trikoupis government set out to modernize and to unify the area of northwestern Greece with the SBDE (Sidirodromoi Voreioditikis Ellados), a line joining Messolongi, the Prime Minister's home town, to Agrinion. A branch line ran from Messolongi to the sea at Krioneri. From there, as the plan went, it was an easy trip across the Gulf to Patras. The main line, 44 kilometers long, was completed by 1892 and functioned until 1970. Messolongi still has its large train yard, crisscrossed with tracks now overgrown with weeds, some dilapidated rolling stock, machine-sheds,

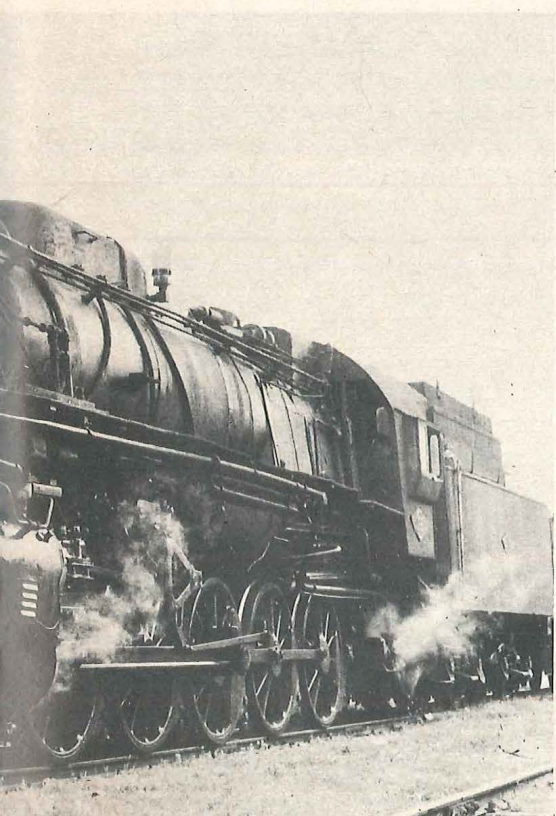
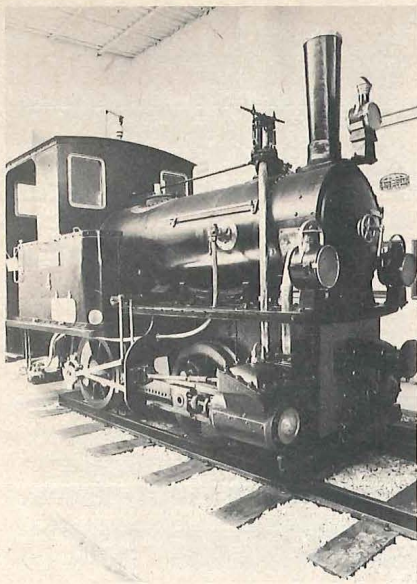
and a fine turn-of-the-century station house now converted to use as a local government office. The 'Messolongi', the locomotive built for the SBDE in 1888, is now in the Museum (a somewhat sore point for Messolongians who wanted to keep it themselves); its sister engine, the 'Tri-koupis', is gone and is represented only by its name-plaque hung on the wall.

Potentially the most significant railroad project, a line running from Athens to the Turkish border, also came under consideration during Trikoupis' administration. This line, which was conceived in part to unite central and northern Greece (as far as it extended at this time) and in part to join up with the European rail networks, met with some opposition. Since at this time the section of Greece north of Thessaly was part of the Ottoman Empire, the question of uniting the Greek and European networks was really up to the Ottomans who were unlikely to facilitate this *enosis*. Thus, those who opposed the railroad questioned the expense of building a European-gauge (1.44) line which might never go beyond Thessaly. Trikoupis argued that union with the European lines was only one of the project's benefits — it had commercial and military value as well. Furthermore, he argued, it was better to be prepared for the possibility of *enosis* than to rule it out altogether by building a narrow-gauge railroad, or building none at all. His arguments carried the day, and a first contract was drawn up in 1889 for 390 kilometers of track. But construction was delayed and Trikoupis did not live to see it completed. After difficulties with the original contractors, the contract was reassigned, and work was resumed in 1900.

On March 6, 1904, the first section of this northern track, which reached Thebes, was inaugurated with a burst of national sentiment and pride. A particularly enthusiastic journalist, writing for the daily *Akropolis*, compared the events of March 6 with the uprising against the Ottomans of March 25, 1821 — both momentous events in the history of

Counterclockwise: The "Messolongion"; G-211 locomotive; train-yard in Thebes, 1973; Messolongi railroad station; the "Tiryns".





modern Greece. Again the royal family, including King George, and all Athens attended the opening ceremonies which culminated in a royal train trip as far as Chalcis. Public service began two days later. There was a tremendous rush for tickets and pandemonium in the station, but finally the first north-bound train pulled out, only 45 minutes behind schedule. The trip to Thebes took about three-and-a-half hours, and the train's arrival was greeted by all of the population. As one Theban paper gushed, the great dream of so many years had come true: the town was united to Athens. By 1905, the line had reached Brallos (Delphi Station) and in 1909 it reached the border. The Museum holds one of the early engines used on this run, a French-built 6-wheeler with a maximum speed of 60 kilometers per hour.

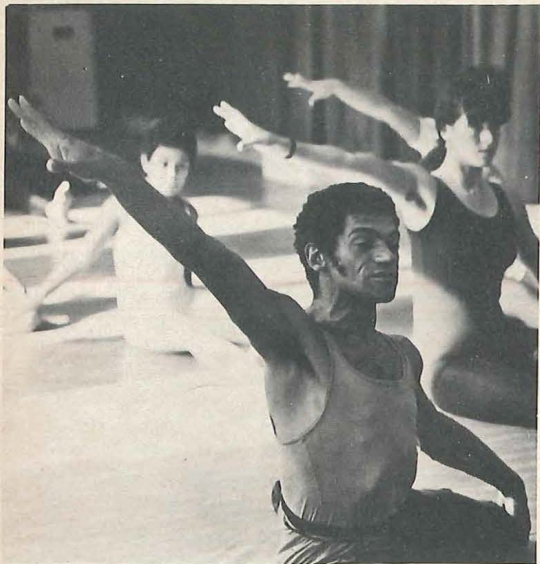
For many contemporary observers, the possibility of linking Greece by land with Europe had the same significance as Greece's union with the EEC does now. As one paper noted, union with the European lines meant union with the West. The daily contact would increase the real as well as the spiritual wealth of the country through exposure to new and presumably progressive ideas. In 1913, Greece's success in the Balkan Wars and the withdrawal of the Ottomans from Thrace and Macedonia, made this union a fact. The new connecting line reached Katerini by 1916, and in 1918 Athens was united with Thessaloniki. The first regular runs of the Akropolis Express to Europe had to wait until after the Great War — beginning in 1921 it took five days from Athens to Paris.

The Balkan Wars and the capture of Thessaloniki also secured for Greece one of the Sultan's personal trains which included a sleeper, parlor-car, adjutants' room, kitchen, and smoking coach. Only the last has survived, preserved now in the Museum. Built in the middle of the nineteenth century and presented by the Empress Eugenie of France to Sultan Abdul-Aziz for use on his rapidly expanding railroad system, the smoking car was designed as an open-air pergola, with spiralling columns holding up a tent-like ceiling of inlaid wood. The exterior is elaborately decorated with floral

ornament and arabesques, and the hubs of the wheels bear the crescent symbol of the Ottomans.

Although the Greek railroads have suffered through a period of neglect recently, due in part to the rapid development of the road and highway system, this trend seems about to be reversed. One of the most recently-mounted exhibits in the Museum is a schematic map of the Athens-Thessaloniki line, showing plans for the improvement and modernization of the railroad. Newspapers in February reported even more ambitious plans, agreed to in principle by the Ministries of Transportation, Coordination, and the Prime Minister himself. In the face of soaring costs of road transport, and the attendant problems of pollution, train travel now seems a more efficient solution for moving both people and goods. The government program, slated to begin this summer and to continue over the next five-and-a-half years, calls for doubling the track and improving its bedding between Larissa and Plataea (134 kilometers), for trains with speeds up to 200 kilometers per hour. Diesel will be replaced by electricity along the Larissa-Thessaloniki stretch, and the present signalling system — manual and mechanical — will be electrified over most of the track. Ultimately, the government hopes to reduce the travelling time between Athens and Thessaloniki from the present eight hours to five-and-a-half.

The Museum organizers have their work cut out for them, too. They continue to add to their collection, and are considering the restoration of another machine-shed in order to expand their exhibition space. The train yard at Tithorea, between Levadia and Brallos, is packed with retired steam engines and coal tenders, of recent vintage, to be sure — many of them built after World War II — but on the way to becoming antiques. Although at one time a railroad museum of Tithorea was under consideration, the idea seems to have been shelved, and now the Athens Museum may add some of the Tithorea equipment to its collection, perhaps one of those noble 10-wheelers. As one of the organizers remarked, "If you are enthusiastic enough, everything else — money, equipment, and support of all kinds — just seems to follow." ■



Jazz Dancing in Greece

American dancer Ilanga thinks his art may find its purest expression here.

By Yvette Varvaressos

SUMMER festivals and isolated local performances aside, dance lovers in Greece have often felt starved for quality classical, modern or jazz dance. In fact, it has even been suggested that these forms of expression are foreign to the Greek nature. But a jazz dancer from the United States, Ilanga, thinks the contrary. He maintains that jazz dance, for one, may find its purest expression in Greece.

Currently rehearsing two separate performances for the "Ekfrasi '81" season, Ilanga has been living and working in Athens for one and a half years. Together with Marisa Aboitiz, he is choreographing an abstract, multi-media work which Yiannis Xenakis has been composing over the past eight years. Music, set design, lighting, films, have all been created by Xenakis in one piece. Ilanga and Marisa have the task of creating the movement for the dancers from graphs pre-designed by the composer. This performance is scheduled for mid-May.

The Polyedro Dance Company, a collective unit of choreographers, is preparing performances to take place in March or early April. Ilanga will be appearing in one of their works, "Makri Zembekiko yia ton Niko". He explains his role in this particular piece as that of the subconscious of the central character, Nikos.

"I'm his freedom, his insanity. I have to provoke him to some of his actions — even to murder. I have to pull out of him the madness that he's required to express."

The music for this piece, choreographed by Haris Antachopoulou, is by Dionysis Savvopoulos and combines modern, zembekiko and jazz elements.

Zembekiko and jazz together?
 "Yes. Greek dance is very rhythmic — it has elements of jazz, which is why I find it very interesting to be here — which is in fact one reason why I came here."

Ilanga first recognized the common elements of Greek and jazz dance four years ago in Crete. In Europe, where he had been teaching, he felt that there was still something that was lacking — the emotion, the impulse.

"Elements of jazz are based upon emotion, the impulsive spontaneity, that is the Greek nature."

Two years ago he brought his dance group "Kreos Dance Theater" from Amsterdam to spend six weeks in the Peloponnese concentrating on the dance technique and finding out which rhythms correspond with those of jazz dance.

"Greek forms are 4/5 — you have to count nine beats instead of eight to a measure — but I somehow see they fit in the structure. So in this choreography with the Polyedro we work it out very nicely. I'll be working more with them in the future, doing jazz training for them and choreography."

The last few years have seen a number of jazz clubs open around Athens. What is the relationship between the music played in those clubs and the type of jazz Ilanga expresses?

"This type of music is abstract, self-expressive and very free-style. They're playing for themselves, not for dancers. The elements of jazz are vast. There are basically three forms of jazz dance — classical, modern and Afro.

"I'm advocating the Afro form here because I want to introduce it as pure as it can be — the rhythm technique, the fundamental structure, the root. That's how I see my teaching role here, working in the beginning with non-professionals. Later I'd like to incorporate other teachers from

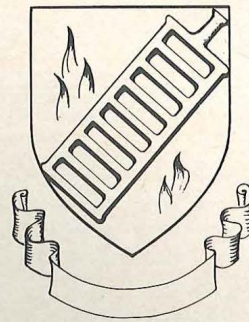
the States — there are others who teach the other forms so much better than I do. I don't teach the modern form here because they'd immediately associate it with the classical structure — whereas I want them to first realize the root form. This is virgin territory for jazz — Europe has already been tarnished with gymnastic jazz ballet. When I've taught there I've always had to take it over to the modern structure before I could free it to the root structure. My aim is to lay the foundations for a jazz dance center so that the common elemental roots here will not be lost as they have been in Europe."

The music?

"I work with Latin, with reggae, soul, jazz, certain disco music that has basic funky rhythms. The teachers of jazz classes have to be selective of the music they use because students can get confused. For example, if I bring in a Duke Ellington tape, I'm immediately going to change the dance form to a modern jazz structure, a sophistication — that's where Ellington's sound and feeling are at. So that's why I have to keep the music grounded, you know, because this is the structure of the Afro jazz base — the earth. I may incorporate other music at the beginning or end of a class because this is my personality. But when it comes to the delivery of basic technique, it has to be basic rhythms because of the drum. Without the drum there'd be no jazz. That's the tribal African heartbeat. Jazz dance is cultural, a dance form created through the years of Black American culture."

Ilanga has been dancing for ten years. Before that he'd been a singer with a nine-man vocal group, the G-Clefs. There he developed his whole theatrical expression through different kinds of music and musical theater. A serious illness led him to take up yoga in order to build up his physical strength. Coming in tune

ST. LAWRENCE COLLEGE



with his body in this way defined his mental awareness of dance. Basic training was with the Halifu Dance Company of Boston, now based in San Francisco as Everybody's Creative Dance Center. Halifu not only trained him as a dancer but helped him develop his ability as a teacher to draw out the utmost in each student's potential.

His plans for developing the pure jazz form in Greece center on the establishment of a jazz dance theater. The last one-and-a-half years of teaching here at the Athens Center for the Creative Arts have enabled him to sound out the possibilities. Greeks are ready for jazz. They've been exposed to it through music, films, TV, and can easily relate to it because of their own Greek rhythms, life-style and nature.

A student performance at the Hellenic American Union last year gave a foretaste of what could be achieved.

"I wanted both the students and the people in Athens to see what can happen when you plant a seed. Even the students felt they couldn't do it, but as rehearsals progressed, they realized themselves that it would be okay. We were all satisfied with the results of that performance. I felt that if that particular group could work together for a year, they'd be a fabulous theater company. The problem here, of course, is that people are transient. The title of that show was 'The Human Contract', which is also the title of the book I came here to write. It was a biographical/fictional extract put into visual stage movement.

"If I could sum it up, jazz dance is the pulse of a person — what a person feels, what he expresses, how he executes it. It's going inside yourself, pulling things out of yourself, exploring, discovering. It's energy. I believe the energy is in every human body. My whole technique is teaching how to tap that energy."

The Chairman and Governing Body of St. Lawrence College, the new British Public School, Prep. School and Kindergarten has appointed as headmaster Mr. R.J.O Meyer O.B.E., M.A. (Cantab), founder and for 35 years headmaster of the famous Millfield School, Somerset, England and for 7 years headmaster of Campion School, Athens.

The headmaster has selected an outstanding team of highly qualified and successful teachers to assist him and the Governing body in their aim of establishing in Greece a school worthy of its famous setting — a school which will try to combine all that is best in the Hellenic heritage and culture with the benefits of several hundred years of British educational developments.

ALL school subjects will be available through G.C.E 'O' level, S.A.T.S. etc to 'A' levels and Oxbridge/Ivy League scholarship standards in grades 12/13 (= British VIth forms).

Modern or Classical Greek and English will of course be compulsory subjects but at least 8 other languages (including Arabic) will be taught. Scholarship Mathematics and Science will be treated as subjects of the utmost importance at the top with literacy and numeracy essentials throughout. Indeed special departments have been set up under trained experts for all levels of E.F.L. and for general remedial education.

An out of school programme will be developed to cover the production of plays, visits to places of outstanding interest and of course sport skills up to the very highest point of excellence. This year's productions will be Euripides' 'Hippolytus', 'Alice in Wonderland' and 'Oliver'.

The aims of the school will be:

1. To develop to the fullest possible extent the all round potentialities of each individual pupil — very much on the well known Millfield pattern.
2. To ensure that ALL members of the school are given every possible opportunity of learning to appreciate the glorious past and fast developing present of the host country.
3. To attempt in some small measure to repay part of the enormous debt we all owe to Greece.

Information from R.J.O. Meyer, 8 Diamantidou Street, Paleo Psychico, Tel. 671 3496 and 747 502.

NOTE: St. Lawrence is the Centre in Greece of the Associated Board of the Royal Schools of Music. Instruction in most instruments and in Music Theory.

Isolation and Absence

RITSOS IN PARENTHESSES. Translations and Introduction by Edmund Keeley.

Princeton University Press: Princeton, New Jersey. Pp. xxvi + 179. Paper.

Ritsos eats, sleeps and breathes poetry. His output has been enormous – I have heard one reliable estimate of over 100,000 lines published, starting with his first collection, *Tractor* (1934). Beginning in his early collections with poems written in traditional metrical patterns, he soon, in the late 1930s, turned to writing in free verse. But there have always been two chief modes in Ritsos' poetry, corresponding to two sides of his poetic personality: the first, and until recently the best known, is expressed in long declamatory poems; and the second, which Ritsos has practised in parallel with the first throughout his career and which is represented in the volume under review, consists of very short poems containing a single picture or group of pictures. The first mode represents the public Ritsos, with poems such as *Epitaphios* (1936) and *Romiosyni* (1945-7) expressing the feelings of the committed Marxist who nevertheless draws his inspiration from the national traditions of his homeland; the second expresses the private poet who turns his eyes inwards and observes himself and his relationship with the outside world from a more existential viewpoint. There is also a third, intermediate, mode: that of the long "dramatic monologue", such as *Moonlight Sonata* (1956), *Helen* (1970) and many others, in which a fictional character addresses a silent interlocutor and meditates freely on his (or rather "her" – for the speaker is invariably a woman) life in the past and in the present.

Edmund Keeley's volume of translations, with the Greek text printed *en face*, is made up of three of Ritsos' more "intimate" collections: *Parentheses 1946-1947* (published in 1961), *Parentheses 1950-*

1961 (previously unpublished) and *The Distant* (1977). It is interesting to observe how the more private mode of Ritsos' poetry, moves from being seen by the poet as "parenthetical" to the public mode, and later comes to be viewed as existing in its own right and in parallel with the other, as we can judge from Ritsos' publication of a large number of collections of short poems since 1963. Some of these are already familiar to the English-speaking reader from Nikos Stangos' translations in the Penguin edition of Ritsos' *Selected Poems* (1974).

In his introduction to the present volume, however, Keeley perceptively points out that the title "Parentheses" has an additional meaning which gives the volume its unity and coherence. Keeley sees each poem here as shaping its own "parenthesis", or "grouping of symbols that form a unit or collective entity". At the same time, the three sections of the volume "are part of a

developing vision that distinguishes these poems in terms of stance, mode, and perspective from other works – especially the longer ones – that make up Ritsos' vast oeuvre. This developing vision," Keeley continues, "can be seen as the expansion of the space within the parenthesis representing each of the separate groups." Keeley goes on to compare the two brackets of the parenthesis to two cupped hands that are facing each other at a distance and are unsuccessfully struggling by means of various gestures "to achieve a meeting that would serve to reaffirm human contact between isolated presences".

For perhaps the most important underlying theme of these poems is that of absence and distance, underlined by the title of the third section as well as by the recurrent imagery of silence and emptiness and by the repeatedly expressed hope or desire for a meeting, for some sort of communication. Some of these poems are written in the first and/or second persons, others in the third; sometimes a poem narrates an "event", sometimes it describes a group of images which make up a scene or picture, while at other times it expresses quasi-philosophical musings. But always these poems are characterized by a sparse, "classical" diction which contrasts sharply with the declamatory style of some of Ritsos' longer poems; the images are precise (although their juxtapositions are often reminiscent of surrealism), being evoked through an abundance of common nouns and verbs, with a minimum of abstractions.

As with Ritsos' later small pieces, the reader often finishes a poem with a smile of satisfaction at its simple and self-contained nature, as in the last three lines of a poem entitled "Self-Sufficiency?" from the 1946-1947 collection: "The pine trees, the sun, the windows – there they are./ Under the trees two chairs. Why two? Ah yes, one to sit



Eugene Vanderpool

on, one for stretching your legs.”
The titles are always an integral part of the poems — notice here, for instance, the all-important question mark.

Again, a poem entitled “Circus”, which describes the scene of a circus after the performance is over, ends by moving away from reality into surreality in the final lines: “And every now and then the neighborhood lights up/ when the eyes of the lions sparkle behind the bars.”

As I have already said, however, the chief theme of the volume is distance and absence. It is not always others who are absent; the chief “character” of the poem is often distant from the rest, like the man in “He who didn’t dance” who “threw large, robust coins/ to the violinists so that others would dance,” or the speaker in “Preparing the ceremony”, who is the very object of the ceremony but is nevertheless missing: “They announce me./ I urge my feet; search myself with my hands; I’m missing./ And if I try to go down the stairs, the usher will arrest me.”

In the later poems Ritsos uses repeated imagery of statues and mirrors to convey a sense of falsity and unreality. Such images converge nicely with those of absence in the final poem, “The distant”, to give a striking picture of alienation, as in the lines, “and the old jester in front of the dark mirror/ washes off his painted tears so that he can weep.” Nevertheless, there is some hope for the future, even if it is for “self-sufficiency” and a kind of communication with oneself, as Ritsos writes in “Conclusion”, in the 1946-1947 collection: “I smoke and meditate. I’m not alone.”

As always, Edmund Keeley does justice to the poems in a precise but sensitive translation; but English, for all its reputation for conciseness, cannot capture their laconic solidity.

—PETER MACKRIDGE

THE MEANING OF SIMPLICITY

I hide behind simple things so you’ll find me;
if you don’t find me, you’ll find the things,
you’ll touch what my hand has touched,
our hand-prints will merge.

The August moon glitters in the kitchen
like a tin-plated pot (it gets that way because of what
I’m saying to you),
it lights up the empty house and the house’s kneeling
silence—
always the silence remains kneeling.

Every word is a doorway
to a meeting, one often cancelled,
and that’s when a word is true: when it insists on the
meeting.

THE SAME STAR

Drenched, the roofs glisten in the moon’s light.
The women
wrap themselves in their shawls. They rush to hide
in their houses.
If they hover a little longer on the threshold,
the moon will catch them crying.

That man suspects that in every mirror
there’s another, transparent woman,
locked in her nakedness
—much as you may want to wake her,
she won’t wake up.
She fell asleep smelling a star.

And he lies awake smelling that same star.

COURT EXHIBIT

The woman was still lying on the bed. He
took out his glass eye, set it down on the table,
took a step, stopped. Now do you believe me?
he said to her.
She picked up the glass eye, brought it close to her
eye; she looked at him.

TOWARD SATURDAY

The deep voice was heard in the deeper night.
Then the tanks went by. Then day broke.
Then the voice was heard again, shorter, farther in.
The wall was white. The bread red. The ladder
rested almost vertical against the antique lamppost.
The old woman
collected the black stones one by one in a paper bag.

Translated by EDMUND KEELEY

Turner Exhibition at the Pinakothiki

THE Turner Exhibition at the Pinakothiki is compact, impeccably laid out, perfectly captioned and properly lit. It consists of a fine selection of water-colors which illustrate stylistic and technical phases in the artist's development, and a few oils. That the greater part of the exhibition is devoted to the artist's water-colors must not be seen as a chance factor, as there has been in recent years a rapidly growing interest in Turner's use of this medium. Hitherto largely unappreciated, they have been regarded as merely private studies. This view has changed radically. Reassessment of the Turner water-colors through academic study has revealed that they are essential to the understanding of his work. It has even triggered off speculation regarding Turner's links with Impressionism (if any) and with movements as far removed from him in time as Abstract Expressionism and Action Painting.

Still, visitors are bound to complain that not enough oil paintings and none of Turner's grander accomplishments for which he is largely known, are included: the heroic-mythological-classical themes derived from Claude Lorraine or Poussin; the romantic turbulent seascapes influenced by Dutch masters and Van de Velde in particular; the romantically "sublime" paintings, where he pits the grandeur and vastness of natural phenomena against man. These "exhibition" or "finished" pictures, as they were termed during his lifetime because he painted them expressly for this purpose, are works which de-

pend heavily on traditions of the past. Reflecting the various facets of the artist's imitative ambitions and executed before his remarkable advances in exploring the abstract properties of light and color to which he subjugated form, they are the paintings through which the artist complied with the public tastes of the time. In retrospect, it becomes increasingly clear that these imitative works, redeemed by the individual nature of Turner's techniques from being pastiches of 17th-century paintings, are not as representative of Turner's creative genius as his paintings after 1840 and his water-colors from the beginning of his career.

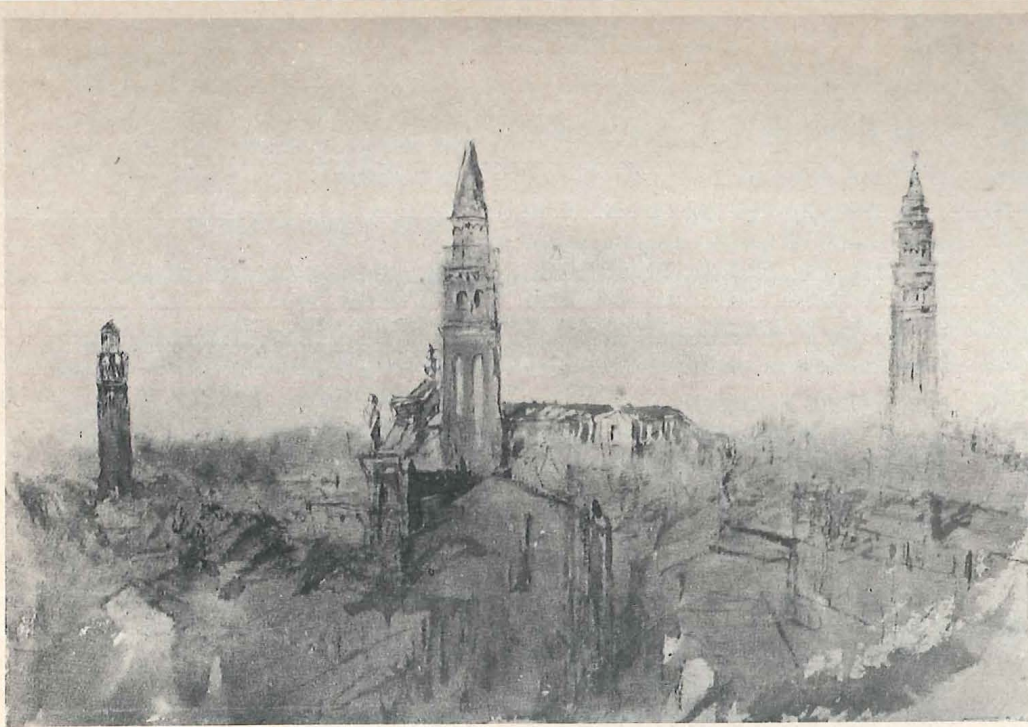
Turner executed his water-colors and drawings for private study. As opposed to his oils, he labelled them "unfinished", that is, not for exhibition. It is obvious that in these he felt free to experiment uninhibitedly with paint, color and light and so to pursue the problems that preoccupied him. It should be noted that throughout his career Turner's water-colors were much more "advanced" in spirit and style than his oils of the same period. Seen in this light, it is the water-colors and the later oils which show Turner's originality at its best.

Turner set out on his career as a topographical landscape water-colorist. However, he soon changed both style and medium because according to 18th-century aesthetics formulated by Sir Joshua Reynolds, artistic creativity was divided into higher and lower branches. Paintings which por-

trayed historical or mythological themes expressing grand and moral ideas were held to be a superior art form to that of landscape or still-life, while oil was considered to be superior to water-color. Fired by ambition to achieve universal acclaim through academic recognition, Turner very soon adopted the axioms and demands of "high art" for his "exhibition" works.

For his water-colors, Turner employed a diversity of techniques which have been said to be the most inventive and varied ever devised for this medium. When he started working in oil his water-color techniques were amplified. The date of his first oil-painting was 1796 when he was twenty-one and coincided with his first important experiments in water-color. It was then that he started using water-color on a dark-toned ground so that color, as in oil-paintings, could build up from the dark to the light areas with the highlights applied last. This method is the exact opposite of the traditional water-color technique which relies on the transparency of the pigment to permit the white of the paper to glow through, thus providing both the highlights and an overall luminosity. For some of his later water-colors, Turner used a pen dipped in color or ink to provide detail in the form of fine outlines. Occasionally he also used the technique of flickering touches of colored chalk for highlights. The whole surface of his water-colors is thus a combination of areas of wash and areas of precise touches, a mixture of loose and tight





Left: Petworth, six figures standing and seated near a table, c. 1828

Right: Venice, view over roofs from the Hotel Europa, 1840

processes which culminates in his highly articulate language.

Turner's early water-colors reflect his initial topographical style which was virtually the literal transcription of a given scene in paint. At the Exhibition, "Radley Hall" and "Christ Church, Oxford, from Merton Fields" are typical examples of his early style. The buildings are harshly depicted and the trees, with their curved branches, oddly stylized. By contrast, "Abbotsbury Abbey, Dorset" and "Interior of Tintern Abbey" reveal an artist with greater visual sensitivity and one who wishes to transcend topographical view-making to achieve picturesque renditions.

In the two water-colors of cottage interiors, "Well's Kitchen" and "Woman seated by the fire", we observe the inclusion and dominance of the human figure. Turner does not always include figures in his works, but when he does they have more than merely compositional properties. Initially in his use of figures, he was influenced by Edward Dayes whose approach was one of social comment and document. This is also implicit in the two Turner interiors. The technique used in the "Well's Kitchen" water-color is influenced by those of oil-painting. Here Turner has modelled his volumes in small close brush strokes and the texture of the water-color appears to be almost pasty. The light in the lantern on the floor has been painted over the dark ground, a method contrary to that used in traditional water-colors. With regard to the figures in

his works, Turner allocated an important place to human incident. He had a strong sense of "felt life". Even when the figures are minute, they are conceived to throw light on some aspect of the scene. He stressed man's emotional and psychological interaction with nature. This is seen more specifically in his "sublime" paintings of mountains and seastorms, where he could readily convey a sense of awe through the magnificence of nature and man's helplessness against the elements. He thus forces us to engage our compassion for man who becomes the touchstone of the landscape.

In 1802, Turner visited France and Switzerland. In the Alps he found the grandiose scenery he was looking for, suitable for the depiction of the sublime in art. During this trip, he made a great number of sketches in pencil and black chalk with white body which are very like the series "Scottish pencil drawings" of the previous year as seen in "View over the valley". These well-structured, strict and almost monochrome drawings illustrate Turner's extreme freedom in the choice of style and technique, and the excellence with which he uses them to fulfill his aims. Around 1800 Turner made his so-called "Color Beginnings". These equally monochrome water-color studies reveal Turner's deep interest in pure color. They became a regular feature of his working method throughout his life and eventually led to his near-abstract paintings after 1840. In each Turner worked out single aspects of light or atmo-

spheric conditions and effects. Examples of these at the exhibition are "A Breaking Wave" and "Sun setting over sea in Orange Mist".

Turner went to Italy for the first time in 1819. This journey made a profound impact on him but it was the Italian light which impressed him most. This is immediately discernible in the style of his water-colors which become translucent as compared with his former heavier oil-painting techniques. He uses pure color in wide horizontal bands so that the scene depicted appears to exist on a single plane and not in depth. In "Venice: the Campanile of St. Mark's and the Doge's Palace", the bands of color making up the sea and the sky are separated by the mass and volume of the buildings in the center, only to be pulled towards each other in vertical tension by the fact that they appear to be a reflection of each other. Here Turner explores the possibilities of how color combinations can create light.

Turner made a vast number of water-colors for engravings to illustrate books. He did not make the engravings himself but scrupulously supervised their execution. These publications did much to spread his fame both in England and on the Continent. The most pertinent element in these engravings was the vignette format which was sometimes employed. The irregular outline of the vignette allowed for a much looser composition as seen, for instance, in "Evil Spirit" used in Samuel Rogers' *Poems* and also the illustrations for books on Byron.

These miniature renderings demanded subtle nuances and minute variations of tone. Their execution again reflects Turner's skill and freedom in the manipulation of his materials.

In 1828, Turner did the Petworth series, which reflect his sense of pleasure in the humane and intimate atmosphere of this great old English country house. He focussed his attention on interiors, with or without figures, which were occasionally dimly lit. The informality and felicity of the interior scenes — such as "Six figures standing and seated near a table" or "The Library" — contrasts with the formal landscape and sunsets painted at Petworth. At the exhibition there are two "Sunsets" where one looks directly into the sinking sun, as form dissolves in light and color. This viewpoint gives the water-colors a symmetrically balanced composition with a central core which is also the brightest and lightest part of the picture. The composition again anticipates the structure in Turner's later oils arranged around a central vortex where spiral movement is implicitly indicated by the tones of light and color. The Petworth series was executed on blue-tinted paper in body color and the paintings have the opaqueness peculiar to this medium.

In his final phase, Turner no longer defined form according to its classical precedents. His interest was directed towards color in the visible world, "natural" color as he had observed it and no longer "historical" or "heroic" color. His fascination for immaterial vehicles of color — steam, smoke, mist — helped him make his choice. In his later oils and water-colors, therefore, form is only half-defined and discernible through a veil of color. It was in these last water-colors and paintings of Venice after 1840 that Turner introduced his full perception of atmosphere and light. As seen in "Venice; evening going to the Ball", he dissolves depth in the play of color over his surface. We see that Turner has progressed from his early period, where he was dependent on chiaroscuro, to works having yellow as their dominant color — yellow which in fact is light as seen in painting. Thus, Turner projects a reality other than the observed.

The Realism of Psychopedis

THE materials and techniques of painting and the many, complex levels of reality are the major concerns of Yiannis Psychopedis. Born in Athens in 1945, the artist divides his time between Greece and Germany where he has established a considerable reputation.

The recent exhibition at the Athens Gallery comprised three series entitled "The letter that never arrived", "A Lesson in Anatomy", and "Seminar Notes". The first series consisted of small collages combining letters, envelopes and postcards posed on painted surfaces along with such unpainterly materials as hair, nylon bags and cotton wool. Although the low ebb of communication today is alluded to, the artist's primary concern here is with the texture and materials of his media. In exploring these, he expressly avoided the use of traditional drawing techniques.

By contrast, in the impeccably executed "Lesson in Anatomy", he emphasizes the element of draughtsmanship in painting. In this way he complements the emphasis on materials in the "Letter" series. By juxtaposing the realistic depictions of people in the middle of these paintings with detailed anatomic drawings surrounding them, he suggests the unseen reality existing beneath the appearance of things. Moreover, these compositions are based on the demands of aesthetics while the theme of each is subtly indicated by its title, mood and the apt use of symbolic imagery.

To emphasize the multiple facets of reality, Psychopedis illustrates the diverse levels at which a painting may be made to function, through its visual image, content, aesthetics and surface dimensions. He imparts this by including in one work two unrelated pairs of objects and people depicted in various painting techniques so as to appear lying on different planes. This forced combination of divergent elements is a direct reference to the simultaneous existence of the greatly varying elements in life.

Finally in "Seminar Notes", Psychopedis combines the disparity of the visual image and the written word, emphasizing the objectivity of the former and the subjectivity of the latter. The arrangement of these

images and the handwritten notes on the surface make aesthetically pleasing pictures.

Greek Expressionist

A small exhibition of oil paintings, drawings and water-colors by George Bouzianis (1885-1959) was held at the newly inaugurated Gallery 3, Fokiliou 3, Kolonaki. One of the best Greek artists of the past generation, Bouzianis brought Expressionism to this country and remained the unsurpassed exponent of this style locally. Studying art in Munich in the early part of the century, he came into direct contact with German Expressionism which strongly influenced the mood, style, technique but not the color of his work.



Bouzianis, self-portrait

The exhibition contained good examples of his late work with brushwork that, in keeping with Expressionism, is forceful and restless. While the Still Lifes and Landscapes were static and lacking in vitality, the reclining and standing nudes were vibrant and animated. This may be due to his unreserved preference for this theme. These women, voluminous and, at times, clumsily voluptuous, are commonly placed against the sensuous texture of an abstract, painterly and decorative background. The nudes, expressing his hurried and expressive method of painting, were the best in the exhibition. Using subdued browns and mauves, greens and blues with a little ochre and pink for flesh, Bouzianis avoids the chromatic outburst of bright and garish color which was the most impressive aspect of German Expressionism.

—CATHERINE CAFOPOULOS

Lucia Revived

IN THAT legion of nineteenth-century operatic heroines who are loved in the first act, deceived in the second and go bonkers in the third, Lucy Ashton has for generations reigned supreme. It is curious that this taste for operatic lunacy and the equally maddened enthusiasm it has aroused in audiences for a century and a half have not excited the curiosity of psychologists or social historians, let alone women's liberation groups. No doubt coloraturas of extraordinary vocal dexterity who had big box office value existed in the 1830s and demanded music that showed off their talent to the hilt. It was, however, the unenviable task of librettists to turn this totally illogical, though lucrative, artistic state of affairs to some kind of logical account. The only answer in the story line, therefore, to excuse reams of musical *fioritura* was on-stage madness.

Lucia, because of its enormous and continuing popularity, has survived into periods when virtuoso singers who are also dramatic actresses are not so easily come by. In the present season's new production at the Lyriki Skini, Lucia's main problem was that the men in her life all had such big voices. From its arsenal the company brought out its loudest guns: John Modenos as Enrico, Dimitris Stefanou as Edgardo, and that Big Bertha of them all, basso Dimitris Kavrakos as Raimondo whose every note further shattered the Olympia Theater's leprous contact paper which is the chief decor of one of the city's most infamous interiors.

Jenny Drivala, who sang the title role at the premiere on January 31, has an attractive stage presence, a voice of delicacy and some lovely high notes which still have the dew of youth on them. She might herself have inspired Sir Walter's pathetic bride of Lammermoor. The opera, however, is Donizetti's, and he clearly had some highly flamboyant, com-

petitive, dynamic Neapolitan women in mind when he wrote out one of opera's most exhausting and exhilarating scores.

In attempting to smooth out the vocal imbalance inherent in this production the director, Michael Polatof, seems to have decided on taking a depth-psychological approach to the drama. In the first act, this proved to be quite successful. The pensive "Regnava nel silenzio" followed by the cabaletta "Quando rapida in estasi", both well-suited to Drivala's voice, were accomplished with delicate phrasing and a subtlety of coloring. She was also able, quite convincingly, with the fluttering of fingers and distracted movements of the head to give the impression that the vision she describes in song is an early symptom of on-coming paranoid schizophrenia.

The first act duet between Lucia and Edgardo was probably helped more than hindered by Thanos Petrakis whose voice was clearly strained, allowing Lucia the quiet needed to give her freedom of expression. The tenor finally gave out at the end of the scene and the first Edgardo of the evening, abandoned in the glooms of Ravenswood, was replaced by the more vigorous Dimitris Stefanou.

As is often the case, the Sextet at the end of the second act was the musical climax of the performance, and it is to Donizetti's seemingly eternal credit that this old warhorse of an ensemble, having long survived the stage of being hackneyed, can still lead an audience to shouts of delight with its ever youthful exuberance. All participants were in peak form, including Makis Gavrielidis as Arturo and Vasso Frangoulaki as Alisa.

Jenny Drivala is still too early in her career to master the notorious complexities of the Mad Scene. Her voice goes in and out of focus, her breathing is uncertain and her trills inaudible. But if one can accept the

idea of Lucia's going out of her mind in a quiet sort of a way, Drivala made some success of it. Displays of frantic indecision, an appearance of hovering on the brink of the abyss between patches of lucidity, while effective histrionically, are dangerous when translated to the coloratura level. The Mad Scene is not so much a single great aria as a succession of recitatives and ariettas, and Drivala made effective use of this deliberate fragmentation. If the musical demands of the section with the flute obbligato were too great, she was able to convey the frightening idea that this was the last sound, in or out of the world, that Lucia could follow before her total collapse. Drivala's Mad Scene was tender, thoughtful and intelligently conceived. It was, however, at this stage of her career musically incomplete. As a positive result of this, the dramatic line of the opera achieved an unexpected balance, and the final act was not the anticlimax it often is. Stefanou, with an excellent rendering of "Fra poco a me ricovera", completed the opera on a broadening, Verdian plane.

The new production is not very stimulating. Yiannis Karydis' indeterminately Tudor sets are serviceable, but the costumes, though looking refurbished from previous productions, are sumptuous. The direction's opening psychological approach was maintained without being developed and it turned out to be a quite solidly traditional production. The chorus sang very well indeed — and in well-articulated Italian. The solo instrumentalists were all excellent — the flute, the harp and the cello section in particular — although Byron Kolassis had some difficulties in keeping everyone together, particularly those treacherous winds that sometimes blow haphazardly across the Scottish moors.

Performances of *Lucia* in March will have Fofi Sarandopoulou alternating with Jenny Drivala in the title role. —S.E.

Anouilh: The Idealist's Revenge

FOR NEARLY half a century, Jean Anouilh has been, and still is, the most original, prolific and internationally successful French playwright. He is now seventy. His bitter humor may have turned to sarcasm, but he remains always direct, exact and penetrating. He began by studying law, but a year later dropped this to start work with a publicity firm, which trained his mind to use effective slogans on the average consumer or buyer with precision and ingenuity. No wonder that in target-shooting Anouilh is the Wilhelm Tell of the theater whose bull's eye is the mind of the audience. His first plays — the well-known: *L'Hermine*, *Jezebel*, *Le Bal des Voleurs* — were each produced for the first time about two years after they were written because they were originally rejected. All have since enjoyed frequent and successful revivals in France and abroad.

What is most characteristic and unique in his plays is the rare combination of poetic humanity with commercial realism: the purity of the poet with the shrewdness of the sloganist. While the poet has an idealistic approach to life and is particularly sensible to the aspirations and the frustrations of youth, the advertising expert considers the reader, or spectator, as a puppet who can be manoeuvred in any way so long as the proper strings are used. If in his early, pre-war plays these two elements are masterfully balanced, in his post-war plays the emphasis shifts away gradually from an affinity for the younger generations to a mercilessly sarcastic attitude towards the elders of present-day society. It is as if the satire of his maturity has taken revenge for the frustrations the idealistic poet suffered when he was young. Re-reading or seeing again his earlier plays, I have the impression that he embarked at first on a desperate and vain effort to discover an answer to the anguish of the individual human being and of mankind. Usually such frustrated ideal-

ists become either violent anarchists and rebels or, like Jean Anouilh, violent satirists.

While true love and innocence have always been directly or indirectly idealized by Anouilh the poet, loveless sex has been cruelly attacked by Anouilh the satirist, who attributes mankind's calamities to the fall of love and the rise of cupidity. In recent plays the barbs of his wit were directed at the phallogocratic world of the male Master. In his latest play *La Culotte*, however, Anouilh offers a savage satire on those women who oppose phallogocratic society — the lesbian society of women. Extravagance is at its best in this play which turns around H.M. the Phallus. Anouilh does not beat around the bush to fire his shots. If his language is daring it is never vulgar; if the story is pure fantasy it is not far-fetched. Because of the social-democratic systems applied by men, the government falls into the hands of women since they are numerically superior. Once in power, they turn totalitarian and establish supremacy over men. A man is not allowed to fornicate, or even flirt, with any person other than his wife. Otherwise, he is judged by the "Central Committee of Freed Women". The lightest punishment means being bound to a pole for a certain number of days depending on the nature of the sin; the heaviest is removal of the male member. The hero of the play, an incorrigible phallogocrat, is a distinguished member of the French Academy and a well-paid columnist. Tied to a pole, he is given food by an attractive chambermaid from whom he is trying to obtain a crumb of ecstasy. The repellent wife, however, is on her guard and this leads to a court scene which is a masterpiece of satire. The three lesbian judges anxiously search for testimony which will justify capital, or phallic, punishment. The hero's young children are dragged in as witnesses for the prosecution. His lawyer, nominated by the court, is a victim who has already

suffered this "capital punishment". Jealous of the academician who is still in full possession of his virility, he wants at the same time to take revenge on the lesbian judges who are responsible for the loss of his. In the final scene the satire is transcended indirectly to include the helplessness of all humanity, male and female, which soon reverts to its old weak ways as if nothing had happened.

This highly interesting play, translated by the celebrated character actress Eleni Halkoussi and directed by Kostis Michaelidis, was presented on the New Stage of the National Theater. I refrained from writing this review until the production closed last month as, being a member of the Board of Directors of the National Theater, it would have been unwise and tactless to have published it earlier. I would, however, like to comment on the comments by two or three so-called "difficult" or "serious" critics who attacked the play. "Nonsense", "porno", "the work of a famous writer who has become a doddering fool" was more or less the gist of these reviews. This was in full contradiction to what the most important critics wrote in the Paris press. It is true that Anouilh's sarcasm hit hard at all the political and social trends in France. If they are not so striking in Greece, they are by no means non-existent. This is perhaps why the Nea Skini of the National was fully-booked every night. I cannot resist mentioning what Matthieu Galey, one of the three or four most important critics in Paris, wrote in the *Nouvelles Littéraires*: "Were Aristophanes living in our day, would he [referring to Anouilh] be wearing spectacles and have a little mustache?" In fact, the way Aristophanes' plays are quite often presented here at the Festivals is much more "porno" than Anouilh's sarcasm. And yet they do not raise hell among the reviewers.

—PLATON MOUSSEOS

Kurosawa's Shadow Warrior

THE twenty-seventh feature film of the great Japanese director Akira Kurosawa, *Kagemusha*, is a masterful epic with scenes of enormous scope which are majestic and powerful; yet, these are contrasted with others of quiet beauty and simple compassion, revealing a subtle, unassuming sense of humor. The setting is Japan in the mid-16th century when three warlords were struggling for control of the country and the story itself is based on an event of that period.

Kagemusha means "shadow warrior" and it refers to the double of the most powerful warlord, Shingen, of the Takeda clan, who is dying. A common thief, who closely resembles the warlord, is chosen for the role and saved from crucifixion. The marvelous actor Tatsuya Nakadai plays both the warlord and Kagemusha, displaying great versatility in portraying a whole range of emotions, from fear and suspicion as the lowly thief to the eventual lofty confidence of the Kagemusha.

Were it not for the efforts of the director George Lucas (*Star Wars*) and producer and director Francis Ford Coppola, *Kagemusha* would not have been made. Kurosawa has not made a movie in Japan for ten years — *Dersu Uzala* (1975) was made in the Soviet Union — and the past decade has been one of personal tribulation for him. He underwent major surgery, and could not get financing from the Japanese film industry which he had almost singlehandedly brought to international acclaim. Deeply depressed and feeling totally humiliated, Kurosawa reportedly contemplated suicide. Coppola and Lucas were shocked that a director of his calibre could not get financing for a film, so they persuaded 20th Century Fox to invest \$1.5 million in *Kagemusha* for overseas distribution rights.

Kagemusha, a co-winner of top honors at this year's Cannes Festival, is a return to the Samurai form of Kurosawa's earlier movies, such as

Yojimbo (1957), *Seven Samurai* (1954) and *The Throne of Blood*, films that helped to win international acclaim for him; movies of tremendous action that are reminiscent of John Ford's Westerns. Kurosawa's first international notice came with the showing of *Rashomon* (1950) at the Venice Film Festival in 1951. Studio officials were hesitant to submit the film, feeling it would be too untraditional in plot and too Eastern to be appealing to the festival audience. Although the Japanese film industry had been prolific since the 1920s, few films were exported. *Rashomon*, the story within a story of a rape and murder in a forest and the contradictory accounts of four witnesses, won the Grand Prix Award at the Festival.

Rashomon is occasionally shown at cinemas in Athens, and three films of Kurosawa's are currently playing in the area, including *Ikiru* (1951). This is quite different from the larger scale epics, its focus being on a government bureaucrat who is dying of stomach cancer and determined to perform a charitable act before he dies. Much of the interest lies in his interaction with a young woman, the confused and unwilling confidant who is the only person who knows of his terminal illness. A lengthy episode shows his fellow workers at his funeral service discussing their interpretations of his actions in view of the knowledge of his heretofore secret illness. The scene is imbued with irony, as it took the death of the man to make his workers attach any significance at all to his life.

Dersu Uzala, which is also a current re-release in Athens, is a charming film. Without making obvious allegorical claims, it concentrates almost entirely on the everyday occurrences in the simple and primitive life of a man who lives in the wilds of the Soviet Union. Instead, the symmetry and self-sufficiency of his existence is contrasted with the uselessness and disorientation he feels when a well-meaning friend, as a goodwill gesture,



takes him into his home in town. The movie has little dialogue or narrative force. Nonetheless, the point is made and the intimate camera angles seem to place the viewer right out in the forest with him.

Kagemusha is a successful marriage of two styles, incorporating incredibly complex battle scenes with the scenes of the training of the Kagemusha and his gradual introduction to the officers of "his" court. The film is thick with striking visual images: infantry and cavalry men in the traditional multi-colored uniforms of the time, carrying raised lances and banners, marching in endless streams and framed against breathtakingly brilliant sunsets; the aftermath of the decisive battle with a slow-motion scan of the devastated forces of the Takeda clan on the battlefield: bloodied, torn, dying or dead and the fallen horses lurching and flailing in the agony of death resembling those of Picasso's "Guer-nica". The most poetic and haunting image of all is that of the dying warrior struggling towards his former banner, submerged in a river, and joining it in death as he is slowly washed downstream.

But just as appealing are the lighter scenes in which we observe the careful tutoring of the insecure thief who, during his three-year term as warlord, is gradually transformed by his title and position into becoming the man he is impersonating. At one point it is said, "The shadow of a man can never desert that man," referring to the belief that the shadow is a manifestation of the soul. In-

deed, we see that the shadow warrior embodies the dignity and charisma of his predecessor, with his own sense of humor adding spice; in fact, the double is far wiser and more prudent than the rash and ambitious son of Shingen who, in a foolishly quixotic move, later leads his troops into battle against enemy forces armed with guns. The Kagemusha is so convincing that he fools the most sceptical observers, and even his geisha companions for a time. Interestingly, only his small grandson and the warlord's horse are not deceived, since a child or an animal, relying more on instinct, is not confused by outer appearances. The boy learns to love the man who is actually more a grandfather to him than the real one was, but the horse's fierce rejection never alters, and it is this that gives the Kagemusha away.

A comparison can be made between this film and the latest Angelopoulos' film, *Megalexandros*. In both we see a common man (in the case of *Megalexandros*, a bandit) who, by acquiring a title and a position of power, is altered, with noble motives replacing the baser reflexes of an outlaw. Yet in both cases, the dream is shattered and the imposters are deserted and even attacked by their former supporters.

Kagemusha has magnificent color photography by Takeo Saito and Shoji Ueda, and the soundtrack utilizes naturalistic sound along with effective music by Shinichiro Ikebe. A musical theme, identified with the Kagemusha as warlord, helps unite the epic variety of the film by at times being given grandeur with full orchestral treatment, at others being played on a solo instrument, such as the mournful trumpet, after the fateful battle. Like *Megalexandros*, the movie can be viewed for its aesthetic merits alone, but the combination of this with the contemplation of such themes as man's impotency in a larger historical scheme and the ironies of human interaction, makes this an especially interesting movie.

—BARBARA STENZEL

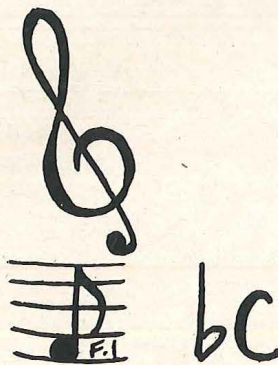
NOTE: In the January cinema review the line, "The original meaning of 'gun moll' is 'to steal', should read "The original meaning of the word 'gun moll' is derived from the Hebrew word "ganav" meaning 'to steal'".

New Rebetic Songs

Downtown Suburbs (Laika Proastia), Elias Andriopoulos. (Lyra 3748)

Elias Andriopoulos is one of the most talented of the new generation of Greek composers who appeared after the fall of the dictatorship. His first recorded work, released in 1975, was *Kyklos Seferi*. This was followed by *Eikones*, *Grammata ston Makryianni* (which really established his reputation), and *Concert for Santouri and Orchestra*.

At an interview in connection with a successful concert which he gave recently in Nea Smyrni, Andriopoulos said that he attempts through his work to give expression to his



own generation which grew up and came of age during the years of the dictatorship. His ambition, as he says, is to join together with the authentic representatives of the popular song and to compose a contemporary work which is both topical and social from the point of view of lyrics, music and style. The result of this ambition is seen in his new record entitled *Downtown Suburbs* and sung by Sotiria Bellou, the last and perhaps best known of the old generation of popular rebetic singers. For the first time on record, she interprets the artistic-popular song in her inimitable style and she is a chief asset of the record.

The lyrics are by Michalis Bourboulis who also wrote several of the songs for *Grammata ston Makryianni*. They attempt to present the mood and atmosphere of the working areas of Athens, of Kaisariani, of Perama, of Kokkinia, of Piraeus, etc.

and describe the depression, disillusionment, poverty and loneliness in such areas. It is a picture which might have been real and persuasive in the early sixties but which now seems very tarnished and one which has become something of a cliché. The lyrics are unfortunately a failure from the point of view of being topical and representative of the greater part of society.

The music may be characterized as belonging to that nebulous and ill-defined area where artistic-popular and rebetic music meet and overlap. The rhythms and sounds of rebetica color this music generally. In this respect it is a retrogressive step and perhaps illustrates the despair of the new generation of composers in their attempt to find a way out of the dead-end to which the artistic-popular song has come. On the other hand, the music is appropriate here not only with regard to the lyrics and the voice of Bellou, but also to the atmosphere of the downtown suburbs which it attempts to portray. Andriopoulos is one of the few composers still able to produce interesting and beautiful melodies and this record is no exception. Two particularly beautiful ones are the songs, "Wind in the Streets" and "Don't Cry".

Whether or not Andriopoulos through his music is representative of his generation is not possible to say. From Theodorakis and Hatzidakis who had raised the popular song to the level of art and from a host of followers, these new composers have already inherited a correct orientation with regard to the lyrics and a musical line based on authentic Greek traditions. Not least, they have a ready and educated audience. If the Greek popular song is not to become stale and remain in the dead-end at which it finds itself at present, it is on this generation of new composers that much of the responsibility must fall.

—DAVID J. CONNOLLY

Kyr'Sarakosti and Lenten Fare

KYR' SARAKOSTI, "Mrs. Lent", looms up like a specter from the folk art era. She is a challenging presence about this time each year, quite palpable to Orthodox believers as a reminder of Great Lent. Several years ago, while researching folk art embroideries, I saw her depicted with seven feet, each designating a week in the fasting period preceding Easter.

No one knows exactly where she originated, but Kyr' Sarakosti seems kin to the delightful embroideries created by women of the Cyclades, Dodecanese and Ionian Islands. Like the other female figures, she emits spontaneous charm and whimsy, certainly the kind of motherly spirit that inspires her family under adverse circumstances. During Lent — when the Orthodox fast excludes meats, finfish, cheese, eggs, milk, yogurt, and other dairy products — mothers invented tasty variations on the familiar themes to brighten up fasting days. Over the years, *Sarakostiana* (Lenten dishes) have earned a savory

status in the Greek cuisine.

Although families may not always fast rigorously during the Lenten season, there is an ever-increasing interest in vegetarianism and low-fat foods. Today fasting foods are "in" foods. Fresh garden vegetables and herbs, fruits and legumes are not only popular, they are also versatile and nutritious. Besides, shellfish, squid and octopus, allowed during Lent, are less fatty than meats and most finfish and team up superbly with the nutty textures of cracked wheat or shiny rice grains. Octopus and squid can be simmered in winey sauces to whet the most discriminating appetite or baked into vegetable-medley casseroles. Shellfish, when steamed open, garnish a ravishing platter. And the varieties of vegetable and leguminous specialties are simple and wholesome (see *The Athenian*, March, 1980).

So, from the rich legacy of doyenne Kyr' Sarakosti, try the traditional Eggplant Oriental, Mussels Pilaf and Octopus in Wine Sauce.

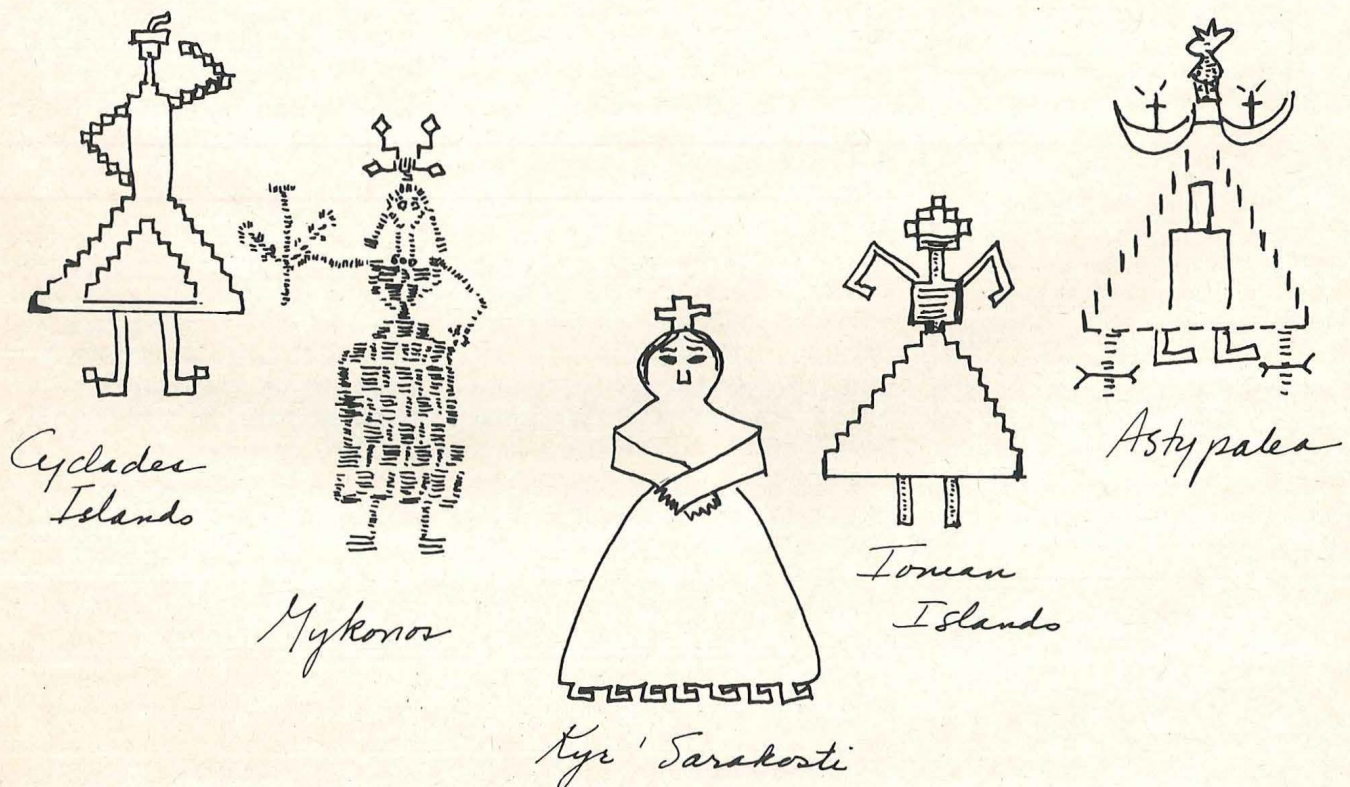
And for a new form of the eternal *kolokithopita*, how about Whole Wheat Zucchini Loaf?

Kali Sarakosti!

EGGPLANT ORIENTAL

5-6 small eggplants
Salt
Vegetable oil for frying
½ cup breadcrumbs
2/3 cup parsley, chopped
½ cup dill or mint leaves, chopped
Black pepper and sugar
2 cups Tomato Sauce (recipe below)

Wash, dry, cut off blossom end and peel eggplants; slice into rounds or lengthwise into ¼-inch slices. Salt lightly and allow to rest up to 30 minutes. Rinse, dry and prepare to fry. Heat oil to 375 F or 190 C and fry eggplant slices briefly, a few at a time; drain on paper towels. Spread one-third the eggplant in a baking-serving casserole about 8 x 10 x 3 inches. Sprinkle one-third the breadcrumbs, herbs, a few gratings of pepper and a pinch of sugar. Spoon some of the Tomato Sauce over the



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layer. Repeat three times, ending
with Tomato Sauce and bread-
crumbs. Bake in moderate oven,
350 F or 176 C, about 20 to 25 min-
utes. Serve warm. Serves 4 or 5.

TOMATO SAUCE

2 tablespoons fine olive oil
1 garlic clove, cut in half (optional)
2 cups fresh or canned plum tomatoes,
chopped
1/3 cup dry wine
1 bay leaf
1 sprig parsley
1 sprig thyme or 1 teaspoon dried
oregano

Heat oil in saucepan and saute garlic,
if using; remove and discard garlic.
Stir in tomatoes, wine and herbs.
Simmer 20 minutes. Push sauce
through sieve and discard fibers in
sieve. If sauce is thin, pour into pan
and simmer 5 minutes, stirring oc-
casionally, until thickened. Makes 2
cups.

MUSSELS PILAF

1 kilo or about 2 pounds mussels
3-4 tablespoons vegetable or olive oil
2 small onion or shallot, finely chopped
1 cup dry white wine
1 sprig each parsley and savory or thyme
Salt and freshly ground pepper
1 tablespoon tomato paste (optional)
1½ cups long grain rice or cracked wheat
(pligouri or bulghur)
White stock (optional)
Cress for garnish

To clean mussels, scrub under cold
water using a brush and scraping off
the fuzz with a knife. Rinse several
times. In large pot, heat the oil and
saute the onion or shallot until trans-
lucent. Stir in the wine, herbs, sea-
sonings and tomato paste, if using.
Simmer 5 minutes. Drop mussels in-
to the wine sauce. Cover pan and
cook 10 minutes or until mussel
shells yawn open. Using tongs, re-
move mussels and keep warm; dis-
card any unopened mussels. Measure
remaining liquid and add additional
water or white stock to make 2½
cups. Stir in the rice or cracked
wheat, cover and cook over lowest
possible heat for 18 minutes or until
just tender; set a folded towel under
lid to absorb steam during last 5 min-
utes. Turn rice or cracked wheat on-
to heated platter. Garnish with mus-
sels and cress. Serve warm. Serves
3-4.

OCTOPUS IN WINE SAUCE

700 grams or about 1½ pounds octopus
1 medium onion, chopped

¼ cup olive oil
1 cup dry red wine
1-2 tomatoes, peeled and chopped
Salt (optional)
Freshly ground pepper
2 tablespoons parsley, chopped, more
for garnish

Tenderize the octopus by beating
and pounding for 20 minutes. Cut
into bite-sized pieces wide as a little
finger. Place in a pot, cover and
cook over gentle heat (without add-
ing water) for 15 minutes until octo-
pus releases liquid. Meanwhile, heat
the oil in a saucepan and saute the
onion until translucent. Stir in the
wine, tomato and octopus and cook-
ing liquid. Cover and simmer over
low heat for 1½ hours or until octo-
pus is tender; season with salt only if
necessary, ground pepper and parsley
during the last 10 minutes. Serve
warm or at room temperature as
appetizer, over steamy grains, pasta
or toast with crisp salad and dry
wine. Serves 4.

WHOLE WHEAT ZUCCHINI LOAF

550 grams or 1¼ pounds zucchini
1½ cups all-purpose flour
1½ cups whole wheat flour (*mavro
alevri*)
¾ cup light brown sugar
½ cup granulated sugar
1 teaspoon baking soda
1 scant tablespoon baking powder
1 teaspoon salt
1½ teaspoons cinnamon or ½ teaspoon
cinnamon, ½ teaspoon nutmeg and
1/8 teaspoon cloves
2 eggs
1 cup milk
¼ cup vegetable oil

Wash and scrub zucchini; grate zuc-
chini with skin on to make about 3
firmly-packed cups. In large bowl
combine the flours, sugars, baking
soda and powder, salt and spices.
Mix in the zucchini. Make a "well"
in the dry ingredients. In a small
bowl lightly beat the eggs and add
the milk and oil. Add liquid ingre-
dients into the "well" and mix with
the dry ingredients quickly only until
combined; do not overbeat. Turn
into three oiled loaf pans (7½ x 4 x
2 inches) or one large (9 x 5 x 3
inches) and one smaller pan. Bake in
moderate oven (350 F or 176 C) for
60 minutes or longer for a large loaf.
Cool for 10 minutes in pan. Remove
from pan and cool thoroughly on
cake rack before slicing.

Note: This loaf flavor is be-
tween a "bread" and "cake".

—VILMA LIACOURAS CHANTILES

Princess Margaret inaugurated the J.M.W. Turner Exhibition at the National Gallery on January 7. Present were President Karamanlis, Minister of Culture Andrianopoulos, Amalia Fleming, Melina Mercouri, and Ambassador Iain Sutherland who was host at a reception immediately following the ceremony at the British Embassy given in the Countess of Snowdon's honor.

With tourism in 1980 off ten percent from the previous year and EOT showing a deficit of millions of drachmas, a committee of the Ministry of Finance has suggested an overhaul of the **National Tourist Organization**. Cutting back on personnel, putting more management in the private sector and improving the quality of cultural events at summer Festivals are among the proposals.

The **Monastery of Koutloumou-siou** on Mount Athos was gutted by fire on the morning of January 4. The cenobite convent had suffered conflagrations in 1857 and 1870.

In a recent visit to Athens, **Gaston Thorn**, the newly appointed President of the European Committee, remarked that Greece's main contribution to the EEC will be "the flexibility, the adventurousness and the enterprise" of its people.

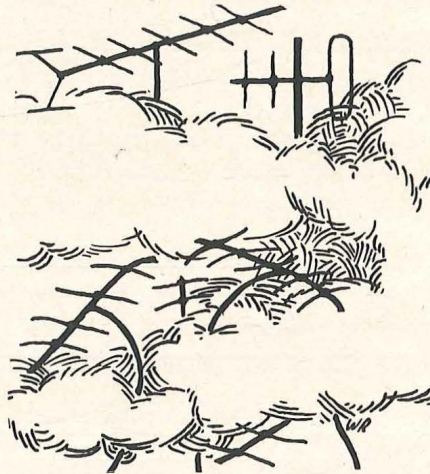
With annual regularity inner tubes filled with narcotics appear off the island of Rhodes in January. In the first major catch of 1981, **thirty-four kilos of hashish** were found off Faliraki containing ninety packets sealed with labels stamped in Arabic. Over one thousand kilos have been recovered from the sea in the last four years.

The late **Hellenistic mosaic**, "Leda and the Swan", said to be the earliest artistic rendering of the myth, was abducted from the Paphos Museum on December 20. Following arrests of suspect persons in London three weeks later, the mosaic and thirteen Cypriot-Byzantine icons were recovered.

The **Ministry of Planning and Environment** is studying a plan making solar heaters and central TV

antennas mandatory on all apartment blocks subsequently constructed in Athens.

Theologian **John Karmiris** was installed as the new president of the Athens Academy on January 15. Born, appropriately, at Brallos in the shadow of Mount Parnassus in 1903, Professor Karmiris is the author of 127 books and Honorary Doctor of the University of Berne and the School of St. Vladimir, New York.



President **Karamanlis** underwent surgery for hernia at Evangelismos Hospital on January 17. On his release six days later, doctors pronounced him in excellent condition and stated that he could be back on the golf links in ten days' time.

The time-honored **custom of gynocracy** was celebrated during January in several villages of Macedonia and Thrace with women taking over men's tasks and men staying at home minding the babies. In Athens, however, two hundred transvestites took to the streets. Demonstrating in front of the Academy of Athens on January 27, they protested against a law on homosexuality being tabled before Parliament which they believed would hamper their life-style.

The **price of petrol** rose again in January, reaching forty drachmas a liter. If the figure sounded familiar to older drivers, this was because the price a decade ago had been long stabilized at forty drachmas a *gallon*.

On January 19 **Ilias Iliou**, leader of the United Democratic Left, announced that he would not be stand-

ing for re-election later this year. The retiring senior statesman who has been a respected figure on the political scene for over fifty years, spent long periods in exile on Aegean islands.

In mid-January EOT announced that a special weekend ski train would go into operation between Athens and Amfiklia where it would be met by buses which would transport passengers to the Parnassus Ski Center. Due to blizzards, however, the resort was closed for the next two weekends.

President **Valery Giscard d'Estaing** flouted formal protocol and personally attended a reception at the Greek Embassy in Paris on January 19 celebrating the country's accession to the EEC.

The extreme cold and the heavy snowfalls that blanketed the country from New Year's reached their peak on January 28 as even Attica, with its normally mild climate, suffered the heaviest blizzards and lowest temperatures in over twenty years. With eighteen reported dead, scores missing and many mountain villages remaining isolated, emergency clothing and food had to be brought in by helicopters and tanks. 14,000 head of cattle are believed to have perished, innumerable flocks of sheep buried in snowdrifts, and harvests of over a million acres of wheatfields and orchards destroyed. While shortages of meat, fruit and grain are feared later this year, government sources say that the extent of damage has been exaggerated.

An **Athenian pharmacist** delivered a petition to the Ministry of Education and Religion protesting that the label with the firm name 'Jesus' which appears on the rear of blue-jeans "was an artfully placed piece of anti-religious propaganda." He added that the accompanying motto in Italian, "whoever loves me, follows me," was a travesty of Holy Writ. The petition was passed on to the Ministry of Commerce which discovered that the label had not been properly registered and handed it to the Public Prosecutor. On January 20, the latter dismissed the petition

as being groundless in terms of legal prosecution since no penalty exists for the non-registration of titles.

Although many streets in Athens are in such deplorable condition that they are almost impassable, Mayor Anninos of Patras claims that his city has been reduced to one huge pothole. Meanwhile a section of the Argos-Tripolis highway subsided one meter in the intense late January cold. Nevertheless, the national record for the most deteriorated road is still held by a one-kilometer stretch of tarmac in central Crete which boasts 553 potholes.

Bishop Irenaeus is reinstated as Metropolitan of Kissamos and Selinos by the Synod of Cretan churches. The enormously popular prelate, who was transferred to the Orthodox bishopric of West Germany in 1972, was abducted by his followers from a monastery during a visit to Crete last August and forcibly placed on his former episcopal

throne. As a successor, Nectarios had already been appointed to the recently vacated see. The huge demonstrations demanding the reinstallation of Irenaeus caused an ecclesiastical crisis. Subsequently, Nectarios was discreetly transferred to another see, and on January 27 the Synod elected Irenaeus to his former position.

Nineteen people were killed and thirty-nine injured at the Karaiskakis Stadium on February 8 in a stampede following a Sunday soccer game. Fans of Olympiakos, which had just won a 6-0 victory over AEK, rushed down a concrete staircase leading to an exit gate to congratulate members of the winning team. One person slipped and those behind fell in a growing heap of bodies which resulted in mass suffocation.

One hundred gypsy families recently took over three unoccupied buildings belonging to the Ministry of Social Services in the suburb of

Aigaleo. When riot squads arrived to evict them on February 2, the gypsies threatened to throw their children out of the windows. They claim that the government is balking at a promise to give them grants of land.

The drachma fell another four percent against other currencies during the first week of February, reaching 120 to the pound sterling and 51 to the dollar.

Yianna Karayianni, granddaughter of the famous leftist Resistance heroine Lela Karayianni, whose monument in Kaisariani President Pertini of Italy visited last month, arrived at her wedding on Feb. 12 in Ilissia with her pet dog. She held a bouquet of exotic, multi-colored orchids and wore a bridal dress of flaming scarlet.

Melba was immortalized by a peach dessert and Tetrizzini by a chicken delicacy, but Maria Callas is having a city square named after her. Formerly Madrid Square, it lies just behind the National Gallery. The change in name is in no way intended as a slight to the birthplace of Montserrat Caballe.

The globe-trotting Aegean Exhibition opened at the Pushkin Museum in Moscow in early February. A simultaneous exhibition at the museum was devoted to the Art of the Greek Colonies around the Sea of Azov.

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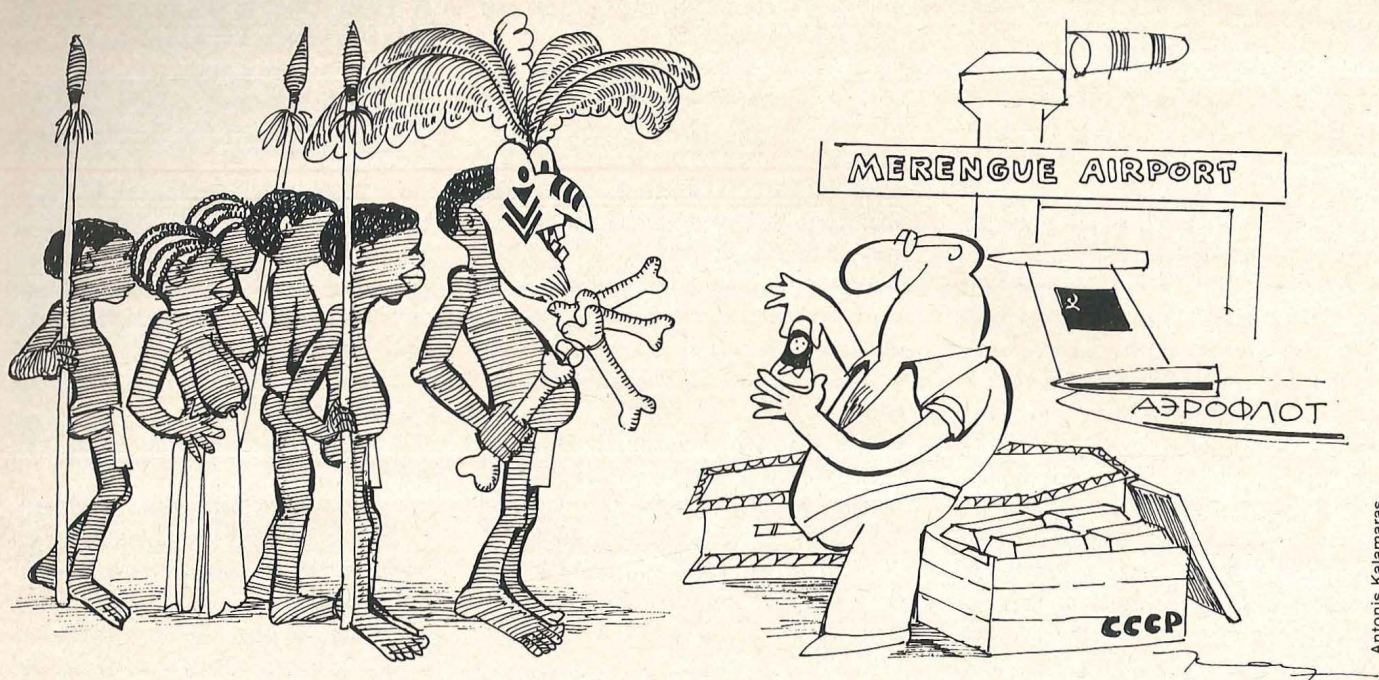
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Antonis Kalamaras

The Juju in the Doll

AT a cocktail party last month I saw Costaki Dyskilios again, standing alone with a glass in his hand and the customary constipated look on his face. Everybody else was talking about the recent release of the American hostages in Iran and I asked Costaki what he thought about the whole affair.

My friend shrugged and said: "If somebody had consulted me about it from the very beginning, I might have been able to help, as I did in Merengue."

I remembered Costaki's caper in the West African Republic of Merengue, where he had scotched the attempted takeover of a western embassy through the judicious use of Brooklax tablets and I asked him if that was what he meant.

"Oh, no," he replied. "This was something entirely different. Fill up your glass and let me tell you about it."

I obediently got a refill and went back to him. "I'm all ears," I said.

"Well," Costaki began, "you will remember that a few months after the Brooklax incident, the People's Army for the Liberation of Merengue's Oppressed, Lowly, Inferior and Victimized Elements (PALMOLIVE) managed to take power with the help of massive aid from the Soviets and with Cuban mercenaries, under the leadership of the satanic Jean-Bap-

tiste L'Aperture, whose reign of terror will never be forgotten."

I nodded. I was not too well-versed in West African affairs but I had heard of the takeover by the Moscow-trained L'Aperture and the subsequent bloodbath that decimated the population of Merengue. I had also heard of L'Aperture's eventual overthrow by a reactionary group, sponsored by the Merenguan clergy — if that is what you can call the witch-doctors who exerted a strong spiritual influence over the Merenguan masses. In fact, they had said at the time that it was a powerful juju invoked by the witch-doctors which drove L'Aperture insane, causing him to seek treatment in a Moscow clinic (where his affliction was more correctly ascribed to the effects of advanced syphilis) and leaving the leaderless PALMOLIVE to be overthrown by the Army of the Revolution for the Restoration of Independence and Democracy (ARRID).

"Yes," Costaki said, "so much you know. But what neither you nor anybody else knows is that a few days after ARRID came into power, they seized the Soviet Embassy in Merengue and held the two hundred and fifty-four men and five women of its staff as hostages. They wanted the return of L'Aperture, who was to be tried as a traitor and a murderer, and they demanded payment in gold

for all the bananas and palm oil they had exported to Russia during the entire period of L'Aperture's regime, for which they had never received a penny. They also wanted all the money L'Aperture was believed to have stashed into a numbered Swiss bank account and they threatened to start eating the hostages one by one, starting with the women, if their terms were not met within a week."

"That's amazing," I remarked, "how come nobody ever heard anything about this?"

"Well, you see," Costaki explained, "there were no western correspondents or embassies in Merengue after the communist takeover and none were allowed in when ARRID took charge. So how was anyone to know? Anyway, to cut a long story short, the Russians decided to consult me on the strength of my previous experience with Merenguan terrorism. I was invited to Moscow to confer with the committee appointed by the Politburo to deal with the problem and we studied the various alternatives open to us.

The KGB man on the committee stressed the need for swift action. There was no way of knowing whether the embassy staff in Merengue had been successful in destroying their files before the seizure and whether ARRID had cottoned onto the fact that the embassy had been

the headquarters of a gigantic spy network covering the entire African continent.

"If we don't do something to stop them," the KGB man groaned, "they will soon be eating the KGB College's entire classes of '68, '69 and '70."

An Entebbe-type raid was dismissed as unfeasible. Merengue was too far and the Soviets did not have specially-trained anti-terrorist squads for such an operation. A helicopter rescue attempt from an aircraft carrier was also ruled out. All available helicopters were engaged in shooting rebellious tribesmen in Afghanistan.

Finally the committee was just about to decide that there was nothing to be done but give in to the demands — L'Aperture was a raving lunatic anyway and a few million roubles were well worth 259 well-trained agents, even with their covers blown — so what the hell, when one committee-member spoke up and said:

"That's all very well, but what guarantee do we have that the hostages will be set free after we have sent back L'Aperture and paid them the money? Like true blackmailers they could hang onto them and ask for more money — there'd never be an end to it."

"Da, da, da," the other members of the committee concurred and we appeared to be stumped once more.

Just then, a phone call came in to announce that L'Aperture had thrown himself out of a seventh-story window in the clinic, conveniently left open by an attendant who couldn't stand the Merengue-beat L'Aperture had been playing on the wall with his head for the past fifteen hours.

And that gave me an idea.

I outlined my plan to the committee and, although some of them were doubtful about my chances for success, the deadline was drawing close and nobody had anything better to propose.

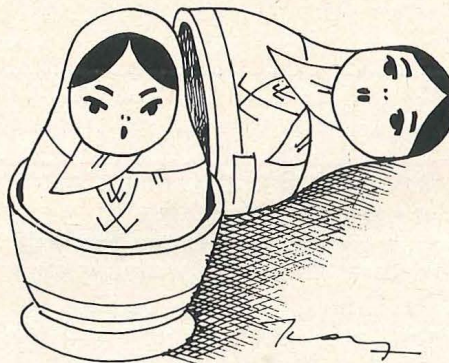
Next morning, two Ilyushins took off from Sheremetyevo Airport, one of them carrying several crates of gold bullion, a coffin containing the body of Jean-Baptiste L'Aperture and yours truly, holding one of those wooden Babushka dolls that contain smaller dolls inside them.

When we landed at Merengue we

were immediately surrounded by heavily-armed troops who unloaded the gold and the coffin.

The reception committee was headed by Mambo Jambo, the chief witch-doctor of Merengue who had spurred the ARRID revolt from his exile in Paris. He spoke excellent French and it sounded a bit incongruous to me, coming as it did from behind a hideous mask, topped with feathers and accompanied by the shaking of a rattle, made of human bones, that he carried in his right hand.

"I see you have brought the gold and the body of the Evil One, O esteemed Brooklax," he said. (It is ironic that because Merengueans find it difficult to pronounce Dyskilios, they call me by the remedy to my affliction.)



"Indeed, I have," I replied, "and I am glad to have been of service once more to your glorious country."

"Yes, but the Russians have not complied with the terms of our agreement. We wanted the Evil One alive so we could hang him and bury his spirit in the heart of a yam-yam tree from which it can never escape and spread more evil over the land. Also, how in hell are we going to get the money from his Swiss bank account now?"

"As for the money, it belongs to his legal heirs. If they are still in Merengue, they can claim it for you. As for his spirit, I have taken certain precautions. If you act wisely now, as you have always done, O great Mambo Jambo, your power in Merengue will live for ever," I said meaningly.

"I don't understand. What precautions did you take? The Evil One's spirit is free. It can inflict great hardships on our people. We shall need more gold to overcome them. Much more gold. Go back

and tell that to your Russians."

With that, Mambo Jambo shook his rattle once more and turned on his heel to walk away.

"Wait," I cried. "Do you see this doll?" I lifted up the Babushka for all to see.

"When the Evil One died, I captured his spirit and closed it up in this doll. In this doll, lies another doll, and within that doll, another one. And within that doll, a fourth one, which contains the spirit of L'Aperture. Shall I open the dolls for you to see?"

There was a gasp from the crowd.

"You are a man of honor, Mambo Jambo. Order the hostages to be brought to the planes immediately and I shall give you the spirit of the Evil One to bury in the heart of a yam-yam tree. Otherwise I shall let it loose here and now, to stalk over the land and spread terror and devastation and seek vengeance on you for invoking the juju that drove him mad."

I could see the witch-doctor's eyes glaring at me balefully from behind the mask. He made no move.

I opened the first Babushka and pulled out the second one.

There was another gasp from the crowd.

Mambo Jambo was still hesitating.

I pulled the third doll out, and then the fourth and held it up.

"In here lies the spirit of the Evil One. Shall I let it go?"

The crowd behind the witch-doctor was becoming restless. There were shouts of "No, no!" and a few people started scampering away in terror.

Finally, Mambo Jambo stalked off without saying a word. I stood by the plane for a full hour, holding up the last and smallest Babushka doll until all the hostages had arrived and were safely on the plane. My mission had succeeded."

"Costaki," I said, after I had stopped laughing. "Your stories are getting better and better. But tell me, what would you have done if they had asked you to help with the hostages in Iran?"

"Oh, I don't know," Costaki replied offhandedly, "I would have thought of something."

—ALEC KITROEFF

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, Hilton Hotel, Tel. 720-201. International menu. "The Starlight Buffet" every Tues. From 9 pm, piano music accompanied by the Trio Greco, and dancing. Nightly 8:30 pm-2 am. Closed Mon.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Country-club atmosphere, with a pleasant garden in summer. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Reserve ahead. Nightly 8:30 pm-1 am. Closed Sun.

Brasserie des Arts, King George 2, Syntagma Sq., Tel. 325-5301. The restaurant of the Meridien Hotel, its special feature being the French Nouvelle Cuisine. Reservations necessary. Daily 1-3:30 pm, 8-11:30 pm.

Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. Italian cuisine, spacious bar. Nightly 8 pm-1 am.

Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936. Magnificent view of the Acropolis and of the Sound and Light show in summer. Open terrace on warm days. International cuisine, ground floor coffee shop and snack bar. Daily 12n-12m (and to 1:30 am in summer, from April).

G.B. Corner, Grande Bretagne Hotel, Syntagma Sq., Tel. 323-0251. International cuisine and some Greek dishes at the oldest and perhaps best known hotel in Athens. Daily 11 am-1:30 pm.

Grill Room, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. Downstairs café-restaurant in the Astir Hotel complex. French cuisine. Piano music, sometimes a small orchestra for dancing. From March through the summer, daily for breakfast 7-10 am, lunch 12-2:30 pm, dinner 7 pm-12 m.

Meridien, see Brasserie des Arts.
Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. Pleasant atmosphere, soft music. International cuisine. Discotheque attached. Daily 12n-3:30 pm and 8:30 pm-1 am.

Riva, Michalakopoulou 114, Tel. 770-6611. French cuisine, stereo and piano music. In winter, nightly 8 pm-1 am. Closed Sun. Summer closing, June through Sept.

Scorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the US Embassy), Tel. 779-6805. Italian cuisine. Nightly 7:30 pm-12:30 am.

Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton, international and Greek cuisine. Well-stocked bar. Music by the Trio Greco. Daily 12:30 3:30 pm, 7-11:30 pm.

Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Good charcoal grill with a variety of spicy sauces. Piano music. 8 pm-12 m.

Terrace, Meridien Hotel, King George 2, Syntagma Sq., Tel. 325-5301. Snacks, and buffet with Greek specialties. Daily 7 am-2 am.

Tudor Hall, Syntagma, Sq., Tel. 323-0651. Roof-top restaurant of the King George Hotel with a panoramic view of the Acropolis and summer dining on the terrace. International cuisine with some Greek specialties. Daily 12n-4 pm, 8 pm-12 m.

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. Italian gourmet specialties: antipasti, pasta and scaloppine. Nightly 8:30 pm-1 am. Closed Sun.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. Italian fare. Nightly 7:30 pm-2 am and Sun. lunch 12:30-4 pm.

The Annex, Eginitou 6 (between Hilton and US Embassy), Tel. 737-221. International and some Greek dishes. Full cocktail bar. Daily 12n-3:30 pm, 8 pm 12:30 am. Closed Sun.

Argo, Akti Moutsopoulou 7, Passalimani, Piraeus, Tel. 411-3729. A view of Passalimani Harbor. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12n-3 pm, 7 pm-1 am. Closed Tues. evenings.

Athens Cellar, Anagnostopoulou 1, Kolonaki, Tel. 361-1707. Situated in an old renovated house. Greek and Oriental specialties. Daily for lunch and dinner.

Balthazar, Tsoha 27 and Vournazou, Tel. 644-1215. In a converted mansion not far from the US Embassy, with a pleasant garden in summer. The menu offers unusual soups, entrées, curries and desserts. Nightly 7:30 pm-2 am. Closed Sun.

China, Efroniou 72, Ilisia (between Caravel Hotel and University Campus), Tel. 733-200. Chinese restaurant with an Oriental atmosphere. Daily 12:30-3 pm, 7:30 pm-12:30 am. Closed Sun. lunch.

Chryssos Elafi, on the 20th km. to the right on the way to Mt. Parnes, Tel. 246-0344. Chalet-like atmosphere with a terrace for summer dining. Mainly game and steaks. Nightly 8 pm-1 am. Closed Mon.

Comilon, Polylla 39, Ano Patissia, Tel. 201-0592. Spanish cuisine including unusual appetizers, very tasty paella, and sangria. Spanish and Latin American stereo music. Nightly from 8 pm. Closed Mon.

Dionissos, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki), Tel. 726-374. Atop one of the Athenian landmarks with a view of the entire city. International menu. Daily 9 am-12 m.

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997. Converted two-storey house. Extensive wine list. Nightly 8:30 pm-1 am. Closed Sun.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Restaurant and bar (with snacks), daily 11 am-2 pm. Closed Sun.

Erato, Varnali 7, Halandri (Dourou Sq.), Tel. 683-1864. French restaurant with bar. Open nightly.

Escargot, Ventiri 9 and Hadziyianni Mexi (near the Hilton), Tel. 730-349. A French restaurant with bistro and piano bar in the basement. Nightly 7:30 pm-2 am. Closed Sun.

Flame Steak House, Hadziyianni Mexi 9 (near the Hilton), Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly 6 pm-2 am.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Steak specialties. Nightly 6 pm-1 am. Closed Sun.

Il Fungo, Posidonos 68, Paleon Faliro, Tel. 981-6765. Italian food, a large variety of pizzas and pastas. Nightly 7:30 pm-2 am, and also Sun. and holidays 12:30-4 pm.

Isabella, 2nd Alipedo, Voula, 895-2103. Piano music accompanies your meal. Nightly 9:30 pm-2 am. Closed Sun.

Je Reviens, 49 Xenokratous, Kolonaki, Tel. 711-174. French cuisine. Piano music. Daily 9 am-2 am.

Kyoto, Garibaldi 5 (on Philoppapou Hill), Tel. 923-2047. Japanese delicacies in a comfortable setting. Daily 12n-3 pm and 7:30 pm-12m. Closed Sun.

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens. Dining in a pleasant little park in warmer weather. Reservations necessary in the evenings. Daily 12n-3:45 pm, 8 pm-1 am. Closed Mon.

La Boussole, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian

Prunier

Ipsilantou 63
727-379



Red Dragon

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(near the Zirinio Sports Centre)

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Take-away service with delivery within the area

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RESTAURANT

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- romantic Greek songs sung by all

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55 EFRONIOU ST.
Opposite Caravel Hotel

Lunch 12-3 Dinnér 8-1



cuisine and steak dishes. Nightly 7:30 pm-1:30 am, and for lunch Sun.

Le Calvados, Alkamanos 5 (Hilton area), Tel. 726-291. French restaurant. Nightly 8 pm-1:30 am. Closed Sun.

Le Foyer, winter location Iofondos and Antinoros 36, Tel. 746-287; in summer moves to Voula (sea views), Tel. 895-2403. International cuisine and musical accompaniment. Reservations necessary. Nightly from 9 pm. Closed Sun.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Atop the St. George Lycavittos Hotel with a view of the Acropolis. Dancing to light music, vocalist Elena begins at 9:30 pm. Nightly 9 pm-1 am.

L'Orangerie, Efroniou 55 (opposite Caravel Hotel), Tel. 742-735. The French chef produces new specialties every week. Selected fresh seafood. Daily 12 n-3 pm, 8 pm-1 am.

The Landfall, Makriyanni 3, Zea Marina (Passalimani) Piraeus, Tel. 452-5074. Specializes in curry (every Wed.) and the traditional fare of roast beef and Yorkshire pudding on Sun. There is also an English-style bar. Piano music nightly. Daily 12n-12 m (bar closes 2 am).

Lihnari, Athens Tower (behind building A), Tel. 770-3506. Greek and international cuisine, for snacks or full-course meals. Daily 8 am-1 am.

Lotophagus (The Lotus Eaters), Agias Lavras 4, Kifissia (below train station), Tel. 801-3201. Located in a tiny cottage set back in a garden. Reservations necessary. Nightly 9 pm-12 m. Closed Tues. and Wed.

McMilltons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar open daily 10:30 am-2 am.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish. Daily 12 n-4:30 pm, 7 pm-12 m.

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. Lebanese restaurant which also provides a home delivery service. Daily for lunch and dinner from 12 n.

Michiko, Kidathineon 27, Plaka, Tel. 322-0980. A historical mansion houses this multi-roomed Japanese restaurant. In the summer dine in the Japanese garden accompanied by traditional music. Daily 1-3 pm, 8 pm-12 m. Closed Sun.

Mike's Saloon, Vas. Alexandrou 5-7 (between Hilton and Caravel hotels), Tel. 791-689. Bar, snacks and full-course meals. Daily 12n-2 am. Closed Sun. lunch.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Overlooking a small picturesque bay, this is mainly a summer haunt. Soft stereo music. Daily for lunch and dinner.

Mr. Yung's Athens Mandarin, Lamahou 3, Athens, Tel. 323-0956. Daily 12 n-4 pm, 7:30 pm-1 am.

Oriental Taverna, Alsous 12 and Diakou, Glyfada, Tel. 893-2752. Specializes in Lebanese and oriental dishes. Daily 12 n-12 m. Closed Mon.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. Greek and French cuisine. The specialty, as the name (Little Duck) suggests, is duck. Nightly 8 pm-2 am.

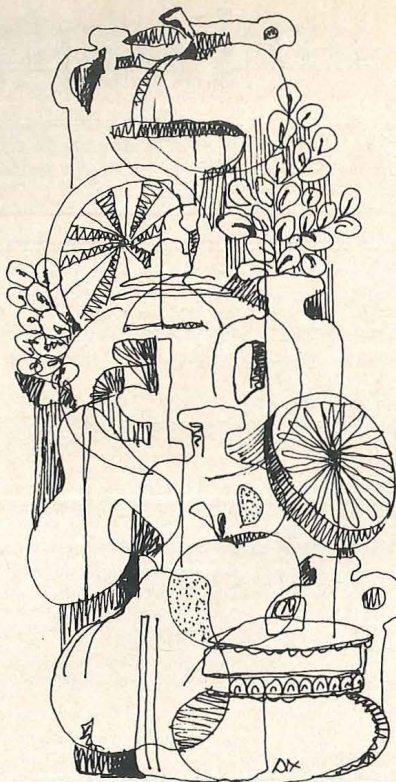
Pergola, Xenocratous 43, Kolonaki, Tel. 730-151. Under the same management as L'Abreuvoir, the cuisine is Italian. Nightly 9 pm-1 am.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. A French restaurant which closes for the summer. Daily 12 n-3 pm, 8 pm-12 m. Closed Sun.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinon Sports Center), Tel. 801-7034. Chinese cuisine, specializing in Cantonese dishes. Nightly 7 pm-1 am, and also Sat. and Sun. 12:30-3:30 pm.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. Has a bar and lounge as well as dining area. Summer closing late June to mid-Oct. Nightly from 8 pm.

Spoonful, Tsakalof 29, Kolonaki, Tel. 361-9685. A lunch-time restaurant, the basement is self-service. Daily 12n-5 pm. Closed Sun.



Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12 n-3:30 pm, 7 pm-1 am. Closed Sun. lunch.

Steak Room, Eginitou 6, (between Hilton and US Embassy), Tel. 717-445. Full menu but featuring charcoal broils. Includes a bar. Reservations advisable. Nightly 7 pm-12 m. Closed Sun.

Symposium, Plateia Neas Politias, Kifissia, Tel. 801-6707. Large variety of Greek and international dishes. Nightly 6 pm-1 am, and also Sun. and holidays for lunch.

Tabula, Pondou 40 (parallel to Michalakopoulou, behind Riva Hotel), Tel. 779-3072. A varied menu of Greek, French and other international specialties, plus a well-stocked bar. Quiet summer dining in the garden. Nightly 9 pm-1 am. Closed Sun.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisine. Nightly 7:30 pm-1 am. Closed Sun.

Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. International cuisine and a bar. Summer closing mid-May to mid-Oct. Nightly 8:30 pm-1 am. Closed Sun.

Vladimir, Aristodimou 12, Kolonaki, Tel. 717-407. Greek and French cuisine with some Russian dishes. Large garden with pine trees for summer dining. Nightly from 8:30 pm.

Water Wheel, King George 71, Glyfada, Tel. 893-2119. Chinese, French, Italian and American specialties. Nightly 5:30 pm-1 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. Daily 12n-12m.

Aithrito, Profitis Ilias 14, Halandri (third right after Drossou Sq.), Tel. 681-9705. Good basic Greek cuisine in an old neo-classical house. Daily 10 am-2pm, 5pm-12m.

Bouillabaise, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave.), Tel. 941-9082. Seafood restaurant serving bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30pm-12m, and lunch on Sun.

Corfu, Kriezotou 6 (next to Kings' Palace Hotel), Tel. 361-3011. Menu includes the popular standbys of Greek cuisine as well as a few variations from Corfu. Daily 12n-12m.

Delfi, Nikis 13, Tel. 323-4869. Choice of hors d'oeuvres, light meals and grills. Daily 11:30 am-12m.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Greek and Oriental specialties. Daily 12n-5 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. Extensive selection of Greek and Oriental specialties. Businessmen's luncheons. Daily 12:30 pm-12m.

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475, 324-6827. Wide variety of dishes, soft taped music. Reservations necessary on weekends. Daily 8 am-12m.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialties in a converted mansion with garden for summer dining. Nightly 8 pm-12m. Closed Sun. and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near Hadrian's Library. Traditional specialties served indoors, or in the park next-door in warmer weather. Daily 8 am until late.

Psaropoulos, Kalamon 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. Extensive menu. View of the yachts anchored in the marina and of the activity on the boardwalk. Daily 12n-4 pm, 8:30 pm-12m.

Roumeli, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of Greek dishes; evening specialties are charcoal broils. Daily 12n-5 pm, 8 pm until late.

Vassilis, Voukourestiou 14a, Tel. 361-2801. For forty years now, consistently good food and service. Large variety of dishes, both Greek and international. 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.

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling". Closes in the summer months. Nightly 8 pm-2 am. Closed Sun.

Costoyiannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0624, 821-2496. An old established taverna. Nightly 8 pm-12m. Closed Sun.

Karavitis, Pafsanos 4 (opposite the Truman statue), Tel. 715-155. Known for its broils. Nightly 8:30 pm-2 am.

CHINESE RESTAURANTS

OPEN DAILY FOR LUNCH NOON TO 4 P.M.—DINNER 7:30 P.M. TO 1 A.M.

MR. YUNG'S ATHENS MANDARIN
3 LAMAHOU STR., ATHENS
TEL: 323-0956

MANDARIN
44 MOUTSOPPOULOU-PASSALIMANI
PIRAEUS TEL: 451-7819

CHINA TOWN
VASS. KONSTANTINOU 7 ALSOUS 1
GLYFADA TEL: 894-3142

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Fireplace in the cooler months and summer dining in the garden. Nightly 7 pm-1 am.

Lambros, on the shore road, Posidonos 20, Voula, Tel. 896-0144. By the sea with a lovely view of the bay. Variety of appetizers and usually a good assortment of fish. Daily 10 am-1 am.

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 specialty is kid with oil and oregano. Nightly from 9 pm and for lunch on Sun. and holidays. Closed Mon.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka. Daily 12n-3:30 pm, 8 pm-12 m. Closed Sun.

Rodia, Aristippou 44, Kolonaki (near the Lykavittos funicular), Tel. 729-883. An old house decorated with family memorabilia. Garden for dining in warmer weather. Nightly 8:30 pm-1:30 am. Closed Sun.

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Sq., set off on a small cul-de-sac ("rouga" means lane). Good selection of taverna fare. Nightly 8 pm-2 am.

Ta Tria Adelfia, Elpidos 7, Victoria Sq., Tel. 822-9322. Wide variety of Greek dishes. Nightly from 8 pm. Closed Sun.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Specializes in goat (as the name suggests) and quail. Nightly from 8 pm.

To Limanaki, at the end of Avras St., between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. At its best in summer, this taverna is right on the sea and offers a good view. Fresh fish. Daily 12n-5 pm, 8:30 pm-12:30 am.

Tou Skorda to Hani, Pikermi (opposite the bus stop, on the main road), Tel. 667-7240. A country taverna where the specialty is game and the menu includes a wide selection of appetizers. Daily 1 pm-2 am.

Tsolias, Metaxa 16, Voula, Tel. 895-2446. Traditional rural taverna with a selection of appetizers and broils. Nightly 8:30 pm-1:30 am, also lunch Sun. Closed Tues.

Vasilena, Etolikou 72, Akti Kondili (Piraeus), Tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly 7-11:30 pm. Closed Sun.

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, the specialty is game (which you choose from colorful cards presented by the proprietor). Summer closing from late April to late Oct. Reservations are a must. Nightly 9 pm-1 am. Closed Sun.

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. A few of those listed below are luxury tavernas which have more elaborate programs.

Asterias, Folegandrou 41, Patissia, Tel. 864-6817. One of the few remaining charming small tavernas, with soft music and singing without microphones. Nightly 9:30 pm-2 am.

Embati, at the 18th km. of the National Road in Nea Kifissia, Tel. 801-1757, 807-1468. Soft guitar and vocals, both Greek and European music. Closes for summer. Nightly from 10 pm. Closed Sun.

Frutalia, Kelsou 5 (from Athens, turn left at Vouliagmenis 63), Tel. 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

Hatzakos, Irodou Attikou 41, Maroussi (just below the KAT Hospital), Tel. 802-0968. Nostalgic songs. A variety of seasonal dishes. Nightly 8 pm-2 am, and Sun. 1-4 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Rustic surroundings, summer terrace. Light Greek music. Closed Sun.

Myrtia, Markou Mousouri 35, Tel. 701-2276. Luxury class taverna. Guitar music, wide



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

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(Between Caravel Hotel & University Campus)

Michiko

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SUSHI SASHIMI

by Authentic Japanese Chef

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THE ATHENS CELLAR

Greek, Oriental
& Continental
Specialties



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RESTAURANT



Gerofinikas

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RESTAURANT AND BAR

Excellent Greek and International Food

Fully Air Conditioned Open from 10:30 am to 2:00 am

91, ADRIANOU PLAKA TEL. 324-9129

Discover TOSCANA

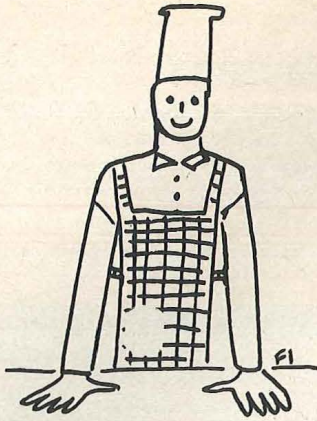
The Italian restaurant of Athens



*Exquisite Italian & International cuisine
Tropical plants and charming terraces*

Daily 7:30 pm to 1 am. Closed Sundays.

Thisseos 16 Vouliagmeni Tel. 8962497



array of entrees. Nightly 9 pm-2 am. Closed Sun.

To Steki tou Yianni, Trias 1, Kipseli, Tel. 821-2953. Soft Greek music and vocalists. An old favorite taverna with a huge variety of appetizers brought to your table, and a food counter where you make your own choice of a main course. Summer closing. Nightly 9 pm-1:30 am.

To Perivoli T'Ouranou, Lisikratou 19, Tel. 323-5517. Summer closing. Popular music and songs.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Fireplace in cool weather and pleasant garden in summer. Guitar music. Nightly 5 pm-2 am, Sundays 11:30 am-3 pm.

Xynou, Agnelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka, it has managed to retain its authenticity. Guitarists entertain with popular Greek songs. Reservations advisable. Nightly 8 pm-2 am. Closed Sun.

CASINO MOUNT PARNES

Dining, dancing, gambling or simply snacking high up on wooded Mount Parnes (Parnitha), a short drive outside of Athens (about 35 kms.). The luxurious hotel complex is located at an altitude of 1050 meters. You may drive to the top or avoid the last 8 km. of gruelling bends by taking the cable car which operates 24 hours a day (closes for maintenance one month each year, usually Feb.). The hotel restaurant is open 6 am-3 pm and 6 pm-1:30 am daily and the Casino restaurant 9 pm-1:30 am. The Casino itself operates 7:30 pm-2 am, closed Wed. The entrance fee is 50 Drs., men should wear a tie. Entry is not permitted to those under the age of 21.

For information and reservations, Tel. 246-9111.

DISCOTHEQUES

Range from luxury class (comparable both in decor and effects with similar establishments throughout the West) to a combination of disco-café-bar. Drinks are expensive (approx. 200 Drs.) but there is usually no entrance fee.

Athinea, Panepistimiou 6, Tel. 362-0777. Has a long tradition as a nightclub, and now operates as a discotheque. Food available. Nightly from 9:30 pm. Closed Sun.

G & J, Sinopis 6 (in the Athens Tower), Tel. 779-7241. Food available. Nightly 9:30 pm-2 am.

San Lorenzo, Voula, Akti EOT, Tel. 895-2403. Live orchestra as well as recorded music. Nightly from 9:30 pm.

BOITES

Strictly for the music, the Athenian boites have evolved a number of styles, and music may include anything from rebetica, folk classics and resistance songs to current hits sung by young unknowns or superstars. Since their first appearance in the early '60s, when it was possible to hear songs and improvised programs by amateur performers in low-key atmosphere and at inexpensive prices, the majority have evolved into expensive and professional floor shows where different record companies parade their stars and advertise

their latest records. Most of these are uncomfortably crowded, especially on weekends. Average prices are around 400 Drs. for an obligatory drink which replaces an entrance fee. The programs usually take place between 10 pm and 2 am, but it is unwise to set out before confirming by phone as sudden changes are frequent. Reservations are not usually taken. Boites are a winter phenomenon, opening for the season in Oct. or Nov. and closing sometime in March or at Easter.

Apanemia, Tholou 4, Plaka, Tel. 324-8580. Old-style boite with Georgos Zografos and a host of newer singers. Closed Tues.

Arkitektoniki, Panepistimiou 10 (in the arcade), Tel. 363-6544. Lakis Halkias sings both popular and folk songs accompanied by Amilia Sarri, Nikos Kalekas, Yiolanda Petsiou and Alex Micheloudakis. Starting 10 pm, price 300 Drs. Closed Mon.

Ach! Maria (Ax! Maria), Solomou 20, Exarhia. An original attempt to create the atmosphere of a social club. Open nightly from 7 pm, it is possible to hear stereo music, play chess and backgammon, and watch small-screen films. The main program begins around 10 pm and features Vassilis Papakonstantinou, Sakis Boulas, Savvina Yiannatou, Isidora Sideri, Yiannis Zouganelis, Fani Polemi and Yiannis Spyropoulos in a compendium of songs, sketches and satire.



Diagonios, Adrianou 111, Plaka, Tel. 323-3644.

Starring Harry Klynn in *Shame* (satirical sketch on contemporary Greece). Show includes a variety of singers, The Black Theater of Prague and Karagiozis performances. Show opens nightly Tues.-Fri. 10 pm, Sat. and Sun. 8:30 and 11 pm. Closed Mon. It is wise to get there early to find a seat. "Entrance free, exit 400 Drs."

Diastasi, Univ. Campus, Kaisariani (end of Eufroniou St.). Composer Thomas Bakalakis together with Michaelidou, Idraios, Andonakis, Thalassinou, Spyratou and Florios presents his latest work based on poetry by Varnalis, *Aristaia and Monkey*. Also songs from his successful records "The Georgics", "March into Night" and "The Protectors". Price 300 Drs., students 250 Drs. Starts 10:30 pm.

Esperides, Tholou 6, Plaka, Tel. 322-5482. An authentic old-style boite. Singers are Yiannis Argyris, Takis Biniaris, Michalis Maridakis, Georgos Merantzias and Sofia Vossou. Open Sat. and Sun. only, shows usually begin 9 and 11:30 pm.

Snob, Anapiron Polemou 10, Kolonaki, Tel. 714-929. Cross between a piano bar and boite, with owner Nini Zahà on piano and singing.

Sousouro, Tholou 17, Plaka, Tel. 321-0666. Theater, satire and modern poetry set to music (prodevtika tragoudia). Presenting songs from her latest record is Aphrodite Manou along with Thanos Adrianos, Georgos Arapakis and Kostas Skondras. Every Tues. an evening of rebetic songs. Nightly 9 pm-2 am. Closed Mon. Drinks 200 Drs.

Themelio, Kidathinaion 37 (right-hand entrance), Plaka, Tel. 323-3619. "Klik" a music and dance show with Kostas Tournas.

Mariana Toli and others, the Orchestra of Kourou and Laki Sofiali ballet. Sun.-Fri. 10:30 pm, Sat 8:30 and 11 pm, closed Tues. Zoom, Kidathinaion 37 (left-hand entrance), Plaka, Tel. 322-5920. Through to March 9, Dalaras, Galani, Protopsalti, Koutras and Glykeria present a varied program. Drinks 400 Drs. Show Tues.-Fri. and Sun. nightly 9 pm, Sat. 8 and 11 pm. Closed Mon.

BOUZOUKIA AND NIGHTCLUBS

In contrast to the passive form of entertainment offered by the boites, bouzoukia are strictly for those pursuing active forms of recreation, with the emphasis on drinking and dancing (the loudness of the music makes anything else extremely difficult). Food is available though it is possible to just drink, and minimum cost per person is not usually less than 1000 Drs. per person. Nightclubs are their more fashionable counterpart, where the evening usually begins with dinner and the show includes international performers, a ballet, etc. At both establishments prices range from the very expensive upwards. In any case, the final bill for the evening is bound to be sobering. They usually only operate during the winter season (Oct. or Nov. to March or Easter), opening around 10 pm, with the program beginning at 11 pm. Tables can be reserved and it is advisable to do so on weekends and holidays. Due to current energy measures it's "lights out" at 2 am.

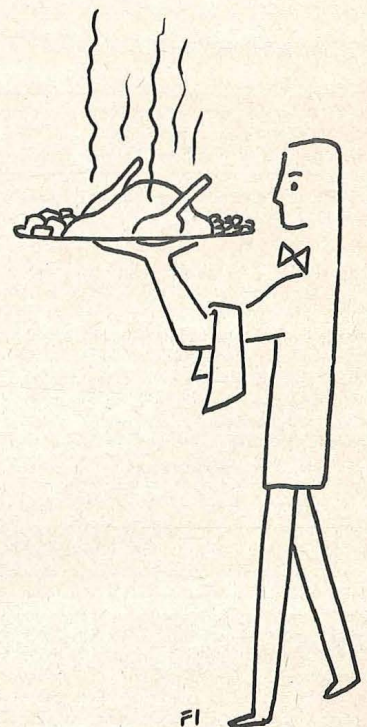
Copa Cabana, Othonos 10, Syntagma Sq., Tel. 323-2061. Nightclub with floor show, beginning at 10 pm, including a six-member modern ballet and international singers. Open nightly 9 pm-2 am.

Coronet, Panepistimiou 4 (downstairs at the Kings' Palace Hotel), Tel. 361-7397. Two shows nightly at 10 pm and midnight. International entertainers, featuring the eight-member ballet, "Fantastico", Maria Ortego and others.

Fantasia, Agios Kosmas (across from the West Airport), Tel. 981-0503. Nightclub-bouzoukia. Show, starting 10 pm, includes Voskopoulos, Diamandi Dionision, Nomikos, Christiana, Elena Kosti, Menidakis and other.

Harama, Skopeftirio, Kaisariani, Tel. 766-4869. This bouzoukia is the "home" of famous composer Vassilis Tsitsanis and veteran rebetic singer Sotiria Bellou. Also singing are Anthippe and Elenia Yiannakaki. Min. charge 600 Drs. Program nightly from around 10:30 pm.

Stork, Agios Kosmas, Tel. 982-9864, 982-9865. Nightclub with entertainers Kokotas, Moscholiou, Pouloupoulos, Mitropanos, Paschalis and Zambetas.



The Athenian organizer

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

TRANSPORTATION

Airport Information

Civil Aviation Information,	
East Airport	979-9466
Olympic Airways only	981-1201
Olympic flights (recorded timetable).....	144
International flights, except Olympic	
.....	979-9466 or 979-9467

Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9b	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Bangladesh, Panepistimiou 15	322-8089
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-1116
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Nikis 45	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Romanian), Venizelou 20	362-4808
Thai International, Lekka 1-5	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743
Yemenia Airlines, Patission 9	524-5912

Taxi Stations

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

Coach (Bus) Station

Corinth	512-9233
Delphi-Amfissa-Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis-Edipsos-Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914

Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhalos	831-7186
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Automobile and Touring

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and other countries	821-3882
To Peloponnisos (English spoken)	513-1601

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Recorded timetable (from Piraeus)	143
Leaving Piraeus	451-1311
Leaving Rafina	(029) 423-300

Marinas

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

GOVERNMENT AGENCIES

Embassies

Albania, Karahristou 1	742-607
Argentina, Vas. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
British Embassy, Ploutarhou 1	736-211
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Monis Petraki 8	739-377
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferi 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vas. Sofias 3	361-8613
Ethiopia, Vas. Sofias 25	718-557
European Communities Office,	
Vas. Sofias 2	743-982/4
Finland, Sekeri 4	363-2392
France, Vas. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vas. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vas. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodotou 2	790-072
Mexico, Vas. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, An. Tsoha 15-17,	
Ambelokipi	641-0311
Norway, Vas. Konstantinou 7	746-173
Panama, Vas. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemon 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Em. Benaki 7, Psychiko	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	749-806
Spain, Vas. Sofias 29	714-885
Sudan (Consulate) Rigillias 6	717-298
Sweden, Vas. Konstantinou 7	724-504

Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou II 8	764-3295
U.S.A., Vas. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vas. Sofias 7	360-2635
Venezuela, Vas. Sofias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925

Ministries

Agriculture, Aharnon 2	329-11
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Environment, Pouliou & Amaliados	643-7351
Finance, Kar. Servias 10	322-8396
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
'Merchant Marine,	
Vas. Sofias 152, Piraeus	412-1211
Ministry to the Presidency,	
Zalokosta 3	322-7958
Ministry to the Prime Minister, Zalokosta &	
Kriezotou	363-0911
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information,	
Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication,	
Xenofontos 13	325-1211
Northern Greece,	
Diikitirion, Thessaloniki	(031) 260-659

BANKS

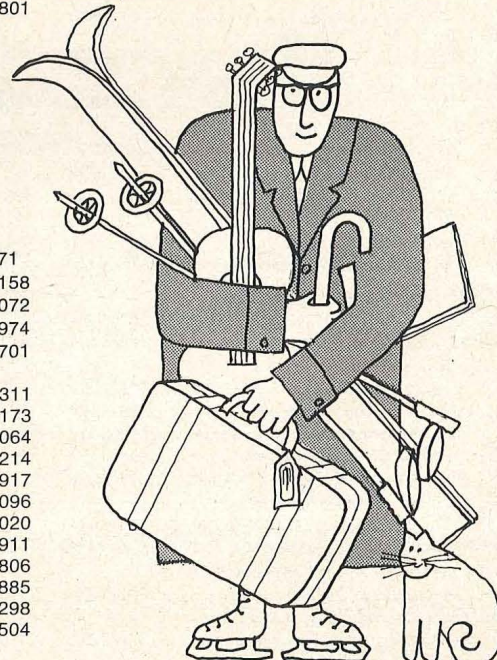
All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm,	
Sun 9-noon)	323-6172

Bank of Attika

Panepistimiou 19	324-7415
------------------------	----------



Credit Bank — Exchange Centre	
Syntagma Square (Mon-Sat 2-8 pm)	
Sun 8-1 pm)	322-0141
Kifissias 230	
(Mon-Fri 2-7 pm)	671-2838
Ionian & Popular Bank of Greece	
Mitropoleos 1 (Mon-Fri 2-5:30 pm,	
Sat 9-12:30 pm)	322-1027
National Bank of Greece	
Kar. Servias 2 (Mon-Fri 2-9 pm,	
Sat & Sun 8am-8 pm)	322-2737
The Central Bank	
The Bank of Greece (Central Bank)	
Panepistimiou 21 (Mon-Fri 8-2 pm)	323-0551
Foreign Banks (Mon-Fri 8-2 pm)	
Algemeine Bank Nederland,	
Paparrigopoulou 3	323-8192
American Express, Panepistimiou 17	323-4781
Arab-Hellenic S.A.	
Panepistimiou 43	325-0823
Bank of America, Panepistimiou 39	325-1906
Bank of Nova Scotia,	
Panepistimiou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique	
Occidentale S.A., Filellinon 8	324-1831
Barclays Bank, Voukourestiou 15	361-9222
Chase Manhattan, Korai 3	323-7711
Citibank N.A.,	
Othonos 8	322-7471
Kolonaki Square	361-8619
Akti Miaouli 47-49, Piraeus	452-3511
Continental Illinois of Chicago,	
Stadiou 24	324-1562
First National Bank of Chicago,	
Panepistimiou 13	360-2311
Grindlays Bank, Kar. Servias 1	324-7015
National Westminster Bank,	
Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Panepistimiou 25-29	324-9531
Williams and Glyn's Bank,	
Akti Miaouli 61, Piraeus	452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:	
Agia Irini, Aeolou	322-6042
Agios Dimitrios (Ambelokipi)	646-4315
Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308
Other denominations:	
Agios Grigorios (Armenian),	
Kriezi 10	325-2149
Crossroads International Christian Center	
Kessarias 30, Ambelokipi	801-7062
St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 5	325-2823
Church of Jesus Christ of Latter-Day Saints,	
Lambrou Fotiadou 2 — Arditou 34	737-183
Christos Kirche (German	
Evangelical), Sina 66	361-2713
First Church of Christ Scientist,	
7a Vissareonos St	711-520
Roman Catholic Chapel,	
Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti	
Themistokleous 282, Piraeus	451-6564
St. Andrew's Protestant American,	
Sina 66 (Athens)	651-9331
St. Paul's (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox),	
Filellinon 21	323-1090
Trinity Baptist,	
3 Aristotelous, Sourmena	992-2503

Cultural Organizations

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

Schools and Colleges

Educational institutions which may be of interest to the international community.	
American Community Schools	659-3200
Athens College (Psychico)	671-4621
Athens College (Kantza)	665-9991
Campion School	813-2013
College Year in Athens	718-746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Dorpfeld Gymnasium	681-9173
Ekali Elementary	813-4349
Italian School	280-338
LaVerne College	801-2362
Lycee Francais	362-4301
St. Catherine's British Embassy	801-0886
St. Lawrence College	671-3496
Tasis/Hellenic International School	808-1426
Tasis/Boarding School	801-3837
The Old Mill (for the handicapped)	801-2558

Youth Hostels

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

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vas. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	813-2685
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs,	
Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sinades International	778-8530
Sports Centre, Agios Kosmas	981-5572
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelou 16	801-1566
Varibopi Riding School	801-9912
Yacht Club of Greece, Microlimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

Business Associations

Athens Business and Professional Women's Club, King George II, 29	718-152
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Vas. Sophias 2	743-982
Federation of Greek Industries, Xenofontos 5	323-7325
Foreign Press Club, Akadimias 23	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistriou 28	360-0411
Hellenic Export Promotion Council Stadiou 24	322-6871
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Lykourgou 14-16	324-7805
Propeller Club, 9 Patission St	524-5912
Rotary Club, Kriezotou 3	362-3150

Chambers of Commerce

American Hellenic, Valaoritou 17	363-6407
Athens, Akadimias 7	362-2158
British Hellenic, Valaoritou 4	362-0168
French, Vas. Sofias 4	731-136
German Hellenic, Dorileou 10-12	644-4546
Hoteliers, Mitropoleos 1	323-3501
International, Kaningos 27	361-0879
Italian, Patroou 10	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Professional Chamber of Athens, Venizelou 44	361-0747
Hellenic Chamber of Shipping, Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece, Kar. Servias 4	322-2466
Yugoslavian, Valaoritou 17	361-8420

SERVICES

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

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

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ATHENS TIME: GMT + 2

Municipal Utilities

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

Consumer Complaints

Athens	321-7056
Suburbs	250-171

Lost Property

14 Messogion	770-5711
For items left in taxis or buses	523-0111

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, Ambelokipi	770-6489
For the export & import of pets: Ministry of Agriculture, Veterinary Services, Voulgari 2	524-4180

Tourism

EOT (National Tourist Organization) Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545
Yugoslav National Tourist Office, 16, Voukourestiou	360-4670

EMERGENCIES

For Information or Emergency Help Responding 24-hours a day in all languages For questions or problems of any kind	
Tourist Police	171
For all emergencies (police)	100
Fire	199
Coast Guard	108
Ambulance/First Aid	
Athens only (Red Cross)	150
Athens & Piraeus (I.K.A.)	166
Poison Control	779-3777
Traffic Police Ag. Konstandinou 38	523-0111
For U.S. Citizens: Emergencies	981-2740

ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Barbers and Hairdressers	8:15am-2pm	8:15am-1:30pm 4:30am-8:30pm	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8am-2pm
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 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry, Fish	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8:30	7:30am-4pm
Bakeries	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30
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.

Athens

Daily Post

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