

October 1975

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THE ATHENIAN

Greece's English Language Monthly





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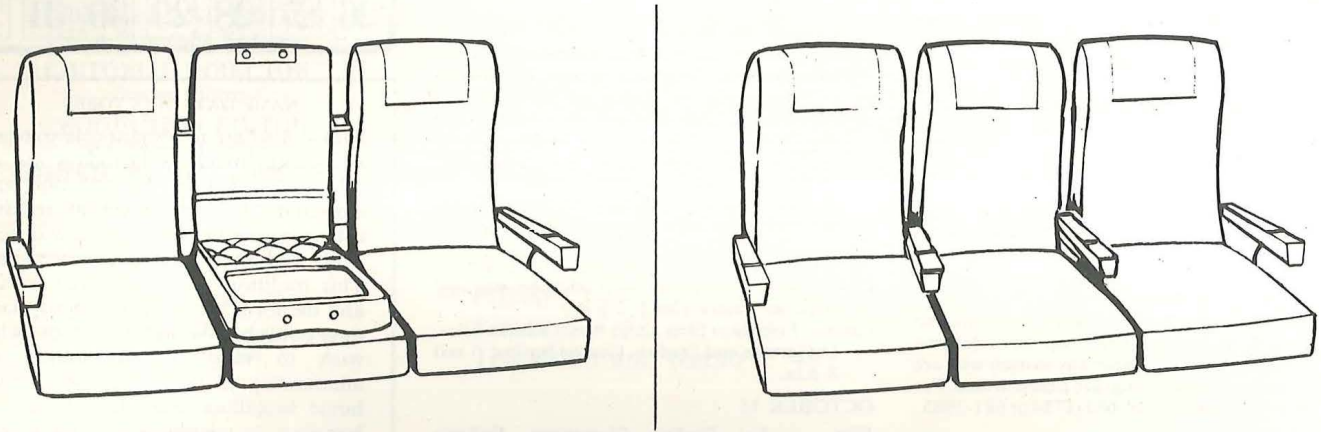
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SAS
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community calendar

OCTOBER 1

Propeller Club — Luncheon meeting. Athen: Hilton. Cocktails 1 p.m., lunch 1:45 p.m. 'sharp'. Dr. Lee Pierson, President of Athens College, will speak.

German Community — Coffee afternoon for older members of the community. Sina 66. 5 p.m.
American Community Schools — Halandri Elementary School Open House. 7:30 p.m.

OCTOBER 3

St. Andrew's Women's Guild — Meeting at the home of Mrs. Lee Pierson, President's House, Athens College, Psyhiko. The topic will be 'communication'. 9:45 a.m. For more information, telephone Kay Blazoudakis, 803-4292.

Deree College — Reception for Freshmen at the home of the president, Dr. Bailey, 6-8 p.m. To be followed by a dance in the Student Lounge for students of all the classes. During the reception, at about 7 p.m., George Rogers, an American student majoring in Science, will do a sky-dive dedicated to Duke Shire, the ex-Dean of Students and Athletics Coach.

Multi-National Women's Group — First monthly meeting. 8:30 p.m. Discussion of programs and projects for the year. The group has no political affiliations and welcomes any women who are interested. The meetings are closed to men. For more information, Tel. 681-1734 or 681-3985.

OCTOBER 5

German Community — Special Harvest Service. Christos Kirche. 9:30 a.m.

OCTOBER 6

Films — For European Architectural Heritage Year, a series of films on conservation will be shown at noon and 6 p.m. daily except Saturday and Sunday through October 21. British Council.

Film — *The Congress of Animals* (1969). Cartoon film in German. Goethe Institut. 6 and 8 p.m.

OCTOBER 7

Concert — Crofut and Cooper, Folk and Baroque music for strings and harpsichord. Hellenic American Union. 8 p.m.

German Community — Information evening for German tourists. Sina 66. 8:30 p.m.

OCTOBER 8

Canadian Women's Club — Membership coffee meeting. At the home of Mrs. Karen Brett, 60

Greek lessons are offered to foreigners at the YWCA (XEN), Amerikis 11, Tel. 624-291, YMCA (XAN), Omirou 28, Tel. 614-943, Deree College Downtown Campus, Athens Tower Building 'C', Tel. 778-0329, and at the Hellenic American Union, Massalias 22, Tel. 629-886. The YWCA and YMCA also offer other language courses as well as lessons in sewing, art, crafts, typing.

The Athens YWCA offers two courses given in *English* beginning in October: Six Lectures (with slides) and six Conducted Tours of Athens Museums and Archaeological Sites, by Ypatia Vourloumis; 'The Role and Predicament of the Great Islands in the Mediterranean' by Panagiotis Zarounis.

XAN (YMCA) — KIFISSIA KINDERGARTEN A new kindergarten with three classes for children aged 3½-5½. Preparation for elementary school and games, as well as lessons in art, gymnastics, dramatics, music, foreign languages, etc. Tatoiou 1, Tel. 801-1610. Information also from the central YMCA, Omirou 28, Tel. 614-943.

Daylight Saving Time will end at midnight, Saturday, October 25. Clocks and watches go back one hour.

Kalari St., Paleo Psyhiko. 10:30 a.m. For information, telephone Mrs. Carole Spiridakis, 821-8472.

German Community — Coffee afternoon for young German women. Lecture on Pre-School Education followed by discussion (to continue October 22). Sina 66. 4:30 p.m.

Lectures — In honour of European Architectural Heritage Year: Nicolaus Sombart. *The Council of Europe and the Preservation of European Monuments*; Otto C. Carlsson, *Tourism and the Protection of Monuments*. Both lectures in German with simultaneous translation into Greek. Program sponsored jointly by the Goethe Institut and the Elliniki Eteria. Pantios School (room 108), Syngrou 136. 8 p.m.

OCTOBER 14

Lions Cosmopolitan Club — Luncheon meeting. Athenee Palace Hotel. 2 p.m.

Films — Five short films about West German cities. In German and English. Goethe Institut. 6 and 8 p.m.

OCTOBER 15

Film — *My Darling Clementine*. Hellenic American Union. 8 p.m.

OCTOBER 16

AWOG — Coffee meeting at the Bowling Centre, Profitis Ilias, Kastella, Piraeus. 9:45 a.m. The program will focus on International Women's Year. AWOG, The American Women's Organization of Greece, is a welfare and community service group which also provides help for newcomers to Athens and sponsors a variety of classes as well as trips within Greece and abroad. American citizens and wives of American citizens are cordially welcomed. For information, please telephone Mrs. Ormerod, 801-2375 before 9 a.m. and after 3 p.m.

Recital — Rumanian soprano Meli Miriciu. Istituto Italiano. 7:30 p.m.

Film — *My Darling Clementine*. Hellenic American Union. 8 p.m.

OCTOBER 18

Graduate Record Examination (GRE) — administered at the American Community Schools, Halandri.

OCTOBER 20

Concert — The Medieval Music Group of Basle, Andrea von Ramm, director: vocal and instrumental music. At the Theatro Stoa, Biskini 55, Zografou. 8 p.m. Sponsored by the Goethe Institut.

Lecture — Derek Lindstrom, *The Englishness of English Conservation*. Admission by ticket only. British Council. 8 p.m.

OCTOBER 22

German Community — Coffee afternoon for young German women: continuation of discussion on Pre-School education (October 8). Also Play afternoon for children up to 8 years old. Sina 66. Both at 5 p.m.

OCTOBER 23

American Community Schools — Hellenikon School PTA meeting. 7:30 p.m.

Recital — James Tocco, piano. Hellenic American Union. 8 p.m.

OCTOBER 24

Lecture (with musical illustrations) — The German composer, Friedhelm Döhl, discussing his own work (in German, with simultaneous translation into Greek). Goethe Institut, 8 p.m. This is the first of a series of talks by contemporary German composers. Dieter Schnebel will speak in April.

OCTOBER 25

Preliminary Scholastic Aptitude Test (PSAT) — administered at American Community Schools, Halandri.

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NAME DAYS IN OCTOBER

Saints' days are important celebrations in Greece, much as birthdays are in other countries. In the past one was expected to be at home to receive callers who stopped by to say *hronia polla* and to celebrate the occasion. This tradition is less observed today, and the local press on the appropriate days publishes the names of those who wish to take the precaution of announcing that they will *not* be at home to callers. It is still customary, however, to telephone or cable greetings to friends on their name days or to send flowers or sweets.

October 18 Loukas, Loukia, Luke
October 20 Gerasimos, Gerald, Gerry
October 23 Iakovos
October 26 Dimitrios, Dimitra, Mimis (a boy's nickname in Greece), Dimi
November 1 Kosmas, Damianos

DATES TO REMEMBER

October 1 Cyprus — National Day
October 13 Canada — Thanksgiving Day
October 24 United Nations Day
October 26 Austria — National Day
October 31 Halloween
November 1 All Saints' Day

PUBLIC HOLIDAY

October 28 *Ohi* Day (the anniversary of the Greek rejection of the Italian ultimatum in 1940).

Puppet Theatre — Performance by Dimos Sofianos's Little Theatre. Goethe Institut. 6 p.m.

Campion School — International Night dinner. 8:30 p.m. For information please telephone 981-2428, 801-5574 or 801-2419.

OCTOBER 26

German Community — Excursion to Nea Makri. Leaves 9 a.m.

OCTOBER 27

SAT Achievement Tests — Deadline for applications for the December 6 tests. American Community Schools, Halandri.

OCTOBER 29

Graduate Record Examination (GRE) — Deadline for application for December 13 tests. American Community Schools, Halandri.

Lions Cosmopolitan Club — Dinner meeting. Athenee Palace Hotel. 9 p.m.

OCTOBER 30

Song Recital — Thomas Aslanoglou, soprano; Marina Koutovari, piano. British Council. 8 p.m.

OCTOBER 31

Film — *Why is Mr. R. Running Amok?* (Rainer Werner Fassbinder, 1969), in German with English subtitles. Goethe Institut. 6 and 8 p.m.

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publisher's note

Up until a few years ago we knew that autumn had arrived in Athens when shops went on to 'Winter Hours', but in recent years the so-called 'Summer Hours' have continued through the winter and we must await the first rains to mark the change of season. One reliable sign-post is the reopening of schools, a staggered operation in Athens, not usually completed until October. This year an increasing number of schools, both foreign and Greek, are offering their students preparation for the G.C.E. As some of the details of this system have caused confusion among those unfamiliar with British education, David J. Edwards, who has had considerable experience in this area, seeks to clarify some of the difficulties in 'The A.B.C.s of the G.C.E.' In 'Cultural Adjustment' William Ammerman considers the ways in which schools can help students adjust to a new society.

The announcement that an investigation will be carried out into some contracts made between foreign investors and the Junta governments has caused considerable concern in certain sectors of the foreign business community. Antony Economides examines the significance of these moves.

A new archaeological discovery is a source of fascination. When it is the opening of an untouched tomb, the excitement is increased by a sense of being directly transported back into the personal life of ancient times. In 'The Green-Eyed Princess of Archanes' Sloane Elliott describes the uncovering of such a tomb last July by a team from the Greek Archaeological Society under the direction of John Sakellarakis.

The post-festival Xenakis concerts at the Odeon of Herodes Atticus in September filled the ancient theatre to capacity, stirring interest in the composer's avant-garde music and providing Athenians with subjects for heated discussion. In 'New Music by Xenakis' Haris Livas looks into the Greek composer's new and revolutionary approach to his art. Mrs. Livas, in 'Folk Art and Life on Skyros', takes us on a tour of some homes on this island noted for its handicrafts which are still used by the people in daily life.

Our cover is by Sofia Zarambouka.

goings on in athens

MUSIC

JOSE LUIS RODRIGUEZ

The world-famous classical guitarist will give two recitals at Parnassos Hall on Saturday and Sunday, October 4 and 5, at 9 p.m. (Agiou Georgiou Karitsi 8, Tel. 323-8745)

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou 48, Tel. 616-344. Concerts will begin in November.

LYRIKI SKINI

(National Opera Company)

Olympia Theatre, Akadimias 59, Tel. 612-461. October 24: Premiere of Mozart's *Marriage of Figaro*: Dimitris Horafas conducting; Janet Pilou, Evelyn Brynner, A. Papatsakou... November 7: Premiere of Purcell's *Dido and Aeneas*: Manos Hadzidakis conducting; Morfoniou, Sarandopoulou, Sakkas, Papatsakou, sets and costumes by Andonis Kyriakoulis; Donizetti's *Campanello*: Manos Hadzidakis conducting; Sarandopoulou, Kavrakos, Sakkas, Heliotis, sets and costumes by Minos Argyrakis.

DANCE

GREEK FOLK DANCES. Aliko Theatre, Amerikis 4, Tel. 324-4146. Performances, sponsored by the Lyceum of Greek Women, will begin in November.

FOLK DANCING CLASSES, The Lyceum of Greek Women (Lykion ton Ellinidon), Dimokritou 14, Tel. 611-042, 625-864. Classes for women Fridays 11 a.m.-1 p.m.; for girls and children Wednesdays and Saturdays 4-6 p.m. The Lyceum also offers classes in Rhythm (Gymnastics and Dance), Painting, and *flogera*.

CONSERVATORIES

The following are the recognized schools of music in Athens. Non-Greek speaking students are accepted if the professor of the particular instrument speaks the student's language:

Ellinikon Odion, Didotou 53, Tel. 620-098 (founded 1899)

Ethnikon Odion, Mezonos 8, Tel. 533-175 (founded 1926)

Odion Athinon, Pireos 35, Tel. 522-811 (founded 1871)

MISCELLANY

THE ANCIENT AGORA is open every day from 7 a.m. to sunset.

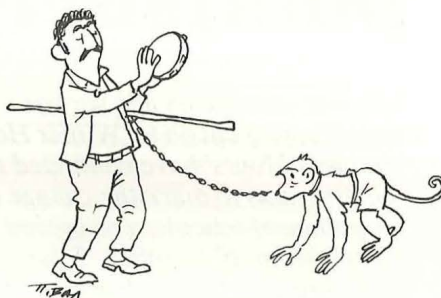
THE ACROPOLIS is open every day from sunrise to sunset. On nights when there is a full moon it is open from 9 - 12 p.m.

THE EVZONES — On Sunday mornings at 10:50 a.m. the Evzones, led by a band, emerge from their barracks (diagonally across from the Palace on Irodou Attikou) and march in full regalia along Vas. Sofias to the Parliament Building at Syntagma Square.

There are many concerts, recitals, lectures, exhibitions, and film showings at the cultural institutes. These are listed in the Community Calendar.

PLANETARIUM, Syngrou Ave. (near the Race Course), Tel. 941-1193. Lectures, talks on astronomy, concerts, films, library. Special programs may be arranged for groups in English, French and German. Telephone Mrs. Veriketi for information.

SOUND AND LIGHT, Pnyx Hill. Daily, including Sundays, except on nights when there is a full moon. Performances: in English at 9 p.m. daily; in French at 10 p.m. Mon., Wed., Thurs., Sat. Sun.; in German at 10 p.m. Tues. and Fri. General admission 50 Drs., students 25 Drs. Tickets are sold at the Athens Festival Office, Stadiou 4 (in the stoa), Tel. 322-1459 and at the box-office at the theatre, Tel. 922-6210. There will be no performances October 18, 19, 20, 21 (full moon).



ART GALLERIES

Galleries are open daily Monday through Saturday 10 a.m.-1 p.m. and 6-9 p.m. except where otherwise indicated.

ATHENS GALLERY (Glykonos 4, Dexameni, Tel. 713-938) The well-known Greco-American artist, Theodore Stamos (until October 20); paintings by Dikos Vizantios (until mid-November).

GALLERY DESMOS (Syngrou 4, Tel. 910-521) New works by Stathis Logothetis (through October 6); mixed-media works incorporating Greek elements by Leverett, a young English artist exhibiting in Greece for the first time (October 10-30).

DIOGENES INTERNATIONAL GALLERY (Kydathineon St., Plaka, Tel. 322-4618. Open daily including Sundays, 10 a.m.-2 p.m. and 6-10 p.m.) Oil paintings of the sea, ships, and harbours by Dimitri Stubei, a seventy year old Rumanian ex-naval officer (October 10-25); paintings, water-colours and graphics by Julia Voudouoglou — her first exhibit since 1968 (October 27-November 10).

DIOGENES INTERNATIONAL GALLERY (Tsakalof 10, Kolonaki, Tel. 322-6942) A new gallery under the same management as the other Diogenes Galleries. *The Child and the Kite*, watercolours, oils and drawings by Yannis Posnakoff. He, and children from a local orphanage, will fly some of his hand-painted kites from Philopappos Hill on Sunday, October 5, from noon-2 p.m. The kites

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will also be on sale, the proceeds of which will go to the orphanage (October 6-31).
DIOGENES INTERNATIONAL GALLERY (Diogenes 12, Plaka, Tel. 322-6942. Open Sundays.) Permanent group show.

GALLERY IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278. Closed Sundays and Mondays.) Matta (through October).

NEES MORPHES (Valaoritou 9a, Tel. 616-165. Closed Saturdays from 2 p.m.) Paintings by Zoe Skiadaresi (October 7-23); paintings by Andoni Kepedzi (October 24-November 10).

GALLERY ORA (Xenofontos 7, Tel. 322-6632) Paintings by Makis Theofilaktopoulos (until November 3).

GALLERY PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310. Open daily 9 a.m.-1 p.m. and 5-9 p.m. Open Sundays.) Oils by Nikolas Mayiazis (through October 15); oils by Thysoula Zoyia, oils by Vassilis Gontas (October 1-20); oils by Dimitriou (October 10-20); oils by Goulas (October 24-November 14).

GALLERY ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mondays, Wednesdays and Saturdays from 2 p.m.)

ATHENS COLLEGE LIBRARY (Psychiko, Tel. 671-4621) Retrospective exhibit of paintings by Yannis Gaitis (October 20-November 2).

BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211) In honour of European Architectural Heritage Year, there will be two exhibits (open 10 a.m.-1 p.m. and 6-8:30 p.m. daily except Saturday and Sunday): Typographic Exhibit on the Conservation of Historic Buildings (October 6-22); Books about Historic Buildings and Places (October 6-21), after these, an exhibit of paintings by Korolia Zaharouli Foster (October 27-November 6).

HELLENIC AMERICAN UNION (Massalias 22, Tel. 629-886) Gallery II: *Drums of Life*; photographs by Chester Higgins (through October 10).

SPYROS VASSILIOU

A retrospective exhibit of the works of Spyros Vassiliou will take place at the Pinakothiki (National Picture Gallery), Vass. Konstantinou, opposite the Hilton, Tel. 711-010, from October 15 to November 24. The main gallery will show about 160 of his paintings executed over the last fifty years. The mezzanine floor will be devoted to Vassiliou's illuminated manuscripts and woodcuts from the period of the German Occupation, most of which have never been exhibited before. The lowest floor will house the artist's costume and set designs for over thirty theatrical productions.

MUSEUMS

Many, but not all museums will change to the winter schedule on October 15. The new hours will be listed in the November issue.

THE AGORA MUSEUM, in the Stoa of Attalos, entrance from either Platia Thession or Adrianou 24, Plaka (Tel: 321-0185). The Stoa was reconstructed in 1953-56. Used in ancient times for promenading, retail trading, etc., it now houses the finds from the Agora excavations many of which were the everyday paraphernalia of the bustling market place. Originally built for the city by Attalos II of Pergammon (159-138 BC). Open daily: 9 a.m. - 5 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.

THE ACROPOLIS MUSEUM, located on the Acropolis (Tel: 323-6665). This museum contains all the portable objects discovered on the Acropolis since 1834 save for bronzes and vases which are housed at the National (see below). Open daily: 9 a.m. - 5:00 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.

ATHENS NUMISMATIC COLLECTION, first floor, National Archaeological Museum (Tel: 821-7769). One of the world's finest collections of tokens, coins and seals from the 7th century B.C. to the present. Open daily: 8 a.m. - 1 p.m. and 3 - 6 p.m. Sundays 10 a.m. - 2 p.m. Closed Mondays.

BENAKI MUSEUM, Vassilissis Sophias and Koumbari St. (Tel: 611-617). A treasure of art — predominantly Greek — from prehistoric times to the present, housed in a fine neo-classical building. A unique collection of folk costumes and handicrafts, historical relics of Modern Greece, Byzantine and post-Byzantine icons, manuscripts, church vestments, etc., an unusual display of Chinese porcelain, to name a few. Open daily: 8:30 a.m. - 2 p.m. Closed Tuesdays.

BYZANTINE MUSEUM, Vassilissis Sophias 22 (Tel: 711-027). In the Florentine-style villa built in 1848 for the Duchess of Plaisance. Byzantine and post-Byzantine icons; frescoes; illuminated manuscripts, church vestments with remarkable examples of the art of embroidery; church plates and jewellery. Open daily: 8 a.m. - 1 p.m., 3 p.m. - 6 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia (Tel: 801-5870). The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Exhibition halls open daily and Sundays from 10 a.m. - 1 p.m. and 5 - 8:30 p.m. Closed Fridays.

KERAMIKOS MUSEUM, Ermou 148 (Monastiraki) (Tel: 363-552). Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture and a collection of pottery from the pre-Mycenean period down to the Roman period. Open daily: 9 a.m. - 5 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.

MUSEUM OF GREEK POPULAR ART, Kythathineon 17, Plaka (Tel: 321-3018). A limited but excellent collection of embroideries, traditional folk costumes, wood-carvings, jewellery, metal-work, and pottery attesting to the craftsmanship and traditions of pre-industrial Greece. Open daily: 9 a.m. - 1 p.m. Closed Mondays.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tositsa and Patisision Street. (Tel.: 821-7717). The world's finest collection of ancient Greek art - from the prehistoric Geometric period down to the Hellenistic. Finds from Santorini are on display on the first floor up. Open daily from 8 a.m. - 1 p.m., 3 p.m. - 6 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.

NATIONAL HISTORICAL MUSEUM, on Stadiou St. (near Syntagma) (Tel: 323-7617). Housed in the old Parliament Building, designed by Boulanger and built in 1858. A collection of relics, mementoes and memorabilia from the wars and revolutions which created the modern Greek nation. Open daily: 9 a.m. - 1 p.m. Closed Mondays.

NATIONAL PICTURE GALLERY: Vassileos Konstantinou (opposite the Hilton Hotel) (Tel: 711-010). The permanent collection includes works by Greek painters from the 18th century to the present, a few El Grecos and a collection of works by Italian, Flemish and Dutch masters; but not all are on exhibition. Of special interest: a collection of sketches, including drawings by Rembrandt, Van Dyck, Watteau and others, and engravings — from Durer and Brueghel to Braque and Picasso. Open daily: 9 a.m. - 1 p.m. and 4 - 8 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.

NAVAL MUSEUM Freattis, Akti Themistokleous (Tel: 451-6264). A collection of relics, models and pictures showing the history of Greek naval warfare, with the emphasis on the War of Independence. Open daily: 9 a.m. - 12:30 p.m., Wednesdays and Saturdays also 6 p.m. - 8 p.m., Sundays and holidays 10 a.m. - 1 p.m., 6 p.m. - 9 p.m. closed Mondays.

WAR MUSEUM (POLEMIKON MOUSION), Vass. Sofias and Rizari, Tel. 735-263. Casts, copies, models and photographs of ancient and Byzantine military gear; memorabilia and artifacts from the Greek War of Independence through World War II; armour and weapons from various countries and periods; machine guns and airplanes outside. Open Tues., Thurs., Sun. 9 a.m. - 12:30 p.m. Small library open Mon.-Fri. 9 a.m.-noon.

MARATHON MUSEUM, at Marathon, about 42 km. from Athens. No telephone as yet. Finds from the Marathon plain, ranging from Neolithic material found in the Cave of Pan to late Roman artifacts. The Tomb of the Plataians and some Cycladic tombs are nearby and open to the public. Open daily 8 a.m.-1 p.m. and 3-6 p.m. Sundays 10 a.m.-1 p.m. and 3-6 p.m. Closed Mondays.

LIBRARIES

AMERICAN LIBRARY, Massalias 22, 4th floor of the Hellenic American Union, Tel. 638-114. Books, periodicals, records and reference in English. Mon.-Fri. 8:30 a.m.-1:30 p.m. and 5:30-8:30 p.m.

AMERICAN SCHOOL OF CLASSICAL STUDIES — GENNADIUS LIBRARY, Souidias 61, Tel. 710-536. A research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. Mon.-Fri. 9 a.m.-1:30 p.m. and 5-8 p.m., Sat. 9 a.m.-1:15 p.m.

ATHENS COLLEGE LIBRARY, Psihiko, Tel. 671-4628 ext. 60. By permission only. Mon.-Fri. 8:30 a.m.-4p.m., Sat. and Sun. 9:30 a.m.-1 p.m. and 2:30-7 p.m.

JOURNALS ON MICROFILM

The American Library has a new microfilm-microfiche reader and printer. Journals available on microfilm are *The New York Times* from 1970 (indexed from 1964), *Time* from 1970, *Newsweek* from 1967, *Fortune* from 1966, and *Radio Electronics* from 1970. There is also a small video-tape collection. Hellenic American Union, 4th floor, Massalias 22, Tel. 638-114.

BENAKIOS LIBRARY, Anthimou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Newspapers, journals, periodicals, books in several languages; for reference use only. Mon.-Sat. 8:30 a.m.-1 p.m. and 5-8 p.m. Closed Sat. afternoon.

BRITISH COUNCIL LIBRARY, Kolonaki Square, Tel. 633-211. Books, periodicals, records and reference in English. Mon.-Fri. 9 a.m. - 1 p.m., Mon. and Thurs. 6-8:45 p.m.

BRITISH EMBASSY INFORMATION DEPARTMENT LIBRARY, Karageorgi Servias 2, Syntagma, Tel. 736-211 ext. 227. British social institutions: books, reports, papers, cuttings. For reference use only. Mon.-Fri. 8 a.m.-2 p.m., Tues. and Wed. 4-7 p.m.

FRENCH INSTITUTE LIBRARY, Sina 29, Tel. 624-031. Books, periodicals, reference and records in French. Mon.-Sat. 9 a.m.-1 p.m. and 5-8 p.m.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 620-270. Archaeological research library; by permission only. Mon.-Sat. (except Tues.) 10 a.m.-1 p.m.; Mon. Thurs., Fri. 5-8 p.m.

GOETHE INSTITUTE LIBRARY, Fidiou 14-16, Tel. 608-111. Books, periodicals, reference, records in German. Mon.-Fri. 10 a.m.-2 p.m. and 5-8 p.m., Tues. and Thurs. 5-8:30 p.m.

HELLENIC ANIMAL WELFARE SOCIETY LENDING LIBRARY, Pasteur 12, Tel. 643-5391. Books in English and French; paperbacks for sale. Mon.-Sat. 8:30 a.m.-2:30 p.m.

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 607-305. Annual Fee 50 Drs. Books in Greek, some periodicals in Greek and English, books about Greece in English. Mon.-Sat. 9 a.m.-1 p.m., Mon.-Fri. 6-9 p.m.

ITALIAN INSTITUTE LIBRARY, Patisision 47, Tel. 529-294. Books, periodicals, newspapers and reference in Italian and Greek. Mon.-Fri. 10 a.m.-1 p.m.

NATIONAL RESEARCH CENTRE LIBRARY, Vass. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only but photocopies made upon request. Mon.-Fri. 8:30 a.m.-2 p.m. and 4-9 p.m.; Sat. 8 a.m. - 2 p.m.

NATIONAL LIBRARY, Panepistimiou, Tel. 614-413. Reference: books, periodicals, etc. in several languages, primarily related to modern Greece. Mon.-Sat. 9 a.m.-1 p.m. and 5-8 p.m., closed Sat. afternoon.

NATIONAL THEATRE LIBRARY, Agiou Konstantinou, Tel. 525-037. Books and periodicals on drama and theatre in Greek, English, French and German. Mon.-Sat. 8:30 a.m. - 2 p.m.

DEREE-PIERCE COLLEGE LIBRARY, Agia Paraskevi, Tel. 659-3250 ext. 334. By permission only. Mon.-Fri. 8:30 a.m.-4 p.m.

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-8350. Mon.-Sat. 8 a.m.-1:30 p.m.

POLYTECHNIC SCHOOL LIBRARY, Patission St., Tel. 611-859. Books on architecture, engineering, etc.; for reference use only. Mon.-Fri. 8 a.m.-7:45 p.m., Sat. 8 a.m.-1:45 p.m.

Y.W.C.A. LIBRARY, Amerikis 11, Tel. 624-291. Books in several languages, primarily Greek and English. Mon.-Fri. 9 a.m.-9 p.m., Sat. 9 a.m.-2 p.m.

RECREATIONAL

XAN-Kifissia, Athens Association of YMCAs, Tatoi 1, Kifissia, Tel. 801-1610. Three lighted tennis courts, track, soccer, basketball, volleyball, rollerskating, ping-pong, playground, nursery school, and a full range of group and family activities. Annual membership: 200 Drs. for adults, 100 Drs. for youth, 500 Drs. for the family. Tennis membership is additional: initial fee 1,000 Drs. for adults, 500 Drs. for youth; annual fees: 900 Drs. for adults, 450 Drs. for youth, 2,000 Drs. for family. Please telephone for further information.

THEATRE

'The première will take place when the director thinks we're ready,' said Nikos Kourkoulou, the male lead in Jules Dassin's forthcoming production of *The Threepenny Opera*, at a press conference in September. This candid statement could apply to the majority of new productions in Athens. Most of the plays listed below will open 'sometime' in October but a few are now in progress. One of the joys of theatre going in Athens is that reservations can usually be made at the last minute by telephone. The evening curtains rise at or about 9:00 p.m., and prices range from 80 to 150 drachmas. There are often six o'clock matinées on Wednesdays or Thursdays and on Sundays; but there are no performances on Mondays. As everything is in a state of flux at this early stage of the winter season, it would be wise to check the local newspapers or telephone the theatres before making plans.

AFTER THE FALL (Meta tin Ptoxi) Arthur Miller's semi-autobiographic play created some controversy when it opened off-Broadway in 1964 because of the portrayal of Miller's former wife, Marilyn Monroe, who had died two years earlier. Director Voutsinas will return from Paris to mount the play starring Alekos Alexandrakis and Nonica Galinea. (*Sineak*, Panepistimiou 48. Tel. 620-320).

CAPTAIN SHELL AND CAPTAIN ECCO — Serge Rasvani's bitter, symbolic satire of modern capitalism is one of the most challenging plays of the contemporary French stage. This will be the first production of the Popular Experimental Theatre, a new organization founded by Xenia Kaloyeropoulou. Besides producing plays of social impact, P.E.T. is setting up a drama school and a workshop for actors dedicated to the deeper understanding of the dramatic art. The board members of P.E.T. are Marios Ploritis, columnist, critic and adaptor of plays; Leonidas Trivizas, director; playwright Petros Markaris; journalist Kostas Skalioras and Miss Kaloyeropoulou. (*Athina*, Derigny 10, Tel. 821-6500).

CHRISTOPHER COLUMBUS — An epic drama (1949) by Nikos Kazantzakis will be the vehicle for veteran actor Manos Katrakis

GOLF

The Glyfada Golf Club, Glyfada (Tel. 894-6820). An 18-hole course. Overall distance 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fees: 150 Drs. daily, 270 Drs. on weekends. Caddie fee, rental of golf clubs and carts, extra. Open daily from 7 a.m. to sunset. For information call Mr. Dedes.

TENNIS

Athens Tennis Club, Vas. Olgas, Athens (Tel. 910-071). Five courts, restaurant, TVroom. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to one year (750 Drs. per month). Open daily 8 a.m. - 7:30 p.m.

Attica Tennis Club, Philothei (Tel. 681-2557). Nine courts. Initial membership fee: 5,000 Drs. for adults, 3,000 Drs. for minors. Annual fees: 2,400 Drs. for adults, 1,600 Drs. for minors. Temporary residents of Greece may acquire special

membership for up to three months (500 Drs. monthly). Open daily 8 a.m. - 12 noon and 5 p.m. - 8 p.m.

AOK, Tatoiou, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (1,200 Drs. for adults, 500 Drs. for minors per six months). Open daily 8 a.m. to sunset.

RIDING

The Riding Club of Athens (Ipikos Omilos Athinon), Geraka (Tel. 659-3803). Initial fee: 4,000 Drs. Yearly membership fee: 4,000 Drs. Non-members: 150 Drs. per hour (mornings only).

The Hellenic Riding Club (Ipikos Omilos Tis Ellados), Parados (Tel. 681-2506, 682-6128). Initial fee: 10,000 Drs. Yearly membership fee: 3,000 Drs. Non-members: 200 Drs. per hour mornings or afternoons.

and his Greek Popular Theatre. The Municipal Council of Piraeus recently turned over the city's Municipal Theatre to Katrakis who will celebrate his company's twentieth anniversary this year. The opening night will be dedicated to the memory of Dzavala Karoussos, his late colleague, friend and fellow-actor. Included in the cast are Vyron Pallis and Elias Stamatiou. Music by Theodorakis, sets and costumes by Spyros Vassiliou (*Dimotikon*, Vas.Konstantinou, Piraeus, Tel. 417-8351).

EQUUS (Ekvous) Dimitri Potamitis will reopen with Peter Shaffer's highly emotional and best play to date which he played so successfully earlier this year (*Erevna*, Ilision 21, Tel. 7780-826). See *Athenian*, May 1975.

EROTOKRITOS — This famous Cretan epic poem telling the love story of Erotokritos and Aretousa was written by Vitsentzos Cornaros in the eighteenth century and is one of the masterpieces of modern Greek literature. Director Spyros Evangelatos will attempt a modern interpretation of the work without altering its poetic value. Nineteen young actors of the newly-formed Amphitheatre Institution under Vangelis Livadas will make up the cast. Among the innovations of this production, there will be three Erotokritoses and three Aretousas and all the actors will alternate in playing the part of the poet. Music by Yannis Markopoulos. Sets and costumes by George Patsas. (*Kalouta*, Patission 240, Tel. 875-588).

THE FANTASTIC WORLD OF LONGFOOT — Leading comic actor George Konstantinou will produce and star in this musical which has sets and costumes by M. Maridakis, choreography by Nikoletta Kokkinou and music and lyrics by Filippos Nikolaou. (*Diana*, Ippokratous 7, Tel. 321-0237).

A GREEK TODAY (Enas Ellinas Simera) In the disguise of a revue, Dimitri Kollatos's play attempts a scathing critique of Greek society over the last 500 years in which lesbians and homosexuals, tyrants and torturers abound. Total on-stage nudity (an Athenian premiere) is but one sensation of this controversial play. (*Louzitania*, Lefkadous 33, Tel. 882-7201). See review.

THE GUARDIANS — A new playwright, Mitsos Efthymiadis, deals in this historical piece with the role played by foreign powers in the Revolution of 1821. It will be directed by George Lazaris. (*Technis*, Stadiou 52, Tel. 322-8706).

MADAME MARGUERITE (Despinis Margarita) Elli Lambetti is the sole player in this full-length play by Brazilian dramatist Roberto Athayde. Mme. Marguerite is an extravagant, frustrated school-teacher who gives peculiar lessons to her very young students (the audience). Costas Tachtsis, author of the novel *The Third Wedding* is adapting and translating the play which is being directed by Michael Cacoyannis, well known in both the cinema and the theatre. (*Dionysia*, Amerikis 10, Tel. 624-021).

THE MARRIAGE-CO-ROUND (Mathimata Gamou) This revival of the Leslie Stevens comedy is excellently directed by Andreas Filippidis. (*Vrettania*, Panepistimiou 7, Tel. 322-1579). See review.

MY OWN DEAR SELF (O Eaftoulis Mou) Another comedy by Dimitri Psathas, again with Yannis Yionakis. (*Broadway*, Patission and Agiou Meletiou, Tel. 862-0231).

NINA — Platon Mousseos has adapted this peculiar French character comedy by Andre Roussin which displays a rather extravagant kind of love. Kasia Analyti, Kostas Rigopoulos and Lefteris Vournas have the leading parts. The director is Michael Bouchlis. (*Analyti*, Antoniadou 4, Tel. 823-9739).

OTHONOS BARBIERE — This musical comedy has been written by Karayannis, Kambanis and Tzepronis. The director, who also directs and acts in *Equus*, is Dimitri Potamitis. (*Akropole*, Ippokratous 9, Tel. 614-530).

A PAIR OF SHOES (Ena Zevgari Papoutsia) After an absence of several years, Tzeni Rousseau returns to the stage in this French farce by Claude Magnier, which also stars Stavros Xenidis and George Moutsios. The play is directed by Kostas Moussouris. (*Moussouris*, Karitsi Square 6, Tel. 322-7248).

PARAKRATOPOLIS — The title refers to that country club that has been ruling Greece for the last forty years (with a few interim years under the Germans). Marietta

RUSSIAN THEATRE

The famous Vakhtangov Theatre of Moscow will present Shakespeare's *Antony and Cleopatra*, October 7, 8 and 11, and three one-act tragedies of Pushkin October 9, 10 and 12, at the Kotopouli Theatre (Panepistimiou 48, Tel. 614-592). The productions will be in Russian, but there will be a taped synopsis of each scene available in Greek.

Rialdi, who is a highly talented actress with a very individual approach, is also the producer of this social-political satire. Rialdi, dedicating her new production to policemen and soldiers (who may attend gratis), announces 'we must reform the nationalistic spirit'. (*Piramatiko*, Akadimias 28, Tel. 619-944).

THE ROSENBERGS MUST NEVER DIE — Elli Fotiou and Stefanos Lineos gave the best performances of their careers in this play last year. After taking it on the road for the summer, they are now presenting it again in Athens while preparing a production of Joas Bethencourt's international hit *The Kidnapped Pope*. (*Alfa*, Patisson 37, Tel. 538-742). See *Athenian*, Jan. 1975.

SWEET CHARITY (Kambiria) Aliko Vouyouklaki will present and star in the Neil Simon adaption of Fellini's famous film *Notte di Cabiria*. Paul Matessis is adapting the play and Michael Bouchlis, who returns to Athens for the first time in several years, is the director. Mimis Plessas has written the music and Christos Politis, an up-and-coming young actor will play opposite Vouyouklaki (*Aliki*, Amerikis 4, Tel. 323-6447). To open October 15.

THE TAMING OF THE SHREW (To Imeroma tis Stringlas) Kostas Karras presents the Bard and Niki Triandafilidou plays the bawd. Doufexis is the director. (*Alambra*, Stournara 53, Tel. 527-497).

THE THREE-PENNY OPERA (I Opera tis Pendaras) An all-star production of the Bertold Brecht-Kurt Weill adaptation of *The Beggar's Opera*. Melina Mercouri and Nikos Kourkoulos are directed by Jules Dassin. Paul Matessis and Dassin have done the translation; Vassilis Fotopoulos, the set; and Dionysis Fotopoulos, the costumes. The musical orchestration is by Nikiforos Rotas. Mercouri has announced she will leave the cast after Christmas to join the State Theatre of Northern Greece. Those who wish to see her in the role made famous by Lotte Lenya should get tickets early. (*Kappa*, Kypselis 2, Tel. 883-1068).

REPERTORY COMPANIES

THE NATIONAL THEATRE will open with Alexis Solomos's production of Schiller's *Don Carlo* on Oct. 30. *Twelfth Night* will follow directed by Spyros Evangelatos. Ibsen's *John Gabriel Borkman* and Chekhov's *The Sea Gull* will be included in the repertory. The New Stage will open their winter season in early November. (Alexis Minotis, the general director of the National Theatre, will be in the United States shortly to arrange details for the Theatre's appearance in connection with the Bicentennial celebrations).

KAROLOS KOUN'S ART THEATRE will open its season with Chekhov's *Three Sisters* with the promising young actor, Nikitas Tsakiroglou. Harold Pinter's *Neutral Zone* and a new play by Kehiadis

provisionally titled, *The 1923 Conference of Surgeons at Larissa*, will follow.

THE REPERTORY THEATRE of Nikos Hadzakos and Titika Nikiforaki present *A Yiannis Ritsos Program* with his poetry set in dramatic form. Thanos Kotsopoulos, narrator; Yiannis Tsarouchis, sets; Yiannis Christou, music. The second production will be James Goldman's *A Lion in Winter*. (*Kava Stadiou* 50, Tel. 321-0237)

CINEMA

New films are beginning to make their debut but predicting when and where they will appear is as hazardous as anticipating the fluctuations of the stock market. Some day, we hope, local film distributors will arrange their schedules in advance — and stick to them. For the present we can present only a selection of new films that are expected to appear at local film houses in the near future. Wherever possible transliterated Greek titles are given to help you identify them on



marquees and in newspapers. First run films are held over indefinitely, otherwise programs usually change on Monday, Wednesday and Friday. Showings begin between 8:00-8:30 and 10:00-10:30 p.m., but some downtown theatres begin screening in mid-afternoon. It would be wise to check the newspapers for films that are restricted before setting off with children: 'K' after a film indicates unrestricted (katalilo), 'A' restricted (akatalilo).

THE YACUZA (Yakouza) A Western intrusion into the genre of Oriental action movies about 'Yacuzza', the Japanese Mafia. Kilmer (Robert Mitchum) as a weary ex-private eye running a small real estate-brokerage in Los Angeles is forced to go to Japan to rescue his friend's daughter (played by Brian Keith and Lee Chirillo) who has been kidnapped by the Yacuzza. A very strong performance by Takakura Ken, Japan's leading actor, helps to escalate the action into a rousing finale. Robert Towne's (*Last Detail*) expert script-doctoring is apparent, especially in the slow moving first hour, while producer-director Sydney Pollak (*Castle Keep*) shows firm control of what appears to be the first of many American-Japanese 'Yacuzza' films.

TOUTE UNE VIE or AND NOW MY LOVE (Afti ine i zoi) Another Lelouch film with the story of a man and a woman, but this time the film ends the moment Simon (Andre Dussolier) and Sarah (Marthe Keller) fall in love during a flight from Paris to New York. The director insists on taking us back to 1900 to meet Sarah's grandmother, through the 1940s to witness her birth as her mother dies, while in the background world events help to give us a sense of history. The cinematic technique and development

also evolve historically: the film begins with black and white, jerkily-paced images and without sound; the introduction of talkies is heralded with speeches by Stalin, Hitler and a few words by Will Hays. By Liberation time the film has turned to colour and begins to focus more on Simon, another of Lelouch's autobiographical heroes, who moves up in the film industry from pornos to commercials, to planning a three-hour epic of the 20th century, amazingly like *Toute Une Vie*. Impressive songs and an appearance by Gilbert Beaud who plays himself.

ALICE DOESN'T LIVE HERE ANYMORE (I Aliko den meni pia edo) A theme of great suffering through isolation and emptiness felt by the heroine Alice Graham (Ellen Burstyn of *The Exorcist*) in her attempt to realize her life long dream of becoming a singer. Her frequent confusion and frustration burst into something like ecstatic despair especially when her son, Tom (Alfred Luther in a sterling performance), begins to dominate her life. As she moves across the country trying to realize her ambition, she meets with farmer David Barrie (Kris Kristofferson) and her conflict of love-versus-career becomes intense with only a temporary solution at the end when she agrees to stay with him for the time being in Tucson. Director Martin Scorsese (*Mean Streets*) moves in some scenes from super-romanticism to super-realism such as Alice seen working in bars and cafes as a waitress without relinquishing her ambition. The background music is excellent as it runs from an old Betty Grable song to the latest by Elton John.

THE PASSENGER (Epangelma: Reporter). Michelangelo Antonioni's latest film. The original title, *The Reporter*, was changed by the director, perhaps because he considers the hero to be The Girl (Maria Schneider). In Greece it is called *Profession: Reporter*. Journalist David Locke (Jack Nicholson) trades identities with a businessman named 'Robertson' then embarks on a doomed effort to disprove that 'we're all creatures of habit'. Many of the scenes are so cinematically stunning and deeply affecting that two or three viewings of the film are imperative. Nicholson easily adapts to Antonioni's style of flat, non-dramatic acting, and Schneider proves she need not disrobe to hold attention. The only bothersome element at times is the 'heavy' script written by Mark Peploe, Petter Wollen and Antonioni from an original story by Peploe. This is a highly recommended film.

ART CINEMAS

ALKIONIS, Ioulianou 42 (Platia Viktorias) Tel. 881-5402. During October they will be showing films from their own archives. Call for details.

STUDIO, Stavropoulos 33 (Platia Amerikis) Tel. 861-9017. October 5: *Il Suspetto*. October 6-12: A week of Belgian Films. October 13-19: *History Book* (A Danish-U.S. feature length, animated view of history spanning the Middle Ages to the present, in colour).

TENIOTHIKI (The Film Club of Greece). Kanari 1, Tel. 612-046. For a very modest membership fee (Drs. 200 last year, less for students) one may attend screenings of a wide selection of foreign and Greek films. No guests. (Tell your movie-going companions to join.)

restaurants and night life

LUXURY RESTAURANTS

Athens Hilton Supper Club, Tel. 720-201. Spartakos, the Noel Coward of Greece, entertains at the piano, with café-society suavity and his Golden Trio, every evening except Monday from 8:30 to 2:00 with a break at midnight when a bouzouki show takes over for about thirty minutes. The international menu that accompanies the panoramic view from atop the Hilton is replaced on Tuesday nights by 'The Starlight Buffet', a banquet of all - the - Greek - and - international - food - you - can - eat for 295 Drs. per person. Dancing. Closed Monday. Reserve ahead.

Ta Nissia, Athens Hilton, Tel. 720-201. A very luxurious restaurant with Greek atmosphere. Spacious and elegant. Service and food excellent. A fabulous selection of Greek hors d'oeuvres and specialties (roasted lamb with oriental rice). Guitar music in the evening. Expensive. Mr. Fondas is the maitre and one of the best. Open daily 12:30-3:30 p.m. and 7-11:30 p.m.

The Grill Room, Astir Vouliagmeni, Tel. 896-0211. For opulent dining, few surpass the gracious restaurant of the lovely Astir Vouliagmeni hotel complex. Well prepared French cuisine served with elegance. George Miliaras at the piano. Entrees from 150 Drs. Call for reservations.

Club House, Astir Vouliagmeni Complex, Tel. 896-0211, 896-1504. Restaurant and coffee shop on a hill by the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Entrees from 150 Drs. Open daily Noon - 3:30 p.m., 8 p.m. - Midnight.

Grande Bretagne — Syntagma Square. Tel. 323-0251. Stately and genteel with palm-court atmosphere in Athens' oldest and best known hotel. Open daily from 1:00 - 3:30 p.m. and 8:00 - 11:00 p.m. Lunch and dinner from 220 Drs. (Also a gracious place for afternoon tea or coffee).

Pamela's, Voula (on the coastal highway). Tel. 895-2105, 895-9901. One of the most pleasant restaurants for either lunch or dinner. Luxurious modern decor with a fountain in the center, surrounded by plants. Weather permitting, tables are moved onto a spacious terrace overlooking the sea. In the evenings Lucas at his piano and the trio 'Michel' (harp, bass and guitar) create a most agreeable atmosphere. Pleasant bar. Expensive. Open daily from 12:30 - 3:30 p.m. and 8 p.m. - 1 a.m.

Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790-711. The roof garden of the newly built St. George Lycabettus Hotel is an ideal spot to enjoy your dinner as it offers a panoramic view of Athens, with a most welcome breeze on hot Athenian nights. Excellent grill. Gildo Reno and his piano create a pleasant atmosphere. Two French chefs and a Swiss maitre present various specialties. The steak au poivre is excellent. Entrees from 130 Drs. There is also a table d'hote menu at 270 Drs., including service and taxes. Open daily from 8:30 p.m. - 12:30 a.m.

The Asteria Taverna, in the Astir Complex, Glyfada, Tel. 894-5675. A lovely restaurant situated on a small bay. Great variety of fresh fish, crab, shrimp and lobster as well as a good selection of appetizers such as eggplant salad, shrimp salad, fried squid, etc. The prices are modest for a restaurant of this quality: lobster 495 Drs. a kilo, swordfish souvlaki 100 Drs., smoked trout 75 Drs., red mullet 375 Drs. a kilo. Open daily for lunch and dinner. Monday is Fish Night and Thursday, Grill Night: on these nights, the 235 Drs. cover pays for as much food and wine as you wish. Closed Sundays.

Bagatelle, K. Ventiri 9 (next to the Athens Hilton), Tel. 730-349. One of Athens' older international restaurants. Pleasant environment with candlelight and soft colours. Downstairs there is a more rustic decor and piano music in the evening. Accent on French food with a variety of dishes and good service. Complete meal about 250 Drs. Open daily for lunch and dinner. Closed Sundays.

Tudor Hall, Syntagma Square, Tel. 323-0651. In the penthouse of the King George Hotel. Sophisticated, but warm, beautiful Tudor decor. Magnificent view of the Acropolis. Alex Georgiadis at the piano in the evenings. Good international cuisine, excellent service. Table d'hote lunch 260 Drs., dinner 280 Drs. Open daily from 12:30-3:30 p.m. and 8 p.m.-1 a.m.

INTERNATIONAL CUISINES

Balthazar, Tsoha and Vournazou 27 (close to the residence of the U.S. Ambassador). Tel. 644-1215. An old mansion converted into a restaurant. High ceilings, spacious rooms, decorated with paintings. Very interesting collection of glasses, bottles and karafes. Relaxing bar with comfortable chairs. A small but good variety of national cuisines. The hosts, Mr. and Mrs. Paleologou, are set on keeping their clientele satisfied. Special luncheon menu. Entrees from 90 Drs. Open daily: 8:00 p.m. - 1:30 a.m. Closed Sundays. Garden in the summer.

Blue Pine, Tsaldari 27, Kifissia. Tel. 8012-969. Enchanting, elegant country club atmosphere with woody, rustic decor. Exceptional garden. Red tablecloths, comfortable arm chairs, candlelight and soft taped music. Excellent formal service. Consistently high standard. Offers excellent cuts on charcoal. Entrees from 120 Drs. Open daily: 8:30 - 1:00 a.m. Closed Sundays.

L'Abrevoir, Xenokratous 51. Tel. 729-061, 729-106. the oldest French restaurant in Athens. A pleasant atmosphere with a rather large variety of French dishes to tantalise your palate. Maitre Alexi will gladly help you in choosing one of the specialties: frog's legs, *coq au vin* and *steak au poivre*. Very good red house-wine. Reserve in advance. Prices from 100 Drs., wine excluded. Open daily: 12:00 - 4:00 p.m., 7:30 - 1:30 a.m. Summer dining by candlelight under the mulberry trees.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton). Tel. 726-291. Arcaded rooms reminiscent of the white houses on

Guides to restaurants in Corfu, Patras and Thessaloniki on page 14.

the Normandy coast. Somewhat informal (paper placemats, some booths) but offering a fine selection of well-prepared dishes: frogs legs, *escargots*, kidneys flambe, prawn croquettes, crepes, etc. *Vin maison* very good. Entrees from 100 Drs. Open daily 7:30 p.m.-2 a.m. Air conditioned.

The Bowling Center Restaurant, Piraeus. Tel. 420-271. A restaurant with panoramic views of Athens and the Saronic Gulf serving Greek and French specialties. Open daily 1 p.m. - 5 p.m. and 8 p.m. - 1:30 a.m.

Ritterburg, Formionos 11, Pangrati, Tel. 742-919. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut) 160 Drs. for two, Zigeuner schnitzel (served with a spicy sauce) 72 Drs., crêpes flambées 25 Drs., apple pie 20 Drs. Daily 7 p.m. - 3 a.m.

Mitchiko, Kidathineon 27 Tel. 322-0980. Well-prepared oriental dishes, served in a historic mansion in the Plaka — King Otto once lived there. Three stately rooms and a third with Japanese decor. Entrees from 175 Drs. Open daily from 1 p.m. - 3 p.m., 8 p.m. - 1 a.m. Closed for Sunday lunch.

Tabula, Hatziyanni Mexi 7 (near the Hilton). Tel. 716-134. Below street level, very cosy, rustic decor, dim lights. Joanna and Fotios, graduates of the Ecole de Tourism offer French and Greek specialties. The *plat du jour* usually worthwhile; the Tabula salad, special; very good onion soup. Entrees from 90 Drs. Open 9 p.m. - 4 a.m. Closed Sundays.

Pagoda, Bousgou 2, Tel. 602-466, 643-1990. The first Chinese restaurant in Athens, with branches in Beirut, Cyprus, and Nairobi. Pleasant atmosphere with a touch of Chinese decor. Offers quite a variety of dishes that are not extraordinary but quite acceptable. Sweet and sour pork, 73 Drs. Chicken with bamboo shoots, 80 Drs. Beef with mushrooms, 75 Drs. Spring rolls, 50 Drs. Open daily: 12.00 - 3.30 p.m. and 6.00 p.m. - 2.00 a.m.

Flame Steak House, Hatziyanni Mexi 9 (next to Hilton). Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Delicious garlic bread, Caesar salad. Irish coffee. Candlelight atmosphere. Bar open for cocktails. Lunches from 50 Drs. Dinner from 110 Drs., wine excluded. Open daily: 11:00 - 3:00 p.m., 6:00 - 2:00 a.m. Sundays open from 6:00 p.m.

Moorings, Yachting Marine, Vouliagmeni (across from the Asteria Beach). Tel. 896-1310, 896-1113. Elegant atmosphere, soft stereo music in a modern setting with balconies overlooking a small picturesque bay. (Weather permitting we suggest that you ask for a table near the illuminated bay when making reservations) Approximately 400 Drs per person including wine. International cuisines. Open daily for lunch and dinner 12 noon — 3:30 p.m. and 8 p.m. — 1 a.m.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with wood panelling, fireplace, pelts on the walls. Mainly game and steaks. Calf's feet soup. Good food and service. Daily: 8 p.m. - 1 a.m. Sundays for lunch as well. Closed Mondays.

Peacocks, Kifissias 228, Psychiko. Tel. 671-9629. Cafeteria, snack bar, and grill room dressed in pleasant, colorful garb, with bright blue tablecloths. Situated on the roof of the Alpha-Beta super-market in Psychiko. Open air terrace in the summer. The entre cote usually very tender, french-fries crispy and roquefort dressing just to your taste. Sauce Bernaise so-so. Fluffy, spicy omelettes. Entrees from 100 Drs. Cafeteria operates from 9:00 a.m. Lunch from 12:30 - 3:00 p.m. Dinner 8:00 - 12.30 a.m. Closed Sundays.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Highly recommended for a quiet and relaxing dinner or supper. Attentive service, pleasant atmosphere, simple but tasteful decor, rather limited but very good cuisine. Virginia ham steak 112 Drs., T-bone steak 150 Drs., salads with spicy sauces 24 Drs., crêpes for two 98 Drs. Open daily from 7:30 p.m. - 1 a.m. Terrace for outdoor dining in the summer.

Pizzeria Lido, Caravel Hotel, Vas. Alexandrou 2 (behind Hilton), Tel. 717-351. A pleasant mixture of tiles, copper and wood creates the warm atmosphere in this corner of the Caravel Hotel. You can sample any kind of spaghetti or choose from a variety of tasty and spicy pizzas. Prices range from 70 - 90 Drs. Open daily from 7 p.m. - 1 a.m.

Al Tartufo, Posidonos 65, Paleon Faliron, no telephone as yet. Brand-new Italian restaurant serving a large variety of pasta, pizza and Italian meat dishes. Rustic interior and large terrace. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *Tagliatelle alla Napolitana* (38 Drs.), *Saltimbocca alla Romana* (90 Drs.) and Italian salad (30 Drs.) were all tasty. Open daily from 7:30 p.m.

Mr. Yung's Chinese Restaurant, Lamahou 3, Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables are set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. An extensive menu. Special lunch 75 Drs. Complete meal for two people 224-300 Drs. Open daily noon-3 p.m. and 7 p.m.-1 a.m.

Lotophagus (The Lotus Eaters), Parodos Aharnon 30-32, Kifissia. Tel. 801-3201. (Below train station). A tiny, charming restaurant located in a cottage set back in a garden. Tastefully furnished with ceramic tile tables set around a copper fireplace. Carefully prepared dishes graciously served. Sangria to start and an array of hors d'oeuvres: Indian eggplant, Italian hot dip, and various salads unusually spiced. The main courses are marinated dishes and the desserts excellent. Quiet and refined. Entrees from 82 Drs. Reservations, necessary. Open daily from 9 p.m. Closed Tuesdays.

The Steak Room, Eginitou 4 (near the Athens Hilton), Tel. 717-445. A cozy split-level room lit by candles. Excellent

steaks cooked on a charcoal grill and served with baked or french-fried potatoes. Tasty salads with imaginative dressings. Meal about 200 Drs. Open daily including Sundays 6:30 p.m.-1 a.m. The Annex, next door, is open continuously from 11:30 a.m.-1 a.m., serving a businessman's lunch as well as salads and snacks at any time.

MAINLY GREEK CUISINE

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Avenue). A very ordinary looking sea food restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shell fish. Bouillabaisse 35 Drs, lobster salad 64 Drs, lobster 320 Drs per kilo, red mullet 252 Drs per kilo. Open daily 8 p.m. to midnight. Sundays open for lunch.



Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. Wide selection. A view of the yachts anchored in the marina and the activity on the boardwalk. Attentive service. Medium to high price. Daily 12 - 4:30 p.m., 8 p.m. - midnight.

Fatsios, Efroniou 5, Pangrati (south of the Hilton). Tel. 717-421. Attractive murals, painted ceilings, cheerful atmosphere. Choose delicious Greek and oriental specialties, with the help of Mr. Fatsios, from display counter. Moderately priced. Good variety of dishes. Daily 12:30 - 4 p.m., 8 p.m. - midnight. Closed Sunday evenings.

Gerofinikas, Pindarou 10. Tel. 622-719, 636-710. Taverna style, offering a great variety of Greek and Turkish specialties. Oriental desserts exceptional. Businessmen's luncheons. Moderately expensive. Open daily: 12:30 - 4:00 p.m., 7:30 - 12:30 a.m.

Delfi, Nikis 15. Tel. 323-4869, 323-8205. Formerly a taverna, now a full-fledged restaurant whose high standards have not only been maintained but actually improved. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A fine choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and *plat du jours*. Entrees from 55 Drs. Open daily from 11:30 a.m. - 1 a.m.

Corfu, Kriezotou 6 (next to the King's Palace Hotel). Tel. 613-011. A typical city restaurant in the centre of Athens (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. Spacious wood panelled room, filled with businessmen and tourists. Quick and attentive service, reasonable prices. Veal stewed with fresh beans, 67 Drs. Pork cutlets in wine sauce, 73 Drs. Pudding a la Corfu, 14 Drs. Open daily from noon to 1:00 a.m.

Kapalos, Formionos 102, Pangrati. Tel. 766-9903. Lodged in an old brownstone. Decorated with primitive art, mirrors, family photos, embroidery. Lovely atmosphere. The menu is a scroll. Nice selection from the simplest Greek fare to the most elaborate, including kid with artichokes in casserole. Moderately expensive. Daily 8 p.m. - 1 a.m. Closed Sundays.

Minion's Mini Grill, Patission 13, Tel. 540-287. Cafeteria and coffee bar on the eighth floor of the Minion Department Store. Complete meals, snacks, drinks and orders to take out. Reasonable prices. The food is predominantly Greek, but with a contemporary flavour. When store is closed, enter from Patission St. Open daily, except Sundays, 8 a.m.-11:30 p.m.

TAVERNAS WITH MUSIC

Xynou, Angelou Yerondos 4, Plaka. Tel. 322-1065. One of the oldest and best known tavernas in Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals representing the life of old Athens. Pleasant garden. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Entrees from 120 Drs. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

Belle Maison, Fokeas 6, Platia Victorias (Patisia area), Tel. 881-9830. The entertainers, The Troubadors of Athens, sit at a table sipping their retsina and singing a variety of old and well-known hits to the accompaniment of guitars (no microphones!). For those who at times feel nostalgic and enjoy quiet but good singing, it's a must! Food not particularly good, but edible. Prices moderate. Open daily. Don't go earlier than 10 p.m.

Mostrou, Mnisikleous 22, Tel. 322-5558. A well known taverna featuring entertainers Sotiris Moustakas, Christiano, Dimitri Mitropano, Sofi Saninou and others. Show starts at 11:30 p.m. Entrees from 200 Drs. Closed Mondays.

Palaia Athina, Flessa 4, Tel. 322-2000. A well known taverna in Plaka with picturesque interior. Entertainment this season by Cleo Denardou, Teris Hrisos, Elena Kirana, the ballet group of Dimitsanos, Xanthi Perraki and others. Show at 11:30 p.m. Food edible. Entrees from 200 Drs. This new show to begin around October 15.

To Perivoli t'Ouranou, Lisikratous 19, Tel. 323-5517. An ordinary looking taverna with claim to fame for having smuggled songs of the resistance into its programs during Junta times. Very pleasant atmosphere but music (orchestra and singers) rather loud. Food acceptable. Showtime 10 p.m. Entrees about 120 Drs. Open daily 9 p.m.-4 a.m.

Myrtia, Markou Mousourou 35, Tel. 719-198. Excellent cuisine with pleasant music. Choose from specialties that appear in ritual fashion: cold and hot appetizers and pittas. Choice of stuffed chicken or roast lamb in lemon sauce. Highly recommended. Prices moderately high. Daily 9 p.m. - 1.30 a.m. Closed Sundays.

TAVERNAS

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool). Tel. 895-2411. In warm weather tables are set out under fruit and olive trees in a spacious garden, while in the winter a rustically decorated room with a fireplace offers a warm

welcome. Attentive and speedy service. A great variety of Greek appetizers: eggplant salad, 30 Drs; fried squash, 24 Drs; soutzoukacia (meatballs seasoned with cumin in tomato sauce), several tasty casserole dishes, boiled tongue, 52 Drs. Open daily from 8:30 - 1:00 a.m.

Taverna Pitsios (To Balkoni Tou Imitou). Pavlou Mela 3, Terma Kareia (on the slopes of Hymettos). Tel. 764-0240, 765-5908. Just ten minutes by car from Sintagma. Difficult to find but worth the search. A large country taverna with huge fireplaces at both ends. Exceptional atmosphere. Salads, cheeses, excellent broils of meat or game, yoghurt with honey. Veal 57 Drs., pork 49 Drs., souvlaki 57 Drs., quail 46 Drs., woodcock 167 Drs., *garthoumba* 29 Drs. Daily from 8 p.m. Sunday, all day.

Lambros, on the shore road opposite Vouliagmeni Lake. Tel. 804-0250. A spacious taverna by the sea with a lovely view of the bay. A variety of appetizers, all very good, and usually a fine assortment of fish. Service variable. Prices reasonable. Daily: 10 a.m. - 1 a.m.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni. Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna offers a splendid view and is recommended even in the winter. Excellent fresh fish, a few appetizers. Daily: 12:30 - 5 p.m., 8:30 - 11:30

To Pithari, Paliyenesias 2 (on the peripheral road of Lycabettus). No phone. Cosy in Cycladic style, decorated with earthen casks. Spicy appetizers, broils (served on wooden platters), pork and green peppers (a specialty), yoghurt with honey and nuts. Reasonable. Daily: 12:30 - 3

p.m., 8 p.m. - 2 p.m.

To Tzaki, Vas. Konstantinou 8, Glyfada (near Congo Palace Hotel). Tel. 894-6483. Spacious, wood-panelled with huge fireplace. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc) Moderately priced. Daily: 6:30 p.m. - 1 a.m. Sundays: 10 a.m. - 2 a.m.

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion). Tel. 664-2385. A well known country taverna in operation since 1910. Lovely summer garden and spacious rooms with rustic decor and a huge fireplace. Excellent slightly resinated kokinielli at 20 Drs per kilo. Starters include spicey pickles 6 Drs, country sausages 12.50 Drs, small tasty meat balls 20 Drs. From the various charcoal broils we chose lamb chops 53 Drs and pork shish-kebabs 49 Drs. Open daily 8 p.m. to midnight. Sundays open for lunch as well.

Kavalieratos, Tatoiou 36, Metamorfosis. (Off the Nea Filadelfia Road, within easy reach of Kifissia.) Tel. 279-8780. An unspoiled taverna. Three rooms divided by window panes. Lanterns and paper tablecloths. Country sausage, tripe a la Grecque, broils, country salad, yoghurt. Inexpensive. Daily: 8 p.m. - 12:30 a.m. Open Sundays for lunch.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. A very simple taverna but one of the oldest in Plaka. Weather permitting, tables are set out under the plane trees. Beside charcoal broils there is usually a *plat du jour* such as lamb with noodles 44 Drs or veal with eggplant in tomato sauce 42 Drs. Open daily 8 p.m. to midnight. Closed Sundays.

O Nikos, Skopelou 5, Kifissia. Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobile station at Nea Enthrea. Excellent hors d'oeuvres: aubergine stuffed with walnuts and wrapped in ham, 10 Drs; eggplant salad, 11 Drs; stuffed vine leaves, 23.50 Drs. Entrees (mostly broils) from about 50 Drs. Open from 9:00 p.m. and for lunch on Sundays and holidays.

Vassilena, Etolikou 72 (Piraeus). Tel. 461-2457. An exciting eating experience in a renovated grocery store. Sit back and enjoy a parade of about 18 delicious Greek delicacies, brought to your table. Yiorgos, the son of the founder, successfully continues the picturesque tradition. No menu — one price: 150 Drs., drinks excluded. Daily: 7:00 - 10:30 p.m. Closed Sundays. Call for reservations.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. A typical rural taverna with tables in a garden. Green barrels store the tasty retsina which accompanies a great variety of appetizers and grills. Eggplant parmigiana 22 Drs., moussaka 27 Drs., shrimp with piquante sauce 45 Drs., country sausages 20 Drs. Open daily from 8:30 p.m. - 1:30 a.m.

Roumaniki Gonia, Egeou 49, Nea Smyrni, Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this family-type, neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The food (very good) includes the traditional taverna fare but the specialties are a Rumanian *rollada* and a goulash (52 Drs.). Open daily 9:30 p.m. to 2:00 a.m.

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Leonidas, corner of Eolou 12 and Iasonos Sts. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh fish in an otherwise modest spot. Choose your fish from the kitchen. Open daily 8 p.m.-1 a.m.

Rodia, Aristippou 44 (near the Lykavittos funicular), Tel. 729-883. An old house converted into a taverna decorated with family memorabilia. Choose from a great variety of appetizers and two or three main dishes. Quick service. Veal 79 Drs. Open daily except Sundays 8:30 p.m. - 1:30 a.m.

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426. Although this vine-covered taverna is surrounded by concrete buildings, it is still a pleasant place to eat. Mr. Babis has his own boat so the fish is always fresh. There are also charcoal broils and a *plat du jour*. Very reasonable prices. Open daily for lunch and dinner.

MIKROLIMANO (TOURKOLIMANO)

In antiquity Mikrolimano was one of the three harbours of Piraeus, and the hill above it was used as a fortress (hence its name, Kastella). Now the little harbour holds yachts instead of triremes and the numerous seafood restaurants along the waterfront provide not only good food but also excellent vantage points for 'people-watching'.

The specialty of the area is *yuvetsi*, shrimp with cheese and tomatoes cooked in an earthenware pot, but fresh fish is served everywhere. Go into the kitchen to choose your own (there's usually lobster and crayfish for the affluent) to be cooked to order. Fried squid is always good, inexpensive, and a favourite with children. Most of the restaurants are open noon - 3:30 p.m. and 8-11:30 p.m. or later. The following are some of the better known restaurants in the area should you wish to call for reservations or to inquire about the day's catch:

Aglamair, Tel. 411-5511
 Kanaris, Tel. 422-533, 417-5190
 Kaplanis, Tel. 411-1623
 Kuyu, Tel. 411-1623, 423-315
 Mavri Yida, Tel. 427-626
 Mourayio, Tel. 420-631
 Ta Prasina Trehandiria, Tel. 417-564
 Zephyros, Tel. 417-5152
 Zorba No. 2, Tel. 425-004

OUZERI

Orfanides, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Another famous ouzeri in operation since 1914, and a favourite gathering place of journalists. Tables set out on the sidewalk. Cold cuts. Open daily: 8:30 a.m. to 3:00 p.m. and 5:30 - 10:30 p.m., Sundays, 10:30 a.m. - 2:30 p.m.

Athinaikon, Santarosa 8 (near Omonia square). Tel. 322-0118. A tiny place in very simple surroundings, and located next to the law courts. It is frequented by lawyers and judges. A limited selection, but always fresh with high quality appetizers and food. Some of its specialties: shrimp salad, fried mussels, meatballs and sweetbreads. Very low priced. At the same locality since 1937. Open daily from 11:30 a.m. - 11:15 p.m.

Lykavittos Hill, about halfway to the top, accessible by car or on foot. Magnificent, panoramic view (especially fine at

sunset) of Athens, Piraeus and the Saronic Gulf. Small tables are scattered on several terraces. A wide range of drinks is available, and a variety of appetizers. Rather expensive for an *ouzeri*: Scotch 45 Drs. Open daily 10 a.m. - 10 p.m.

Apotsos, Panepistimiou 10 (in the arcade).

Tel. 637-046. Probably the oldest *ouzeri* (a place serving ouzo and appetizers) in Athens, in operation since 1900, but recently moved from its old quarters. The entire place is covered with old posters, some of which may be among the oldest to be found anywhere. Definitely worth visiting. Meat-balls, sausages, smoked ham, saganaki (cheese fried in a pan) salami from the island of Lefkas and a bottle of white wine for three came to 185 Drs. which we found very reasonable. Open from 11:00 a.m. - 4:30 p.m.; 7:00 p.m. - 11:30 p.m. Closed Sundays.



PIZZA

Many pizzerias have opened in recent years in the capital. We consider the Porto Fino chain to be the best in town and worthy of recommendation. They offer a variety of delicious pizzas, wine, beer, soft drinks etc., at reasonable prices. There are many imitators but the following are the real ones:

Porto Fino No 1: Yiavasi 7, on the main square, Agia Paraskevi, Tel: 659-1517; No. 2: Mesolongiou 23, Halandri, Tel: 682-3448; No. 3: Papadiamandi 7, Kifissia, Tel: 801-7478; No. 5: Yiavasi 11, on the main square, Agia Paraskevi, Tel: 659-1666; No. 6: Nimfeou 32 & Grigoriou Afksendiou, Ilissia, Tel: 709-666.

PEINIRLI

Peinirli is a kind of pizza, a boat-shaped, hollowed-out pastry filled with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce or whatever your choice might be.

You can find *peinirli* in various parts of Athens, but we suggest 1 *Pighi Eleftheriadis* on D. Solomou St. and *Peinirli* at the end of the same street in Drosia, a suburb past Ekali about 20 km. from Athens. In these *peinirli* restaurants you can also find a lot of things to munch on: small fried squash (*kolokithakia*) with garlic sauce; country sausages; dry bean

salad with fresh onion and tomatoes; and charcoal-broiled meat. Prices are very reasonable — *peinirli* with ham and eggs costs about 45 Drs.

Open all year round 1 *Pighi Eleftheriadis* is open for lunch whereas *Peinirli* serves lunch only on Sundays.

NIGHTCLUBS AND BOUZOUKIA

Copacabana, Othonos 10, Syntagma, Tel. 323-2061. The winter show presents the French ballet 'the Pipers', German acrobats, Rastelos, Pierre Anton, the Dutch dancer Hany as well as Greek bouzouki music and singers. Acceptable food.

Harama, 11th-12th km. on the National Road to Lamia, Tel. 277-3686. Vassilis Tsitsanis (the most genuine bouzouki performer), Fouli Dimitriou, Mihalopoulos and others. Program begins at 11 p.m. Minimum charge unspecified. To begin around October 20.

Neraida, Vass. Georgiou, Kalamaki, Tel. 981-2004. The winter show features top-performer Marinella, Voskopoulos, Karakesini and Maraki, and Nelli Manou. Minimum charge 280 Drs. Closed Sundays. Opens Oct. 15.

Ta Dilina, almost across from the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Modern bouzouki music without the traditional 'flavour', but the lighting, sound-effects and setting are pleasant. Yiannis Parios and Litsa Diamandi are the stars. Show starts at 12:30 a.m. Minimum charge 300 Drs. Closed Mondays. Opens after Oct. 15.

BOITES

Most boites are in the Plaka area. They serve drinks and snacks. Admission prices include the price of one drink. Most open in October but call before going to be sure of the times and the programs.

Medousa, Dionisiou Areopagitou and Makri 2 (near the Acropolis), Tel. 918-277. George Marinos, the pop-singer Marina, Vlasis Bonatsos, Sofia Hristou. Daily show at 11:30 p.m., Saturdays 10 p.m. and 12:30 a.m. Closed Sundays. Now open.

Zygos, Kydathineon 37, Tel. 322-5595. Viki Mosholiou and Themis Andreadis are scheduled for the winter season. Two shows: 10 p.m. and midnight. Closed Mondays.

Kyttaro, Ipirou 48 (opposite 3d Sept. St.), Tel. 824-134. Yiannis Markopoulos and his singers are to begin in late October. Shows at 9 p.m. and 11 p.m.

Themelio, Kydathineon 35, Tel. 323-3619. Manolis Mitsias, Sotiria Bellou, Lettonos and others in a new program to begin late October. Shows at 10:30 p.m. and 12:30 a.m. Closed Mondays.

Rigas, Afroditis 9, Tel. 322-3702. Andoni Kaloyanni and Mary Dimitriadou, to begin after Oct. 15. Shows at 10 and 12 p.m. and 2 a.m., Saturdays at 9 and 11:30 p.m., 1:30 a.m. Closed Mondays.

Zoom, Kydathineon 37, Tel. 322-5920. Rumour has it that Dimitra Galani and Nikos Xylouris will be appearing here, probably beginning this month. Two shows: 10 p.m. and midnight. Open daily.

Skorprios, Kydathineon 15, Tel. 322-3881. Kostas Hatzis leads the new show here, scheduled for late October. Shows at 10 p.m. and midnight.

OUT OF TOWN RESTAURANTS

CORFU

Akteon, on the outer edge of the *platia* in town, Tel. 22894. The menu is limited and the quality of the food only fair, but the view of the sea, Garitsa Bay and the old fortress is outstanding. Prices moderate. Open daily for lunch and dinner.

Aventura, located at Benitses 10 Km. from Corfu town. Tel. 92296. Restaurant with light bouzouki and other music. Pretty garden where food is served at moderately high prices. Closed in winter.

BP, 12 km. from town at Dassia on the main Ypsos road, Tel. 93278. This unexpectedly attractive restaurant is located next to the BP station. It is spotlessly clean with an informal, contemporary, continental decor. Excellent steaks and chops prepared on charcoal grill; cheese tray; salads. Prices are low, the service is good, and the owner most accommodating. Phone for reservations.

Chez Nikos, 22 km. from town at Nissaki. (No telephone) Very small outdoor taverna with lots of potted plants set among the tables. Great view of the sea. Food simple but outstandingly good. The French fries here are among the best to be had in Greece. Prices low.

Corfu Palace, at Garitsa Bay in town, Tel. 29485. Formal and very elegant atmosphere. Excellent continental food and Greek specialties. Justifiably expensive. (The hotel also has a bar and a grill room.) Open daily from 1 - 3 p.m. and 8 - 10 p.m.

Coucouvaya, Corfu's newest disco located on the outskirts of town one Km. from the new port. An old stable converted into the coziest place in town. Lovely decor and great dance music. Pizzas only. Prices moderate. Open 9 p.m. until wee hours. Year round.

Mitsos, 22 km. from town at Nissaki. (No telephone) A typical taverna built on the rocks jutting out to sea. The view is splendid, the prices are moderate, but the food is only fair. Some jukebox music. Open all day until midnight.

Naussika, 3 km. from town at Kanoni, Tel. 23023. The main attraction is the owner, who is quite amusing. A few Italian specialties are offered.

Number One, 3 km. from town at the Kerkyra Golf Hotel. This is strictly a discotheque and no food is served.

Rex, Kapodistria St., Tel. 29649. Plain but fairly good food. Prices relatively low. Open from noon until late at night.

Ta Dichtia, 12 km. from town at Dassia, Tel. 93220. Good food served outdoors by the sea. Has a great Italian band for dancing. Reservations necessary. Expensive.

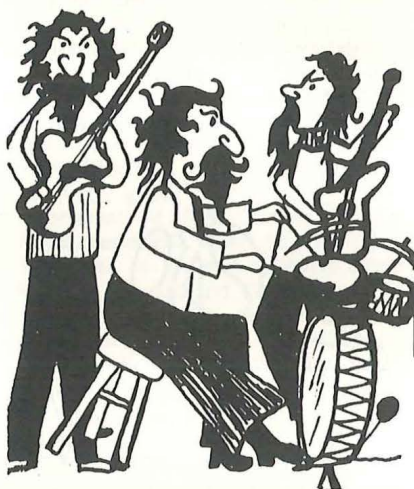
Tripa, 15 km. from town at Kinopiastes. A village food store which added tables a few years ago. Among tourists, it is now perhaps the best known eating place. Excellent Greek food — a variety of dishes brought to your table. Usually very crowded and you should make reservations. Prices moderately high. Open only at night, 9 p.m. - midnight.

Vachos, 22 km. from town at Nissaki. (No telephone) Fair food and moderate prices. The young, talented owner dances

Sirtaki and other Greek favourites nightly. Open from noon until late at night.

PATRAS

Drugstore Vossinakis, Gounari 46, Tel. 325-896. For a comfortable stop in the downtown area, wind your way through this multi-storied coffeeshop-restaurant-bar for moderately priced snacks and drinks on the terrace or in one of the indoor sections which includes a series of booths in 'train' fashion. Shoppers may be diverted by a boutique, a *periptero* and a well-stocked bakery and sweet shop on the ground floor.



Eva, 4 km. from town on the road to Pyrgos. A seaside restaurant specializing in fish, but other types of food are available. Open for lunch and dinner. Expensive.

Evangelatos, Agiou Constantinou in the downtown area. If you are craving a full-course meal, this is the place to stop. A spacious, old-fashioned restaurant with white tablecloths and good service. Their menu usually ranges from soups to desserts, with a good selection in each category. Unpretentious decor and prices. Open all day.

Kavouri, New Promenade, Patras (just beyond the Moreas Hotel). A taverna specializing in fish. Reasonable prices. Open for dinner only.

Koukos, in Koukouli, about 2 km. outside Patras. Lunch and dinner served in a beautiful garden. A varied, tastefully prepared menu (the specialty is chicken). Good service. The prices are moderate.

Maraletos, about 5 km. from town at Rion. Lunch and dinner served in a shady area near the sea. The chef, Mr. Maratilos, is considered one of the best in Patras. Menu varied and good (the specialty is a rich homemade ice cream). Medium to expensive.

Moreas Hotel, New Promenade, close to the downtown area, Tel. 424-541. A new hotel by the sea; swimming pool in the garden. Chic, sophisticated setting. The service is excellent, the Spanish-type decor attractive, the French cuisine fairly good. Moderately expensive. Open for a gracious lunch and dinner.

Psaropoula, in Aralovitika, 7 km. from Patras. A taverna. Meals served on a terrace overlooking the sea. Considered the best fish restaurant around Patras. Medium to expensive. Open at night only.

Touristikon, at Dassaki. A terrace-type cafe overlooking Patras. Serves *meze* (hors d'oeuvres) and refreshments only. Worth a visit for the view. Open all day.

THESSALONIKI

Beta Ena, Vogatsikou 1. A new, split-level restaurant, with atmosphere. Serves spaghetti, omelettes, specializes in grills. Open all day.

Bootis, in the area of Mihaniona, about 30 Km. from the city, by the sea. Exceptionally fresh fish, fried zucchini, *skordalia* (garlic sauce). Dinner for four persons, with wine, about 750 Drs.

Bosporos, also in Mihaniona. A restaurant which serves traditional dishes, some of which have an oriental flavour. Exceptional cheese soufflé, croquettes, stuffed mussels, meatballs in spicy tomato sauce and a fantastic soufflé au chocolat for dessert. Moderately high prices.

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Spanish decor, nice atmosphere. Serves pizza, spaghetti, omelettes, etc. Moderate prices.

Costas O Falakros, Proxenu Koromila St. An ouzeri where spicy *mezedes*, particularly mussels, tongue, smoked trout and eel, are served.

Electra Palace Hotel, Aristotelous Square, Tel. 232-221. Grill room, bar, wood-paneled dining room. Moderately high prices.

Grill Room (in Mediterranean Palace Hotel), Vas. Constantinou 9, Tel. 228-521. Softly lit, the environment is pleasant, the food excellent and the service attentive. A dining area has been set aside for private dinner parties. There is also a bar. Moderately high prices.

Kastra. A restaurant and dining room that specializes in grills. (There are numerous little tavernas in this picturesque area of 'Kastra' located in and around the Citadel, with its cobblestone roads.)

Krikelas, Vas. Olgas 284, Tel. 411-289. A must for every visitor! Nice decor, music. Great variety of hors d'oeuvres, *kokoret-si*, kid or lamb on spit. Game is a specialty.

Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. The roof dining room provides a magnificent view of the Bay of Thessaloniki and a cosmopolitan atmosphere. Moderately high prices.

Olympos Naousa, Vas. Constantinou 5, Tel. 275-715. Another must for every visitor! The service is extra quick even during the noontime rush. A great variety of dishes, and, of course, always fried mussels. Moderate prices.

Pagranes, Mitropoleos St. (across from the Metropolis church of Salonica). New, two-storey restaurant with bar. Wood-paneled; Greek, popular decor. Open from noon on.

Petaloudes, Nea Krini, Tel. 413-301. Good food, hors d'oeuvres, music, dancing. (In this area of Nea Krini there are numerous small restaurants and tavernas where one can stop for a glass of retsina, fresh fish and *mezedes*.)

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

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

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



our town

Je parle Frangrec!

FRENCH President Giscard d'Estaing's four-day official visit to Greece last month was the first state visit since the reestablishment of democracy over a year ago. When he arrived he was greeted by enthusiastic crowds of people who became rapturous when he unexpectedly addressed them in Greek, saying he came as a *friend*, a *partner* and a *student*. Delighted by the first, flattered by the last, the nation was most impressed by the word 'partner' — it was one thing Greeks felt they had lacked for a good many years.

If the French President's foray into Greek was gallant and charming, President Tsatsos's into French was polished and effortless. That evening in a toast at a banquet in the Presidential Mansion, Monsieur Tsatsos transported the civilized level of dialogue (in French again, of course) to the realms of high philosophical discourse. He spoke of 'the solitary castle of Montaigne', 'the groves of Epicurus', Plato and 'the spirit of geometry', Aristotle and 'Cartesian clarity'. The country had to reach for a *digestif* after this intellectual feast.

On the day of his departure, President Giscard once again valiantly charged into the thickets of Greek syntax. This time, however, he slipped momentarily when he said 'Ellathos' instead of 'Ellados'. 'Ellados' means 'of Greece', of course, while 'lathos' means 'mistake'. Some believe, however, that M. le Président erred on purpose in order to coin a new and useful word which might be defined as 'a Greek mistake'.

Whatever the Greek mistake might have been, most felt that with Giscard's visit, Greece embarked on a new and fruitful alliance and that French assistance to Greece would amount to more than 'just a Mirage'.

Mad Hatter's Tea Party at the Tax Office

OUR GALLANT friend, Kyria Elsie, is a sprightly, energetic lady who speaks her mind

about customs or practises which are offensive or outrageous. Her visits to our offices to deliver her latest observations on the changing Athens scene, unnecessary nuisances or injustices, are a breath of fresh air in this age of indiscriminate haranguing. When she called on us not long after having returned from a holiday in England, it was a very hot day in September and she was simmering. We wondered if she were having difficulty in adjusting to the temperature in Athens, but she in-



formed us that it had been even hotter in London and that she was simmering with indignation at what she called 'the *Alice in Wonderland* quality of the civil service and its red tape'. We immediately understood. We know, of course, that it will take more than the efforts of this gallant lady to shake up our civil servants but we reproduce her story to encourage those who may be locking horns with our local bureaucrats for the first time and need to be reassured that they're *not* going out of their minds:

'Last June I went to the Tax Office to pay the Road Tax on a new car I had bought in May. I was told that the papers had not yet come through. As I was leaving Greece for six weeks at the end of July and wished to be *en regle*, I again went to the Tax Office on July 25 to pay the tax. Once more I was told the papers had not arrived. Anticipating difficulties with customs officials at the border, I asked for a form certifying that I had no outstanding tax, and was given one.

'Shortly after my return, I received the Tax Request, which was dated September 4. It was a little late in reaching me as I had changed my address. On September 13 I went to pay

the tax. I noticed that a sum of nineteen drachmas had been added to my account and asked for an explanation. "It is a fine because you are late in paying your tax," replied the clerk. "How can I be late since I only received the notice a few days ago?" "It should have been paid in August." "But the request is dated September and, as you well know, I came twice begging to be allowed to pay the tax." "That is the rule — if you are late there is a fine."

'I asked to see the director. When I explained my dilemma to him he replied nonchalantly that it didn't matter because, after all, it was only a matter of nineteen drachmas. "If it were nineteen *lepta* it would matter. It is the principle of the thing. Why should I pay a fine for *your* mistake?" "It is not *our* mistake — the papers didn't come", he replied.

'We talked in circles for awhile until finally I gave up, feeling I was taking part in the Mad Hatter's Tea Party.'

Blasts of Fresh Air

THE THREE concerts devoted to the music of Yannis Xenakis at the Odion of Herodes Atticus in mid-September were all received with great enthusiasm by capacity audiences. Although the composer's mathematical theories and computerized philosophy left most people utterly baffled, not only the young (who prevailed), but the old, seemed to enjoy the results.

Xenakis's music needs considerable cerebral concentration. Overheard, it is nerve-racking noise, but listened to attentively it conveys a curious continuity that is intellectually interesting and aesthetically satisfying. Xenakis is not without emotional 'effects': the tapping of the violin cases, the thumping on the cellos, the woodwinds alternately wailing and screeching, the brilliant antics called for on the part of the pianist, and the bravura generally demanded from everyone, are often intense, exciting and sometimes thrilling.

Xenakis Week was artistically what the French President's visit was politically to Greece. There was much

happening on the extra-musical side as well. There were the accounts of Xenakis's career in all the newspapers. Condemned to a long imprisonment during the Civil War, he fled the country and lived as a political refugee abroad for over twenty-five years. In the last ten years he has made a great name for himself both in Europe and America. One Athenian record shop which had not sold a Xenakis disc in five years found it had sold out of them two days after the announcement of the concerts.

Xenakis Week gave the country a sense that it had arrived back in European civilization after a seven-year ostracism. The concerts at the Athens Festival were marked by a surfeit of nineteenth-century concert music but Xenakis's avant-garde music dramatically proved that the Athenian audience is ready for and demanding much more imaginative and varied musical programming.

Summer Survival in Athens

NOW THAT the last of our summer visitors have departed, we in Athens may allow ourselves a little candour: we love our friends and relatives — and *their* friends and relatives — but the steady stream of holidaymakers brings most of us to our knees by late August. The hardest hit in this Era of the Mobile Youth are households which include young people home from schools and colleges and, for a while last summer, one of the most pathetic casualties of the onslaught was our friend, the Proud Pater Familias from the Peloponnisos.

In the past our friend exuded confidence and authority as he expounded enthusiastically on his children's accomplishments, their successes in gaining admission to the best schools in the country (a breathtaking list that included Athens College, Pierce College and Moraitis), and in scoring straight *aristas* on exams — all the happy consequences of his commanding and receiving the sort of unquestioning obedience which he believed to be his birthright. Alas, his children have grown up now and when we met him at a cocktail party in July our queries met with a stoney stare and he headed towards the bar.

We tracked down his wife, the Patient Pamela, a staunch American lady who has presented him over the years with five strapping 'children', as the saying goes in Greek, and one daughter — a remarkable accomplishment in a country where the statistical

family averages a fraction of a child. She looked exhausted and explained that her house had become a way station second only to Ellis Island in its day and that she had been up all night trying to reason with her husband who was in several states of shock. The first shock had come one night in late June when he had gone to his oldest son's room to tuck him in and discovered him asleep on the floor. On his bed was another body which, because of the length and colour of the hair on its head, he assumed to be that of his second son. As he stood there deeply moved by this touching scene of brotherly love (the last time he had seen them together they had been locked in a stranglehold and threatening to murder each other), the head on the pillow turned to reveal the face of a young woman. At this point we mumbled



expressions of shock but Pamela waved this aside explaining that although her husband went through the necessary motions of rage at this discovery, the real problem had arisen when she explained that it was all perfectly innocent and that their son and the young lady were 'only friends'. With considerable effort she had tried to persuade him that things had changed since he was a young man in Tripoli and that there was nothing 'wrong' with his son and heir.

Reeling under this blow to his manhood, our Pater Familias abdicated until one morning he called his home and a strange voice answered. He identified himself with whatever vestiges of authority were left and the voice on the end of the line replied, 'Who?' At

that he fought back. He stormed home, called his family together and seizing at whatever logical arguments he could think of, announced they had run out of beds and that no more guests were welcome. He was greeted by looks of incredulity. His children explained condescendingly that no one slept on beds if they could help it, but in sleeping bags and, what was more, their guests had all run out of money and could not decently be expected to leave until the departure dates on their charter flights. He was rendered speechless by these arguments. With one frantic eye on his shrinking bank account and another on his tattered self-image now reduced to that of 'scab', he thereafter resignedly queued up for his coffee in the morning behind the milling hordes. At this point in Pamela's account our once Proud Pater Familias could be seen making his way towards us, a pale shadow of his former self. 'I guess it's time I took matters into my own hands,' sighed his wife.

A few days later the Patient Pamela corraled all her children and packed them into the family's station wagon along with the dog and the cat. Her husband sat next to her on the front seat too stricken to comment even on her driving and passively holding on his lap a cage containing a hamster which had been left to board with his youngest son for the summer. Their daughter's Best Friend (whom she had met that morning in Monastiraki) and their oldest son's Great Love (whom he had met the day before on the ferry from Spetses when he had saved her from a Passionate Peasant who had misunderstood her semi-nudity) followed by thumb as they made their way towards Tripoli.

Our Pater Familias was greeted upon arrival at his village with the homage to which he was up until then accustomed and after a few days of his mother's ministrations his ego was restored to its former glory and he was ready once more to take command. He carefully assessed the contingents from around the world who had found their way to his family domain by following the instructions distributed by his children to hitchhikers along the route from Athens, decided he had a quorum, and convened a special session of the United Nations. With our Pater Familias at the helm, they agreed to banish Turkey from the Organization. The last we heard from our old friend, he was busy rushing around to all the 'Drach Sales' listed in *Ta Nea* and buying up every cot and sleeping bag he could lay his hands on in anticipation of next year's deluge.

INVESTMENTS, YES — CAPITULATIONS, NO!

The new bill passed by Parliament enables the government to re-examine certain privileges granted to foreign investors by the Junta. The fear of some foreign investors that this law may jeopardize their legitimate interests is unjustified according to Antony Economides. The new law does not revoke the right to repatriate foreign capital, profits and interests, and will affect few. Furthermore, the proceedings will be speedy and conclusive.

WHEN Africa was opening up to the white man more than a hundred years ago ('Dr. Livingstone, I presume?'), it is said that two rival European shoe manufacturers each sent their sales agents to investigate the possibilities of the new market. The story goes that one agent had a quick look around and cabled his boss: 'No market for shoes in Africa stop Everyone goes barefoot.' His competitor also had a look around and cabled his boss: 'Tremendous market for shoes in Africa stop Everyone goes barefoot.' The story is often quoted in marketing courses as allegedly providing examples of the negative-pessimistic and the positive-optimistic approaches to salesmanship. What is seldom, if ever, taught, however, is what was actually beneficial to the Africans themselves. And the debate will go on for a long time on how much the 'opening up' of Africa was profitable to European, American and other exporters, industrialists or investors, and how much it was profitable to the African peoples.

The same may be true of any developing country which a foreign businessman (coming from a so-called capital-exporting country) selects as a site where he can make profit — even though his public relations man usually makes it a point to tell listeners at a foundation-laying ceremony how the business in question was planned to benefit the local economy. No doubt it very often does benefit the host country in one way or another. But, alas, how many times has a foreign investment also been made at the cost of long-term damage to the local economy, pollution to the local environment, even corruption, loss of dignity or national independence; in other words, against the best interests of the host country, at least in the view of the majority of the natives.

When Greece emerged from the ravages of war and civil war in the early 1950's, it was plain to everyone that the country was badly in need of massive aid and investments from abroad if it were to rise to its feet again and if the national

economy were to recover. And even though the economy recovered and developed remarkably in the past 25 years, all governments to this date have reaffirmed this welcome to foreign investors. To put this welcoming stand into practice, Law Decree 2687 was enacted in 1953 providing for special 'protection' and 'guarantees' to foreign businessmen who would be willing to invest foreign capital in Greek industry, mining, fishing, tourism, airlines and other 'productive' undertakings. (By 'foreign' capital is meant capital imported from abroad, though it often belongs to Greek interests.) In essence, the benefits of this law cover primarily: the securing of property rights, the maintenance of a steady status quo, the enjoyment of preferential tax treatment and (most important) the remittance abroad of invested capital, profits and interest earned. In short, the creation of this law reflected an 'open door' policy to foreign investors and represented the maximum of benefits that could be afforded to them under the existing regime of strict foreign exchange controls.

Law Decree 2687/1953 was issued in accordance with Article 112 of the 1952 Constitution which said that 'a law to be issued once only shall provide for the protection of funds imported from abroad for investment in the country.' This meant that L.D. 2687 and its generous provisions could not be amended by another ordinary law but by an amendment of the Constitution itself — a generosity not provided to foreign investors by any other constitution in the world. As if that were not enough, the main provisions of Law 2687 were incorporated in a number of bilateral agreements with foreign countries, thus acquiring a certain validity even under international law. Why has Greece gone all out to reassure foreign investors of its goodwill? These same investors have been pouring millions into shaky regimes, war zones or civil war areas without as many guarantees under constitutional or international law. Greek businessmen, meanwhile,

have been complaining that they have been treated less favourably in their own country than their foreign competitors and, furthermore, that there has never been any question of granting reciprocal treatment to Greek investors abroad. Well, it can only be explained as Greek 'xenomania' — which means excessive admiration for everything that is foreign.

In any case, Greece's basic foreign investment legislation has by now come of age and it is hardly denied that foreign investments since 1953 have contributed substantially to the country's development, particularly in view of forthcoming membership in the Common Market. The present Karamanlis government has repeatedly reiterated its welcome to foreign capital and know-how, which it regards as necessary for the country's economic progress in the years ahead. To this end it has reincorporated in Article 107 of the 1975 Constitution the constitutional guarantees enjoyed by investment legislation under the previous Constitution. But — and this is a 'but' that has caused unnecessary alarm — it has in effect withdrawn such guarantees from a small number of investment deals concluded by the dictators' regime between 1967 and 1974.

There is nothing unusual about the government's stand. The regime that ruled this country from 1967 to 1974 has been formally branded as illegal, as political leaders who could voice their opposition to it at the time, even underground, had warned it would be when things returned to normal. That regime had concluded certain deals (with Greek as well as foreign interests) under terms which are now regarded as being scandalously contrary to the country's best interests and dignity and even contrary to standing laws and regulations, at a time when there was no parliament, no free political opposition and no free press permitted to discuss and criticize the deals in public. Agreements were often concluded by the dictators, primarily for the sake of their own publicity, with companies that lacked proper credentials, sufficient funds or (in a few cases) even a fixed address. This probably explains why sizeable investments pompously announced at the time as evidence of

HOW MUCH CAME IN...

Since L.D. 2687/1953 on 'Investment and protection of foreign capital' was enacted, it is estimated that:

● About 1,100 applications were approved for foreign investments worth approximately \$3.3 billion. About \$690 million worth of investments were approved under democratic governments from 1954 through 1966 and most of the rest (about \$2.6 billion) were generously approved under the dictatorship from 1967 through 1974. Approvals

in the first six months of 1975 totalled about \$97 million.

● Actual imports of foreign capital under the investment law (in foreign exchange or machinery) during this period however, *did not exceed \$800 million*, plus about \$240 million worth of civil aircraft imported (mostly under lease) by Olympic Airways. About \$440 million of the total \$800 million were imported from 1954 through 1966; in particular, \$370 million, involving some of the country's biggest invest-

ments in refineries, petrochemicals, aluminum, etc., were imported in 1963-1966, that is, after Greece became an associate of E.E.C. This leaves less than half the total (about \$360 million, plus \$240 million worth of leased aircraft) imported in 1967-1974. It means that whereas the proportion of actual imports of foreign capital to investment approvals prior to 1967 was about 64%, the corresponding proportion after 1967, when approvals were scattered about to all comers, was slightly less than 13%

(again if the value of aircraft is excluded). This latter percentage could provide an indication either of the sort of credibility the dictatorial regime enjoyed (or failed to enjoy) among foreign investors or of the 'seriousness' of some of the foreign investors selected by that regime.

● About 70% of all sums approved involved investments in manufacturing, with smaller sums in tourist installations, shipping and shipyards, mining, livestock breeding, airline equipment, etc.

foreign investors' confidence in the regime, were never heard of again. To seek a shakedown of a few such deals is by no means evidence that the government seeks to 'renege on its word' (that is, on the illegal regime's 'word'), as some affected investors seem to think. On the contrary, to let such blots remain (reminiscent of the regime of capitulations that existed in some Near East countries before the last war), without any corrective measures, would be damaging to the country's prestige and respectability at home and abroad. All opposition parties in Parliament have not only backed the Government in this respect, but have even called for stronger measures against the investors concerned.

Parliament, therefore, recently passed — without dissent — a government bill providing procedures for the possible revision of certain foreign investment approvals or contracts concluded between April 21, 1967 and July 23, 1974. Law 141/1975, issued 'once only', was enacted in accordance with paragraph 2 of the afore-mentioned Article 107 of the new Constitution. The principles underlying the new law are:

● The possible revision of investment deals concluded by the dictators does not run counter to the Karamanlis government's policy of welcoming foreign capital investment.

● The revision does not affect the rights of investors to repatriate capital and remit profits and interest as already agreed upon.

● The revision will not necessarily affect entire projects but may affect details considered damaging to the State's interests.

● The investment deals subject to revision are specifically defined as those whose clauses 'run counter to the Constitution and the laws or contain favouritist provisions or violate good faith or are otherwise detrimental to the interests of the State, the consumer public or the national economy.'

In particular, detailed provisions of the new law are as follows:

According to Article 1, within three months after the new law comes into effect, the Minister of Coordination and Planning, following a decision of the government's Economic Committee, will select the investments that he believes require revision of terms and will call upon interested parties to negotiate such revision. The purpose of the three-month time limit, expiring on November 28, 1975, is to ensure that uncertainty as to which deals are to be revised may end as quickly as possible. Investment acts not selected for revision within this period will presumably in no way be affected in the future. Investors so invited will have a month in which to state their willingness or otherwise to enter into negotiations for the proposed revision (or two months if the investors' residence or head office is located abroad).

A new ministerial act of approval of the revised terms of the investment will be issued following negotiations and the investor's agreement. If the investor does not respond to the government's invitation for a revision within one month (or two months, as the case may be) or refuses to negotiate or disagrees with the government's terms, then a ministerial act of approval will still be issued despite the investor's negative attitude. On this occasion, however, it will be an act of several ministers forming the Economic Committee and

will be issued within a three-month time-limit and published in the Government Gazette within one month thereafter, terminating all uncertainty about the investment.

The new act, while considering the investor's possible objections, may delete, replace, amend or complete the original act of approval at the discretion of the Economic Committee. It is nevertheless specified that the revised act may in no way affect in an adverse manner the investor's original right to remit abroad capital and any profits or interest on loans in accordance with the terms of L.D. 2687/1953.

Article 2 provides similar procedure for revision of contracts concluded in 1967-1974 under L.D. 2687, even if subsequently ratified by law. (Ministerial acts of investment approval and contracts concluded between the government and foreign investors, both under L.D. 2687, have essentially the same effects and validity, the latter form being used as a rule in the case of major foreign investment projects requiring complex provisions). In case of a negative attitude by a foreign investor or in case of disagreement regarding the revision terms, the contract may be declared null and void by either party within one month, the idea being that neither party (in effect, the foreign investor) can be compelled to observe a contract to whose terms it does not agree. When a contract has thus been annulled, all privileges granted under L.D. 2687 cease to have effect and the investment becomes subject to common company law. However, again in this case, the right of the investor to repatriate in foreign currency his capital and earned profits or interest remains unaffected.

In cases where land has been

expropriated for the investment concerned, expropriation remains valid if, in the opinion of the ministers concerned, the project has been completed or has been carried out to a major extent. Otherwise expropriation may be revoked and payments thereon returned.

Article 3 stipulates that revision of agreements or even their annulment does not create for the contracting party any right to claim against the State for compensation. However, in the case of annulment of contracts, the State may seek from the other contracting party the return of any payments made to it by the State if, in the opinion of the courts, such payment was excessive in accordance with the principles of good faith.

Finally, Article 4 states that the new law will not be applicable to agreements concerning the registration of merchant vessels under the Greek flag. This means that provisions that enabled a large number of shipowners to put their ships on the Greek register in 1967-1974 will not be affected but will

continue to enjoy the protection of L.D. 2687.

When the above law was being debated in Parliament, the Minister of Coordination indicated that it would be neither practical nor feasible to revise all investment deals of the 1967-1974 period. Reliable press reports indicated that contracts likely to be revised include: a contract signed on July 27, 1971, with France's Peugeot and Renault for establishment of a passenger car plant at Volos; a contract concluded on May 11, 1972, with Austria's Steyr for establishment of a plant at Thessaloniki producing trucks and tractors; and a contract concluded on October 16, 1972, with Switzerland's Nestlé for establishment of a plant at Platy, Northern Greece, processing milk and producing dairy products. Of these three projects, the second and third are already in operation.

Other reports referred to possible revision of contracts for oil prospecting concluded with the U.S. firms Ancar Oil Co., Seres Shipping Inc., L.V.O.

Corporation and Dorchester Gas Corp. One similar contract already revised by mutual accord was that with Oceanic Exploration Co. of Denver, Colorado, which struck oil off Thassos island last year.

Meanwhile, another bill before Parliament seeks to simplify complicated procedures at present required for implementation of investments, whether by foreign capital under L.D. 2687/1953 or by major investors (Greek or foreign) under Law 4171/1961. It was recognized that complex procedures and delays were frequently factors leading to uncertainty and even abandonment of investment projects. The new bill sets a fixed time limit for advisory recommendations by government services required for the issuing of various permits, such as the so-called feasibility permits for the erection of industrial installations. Its aim is to simplify and speed up bureaucratic procedures — which is a gallant hope.

— ANTONY M. ECONOMIDES

WHO'S WHO AND WHAT'S WHAT.

● About 25% of all foreign investments in Greece have come from the United States. The impressive list of American industrial investors includes: Exxon or Esso (oil refinery, petrochemicals), Republic Steel (steel mill), Parsons and Whittemore (pulp and paper), Ethyl (antiknock compounds), Goodyear (tires), Dow (chemicals), Pfizer, Squibb, Abbot, Bristol Myers and Sterling Drugs (pharmaceuticals), Union Carbide (dry cells), ITT (telecom equipment), Chemtex Fibers (polyester yarns), Colgate-Palmolive (cosmetics, detergents), St. Regis Paper (corrugated boxes), Weyerhaeuser (cardboard boxes), American Standard (sanitary ware), Coca Cola (soft drinks), Owens Illinois (glassware), Rheem Manufacturing (electric appliances), Westinghouse Electric (electrical equipment), Continental Can, National Can (tin cans), W.R. Grace (adhesives, chemicals), Filtech (radio frequency modulators), Phelps Dodge (cables), etc.

● Second biggest investment source, with about 8% of total, was France, with Pechiney (alumina-aluminum), Rhone Progil (fertilizers), Air Liquide

(gases), Le Nickel, Société Minière Penarroya, Eternit (building materials), Rhone Poulenc (pharmaceuticals), Sogerem (mining), Thomson Houston, Ets. Carnaud, etc.

● Swiss investors, who come third, include: Beiersdorf (cosmetics, adhesives), Franck & Cie (cotton yarns), Heberlein (yarns and fabrics), Knorr Foods, Landis & Gyr (electric meters), Lywana (garments), Nestlé Alimentana, Triumph Universa (clothing), Safina,

Sulphur, Safindus, Sandoz (pharmaceuticals), etc.

● German investors include: AEG Telefunken, Bayer, Henkel, Henninger, Hoechst, Mannesmann, Osram, Siemens.

● From the United Kingdom: Imperial Chemical Industries, Dexion, Electrical and Musical Industries, H.& R. Johnson, S.C. Johnson Wax, Schweppes, Metal Box.

● From Italy: Pirelli, Fulgor, Agip, Carlo Erba.



● From the Netherlands: Philips, Unilever, Amstel.

● A list of Greece's 500 largest industrial enterprises ranked by their fixed assets that was compiled last year included 26 companies wholly owned by foreign capital with fixed assets totalling about \$225 million and 56 other companies with an average 50% foreign participation in their share capital and with fixed assets totalling about \$700 million. (Eighteen of the 26 companies in the first group were wholly owned by U.S. interests.) Of the 82 companies in both groups, fourteen companies were in chemicals, thirteen in electric appliances, eleven in non-metallic minerals, nine in textiles, eight in basic metallurgy, six in metal products, five in rubber and plastics, four in beverages, three in wood processing, three in food products, two in refineries, two in paper and paper products and one in transport equipment. On a further list of the country's 200 largest industrial exporters, there were 48 companies with foreign capital participation, while 47 such companies were on yet another list of the 200 largest industrial employers.

DEATH OF A MICROBOPHOBE

'Cleanliness is almost as bad as godliness.'
— Samuel Butler

LAST week I attended the funeral of my old friend Taki the Microbophobe. It was a sad occasion because it marked the defeat of a man who had spent most of his adult life in a relentless battle against every known virus, bacillus or other form of micro-organism that might have threatened his existence.

The psychiatrists tell us that the hand-washing complex is an obsessive-compulsive reaction to guilt feelings. If Taki's hand-washing was any yardstick, the crimes he must have been feeling guilty about could have been nothing less than double parricide, fratricide and pulling the wings off flies as a little boy.

He would avoid hand-shakes to the point of fitting hooks to the end of his arms. When a hand-shake was unavoidable, he would rush to the nearest washroom and scrub his hands cleaner than Dr. Barnard's before a heart transplant. To guard against the non-availability of a washroom in the vicinity, Taki would carry a small bottle of diluted Dettol which he would sprinkle on his hands and rub them vigorously for five minutes. This was why he always smelt like a dispensary when you went near him.

Another constant companion was a bottle of Airwick. On the rare occasions that he sat in company (he avoided parties or public gatherings where the danger from germs was at its highest), he would sit patiently, talking as little as possible and breathing as shallowly as he could. As soon as someone lighted a cigarette, Taki would whip out his Airwick, lift the wick as high as it would go and place the bottle ostentatiously in the middle of the room.

At dinner parties, he would make up some excuse to go into the kitchen where he ran an eagle eye over everything. If he saw as much as the left antenna of a cockroach peeking out



from under the sink, he would feign a sudden migraine and go home supperless. Once he caught a cook tasting the soup out of a tureen with the same ladle she was using to stir it. He fainted on the spot.

As might have been expected, Taki became more and more of a recluse, avoiding human contact as much as possible. His occasional girl friends were almost invariably registered nurses and preferably those who worked in the operating theatre of a hospital. But such liaisons were usually short-lived, particularly when Taki insisted on surgical gloves while holding hands in the cinema.

His one pride and joy was the huge medicine chest in his bathroom which, in a pinch, could have accommodated a week's production from the Abbott Laboratories at Kalamaki.

But in recent years, Taki had become disenchanted with the medical world. The discovery that vitamin D was bad for bone growth when taken in excess was the first blow. He had to give up his daily intake of ten vitamin D pills. The conclusion that vitamin C was not effective in preventing colds was another disappointment. The news that hexachlorophene could cause brain damage threw him into a panic. His favourite underarm deodorant was based on hexachlorophene. The danger from cyclamates, from hormone-fed chickens, from vinyl chloride packaging of food threw him into such a state of depression that even my offer of an

automatic steriliser for his cutlery and a life subscription to 'The Lancet' could not relieve it.

After the figures of the colobacillus count in the sea from Faleron to Vouliagmeni were published, Taki never went seabathing again, and he countered my offer to take him to Porto Rafti with: 'And how do you know some colobacillus has not taken it into his head to leave the teeming shore of Faleron and explore the northern coast of Attica?' — to which, of course, I had no answer since statistics on the movement of colobacilli in Aegean waters are extremely rare if they exist at all.

Then Taki was highly disturbed to read that the Minister of Transport had granted a reprieve to four hundred urban buses that had been condemned years ago. They were being allowed to continue to spew their clouds of noxious carbon monoxide gases along the entire lengths of Acadimias, Panepistimiou and Stadiou streets. One could hold one's breath when one bus went by, but four hundred were really too many.

The last straw was when an Athens newspaper began printing horrifying stories claiming that our drinking water was being polluted by pesticides washed off the surrounding countryside into Lake Yliki.

Taki, who drank nothing but boiled Loutraki water, was terrified. 'However careful you are,' he explained, 'you cannot totally avoid contact with tap water. I'm getting out of here.'

He bought a chalet in the Jura mountains, by an ice-cold stream of pure mountain water. He took his Dettol, his Airwick, his medicine chest, his hooks and his surgical gloves with him and settled in his new home, happy to be away from the deadly atmosphere of Athens.

In his last letter to me he wrote: 'My fears are diminishing. I wash my hands only fifteen times a day. A friendly cowherd came by this morning and offered me a pail of fresh milk. Naturally, I refused it. But I may try some after I have sent a sample for analysis to Geneva.'

Two days later, while walking on the mountain, Taki stepped on some fresh cow dung, hidden in the grass. He slipped and fell backward, hitting the base of his skull on a stone. The doctors said death must have been instantaneous but the cowherd swears he heard Taki's last words which were: 'The colobacilli got me in the end, the bastards!'

— ALEC KITROEFF

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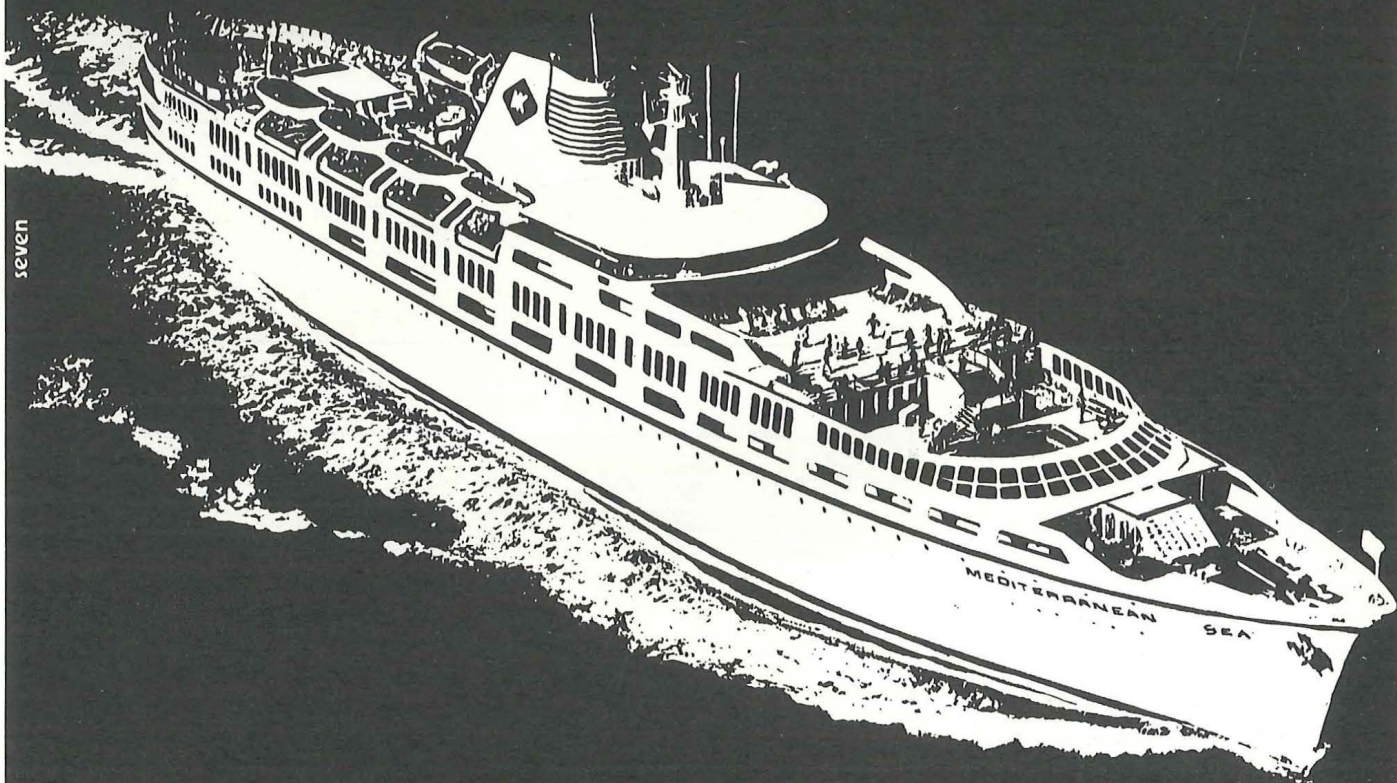
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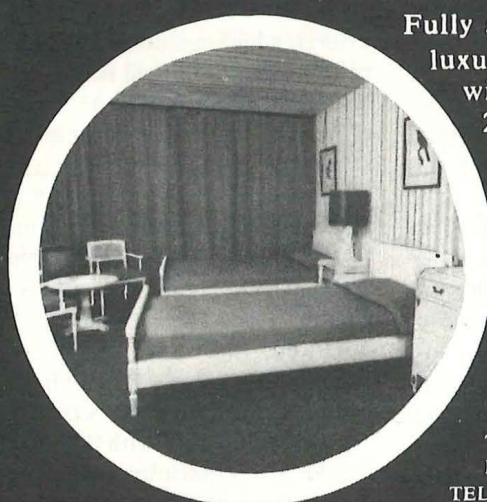
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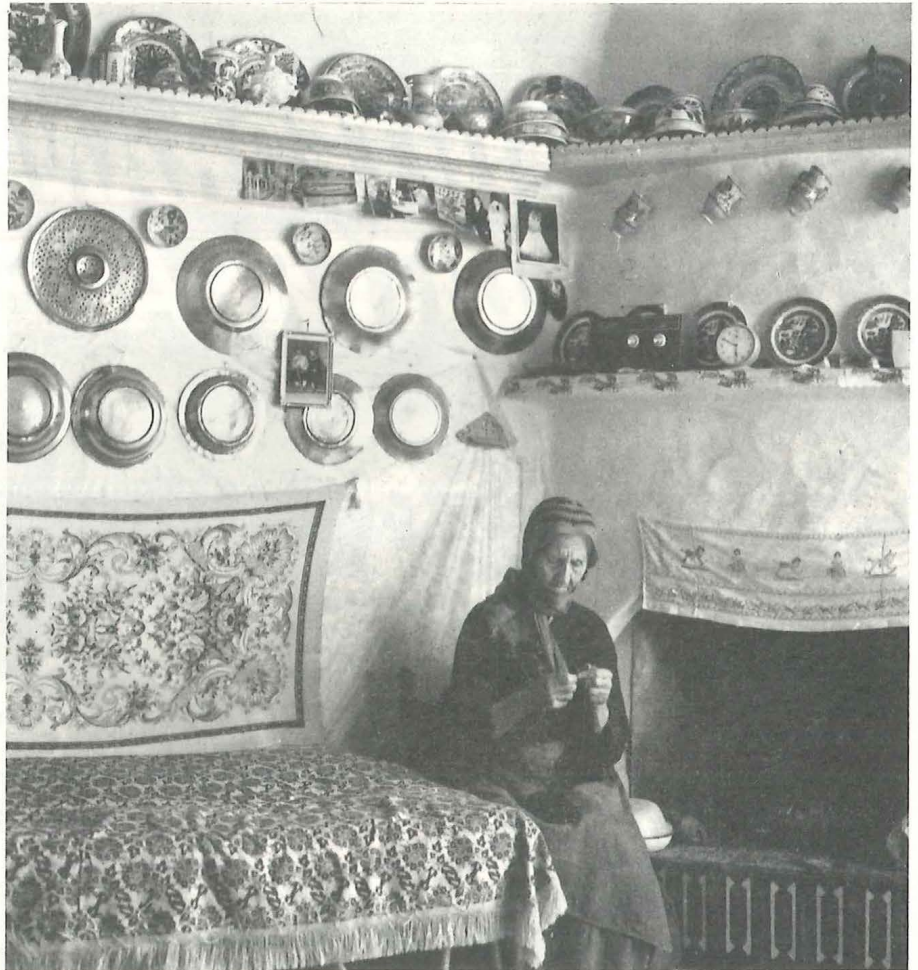
KARAGEORÇIS LINES

THE BEACH at Kalamitsa on the island of Skyros with its gold-flecked sands cradles a clear green-turquoise sea. Far down the beach are a few homes inhabited by elderly couples who eke out a living from their fields and from the sea. On our curve of the beach is only one other home, that of the Karabinis family. They are self-sufficient, living from the produce of their fields, their own chickens, ducks, pigs, and the fish caught by the brothers from their own boats. Their home is a series of connected rooms built around a central courtyard, which is bright with flowers. In many other Skyrian homes one room is set aside as a *saloni*, to be used only as a sitting room. In others, as at the Karabinis, it is a combination bedroom and sitting room. The decor, however, in this reception room is similar in all Skyrian homes.

At the Karabinis', the huge double bed is pushed over into a corner. The centre of the room is occupied by a table covered by cloth of the sort that Skyrian women spend months embroidering. This is an everyday *strosimata*; the formal ones, called *tsevres* are worked with gold thread — *hrisokentimata*— and are used only on special occasions. The room also contains settees and a *baoulo*. In the *baoulo* — a large trunk-shaped, wooden chest — are stored the winter blankets, hand-woven with wool from the Karabinis' sheep. On the settees are pillows or *proskefalades*, hand-embroidered with the *stahi* stitch, the oldest and most interesting of the many Skyrian stitches.

The walls of the house are whitewashed; a high shelf for the ceramic collection runs around the entire room. All Skyrian homes have collections of hand-painted plates, blue and white antique porcelain with a flower and bird design. Those who have not inherited any, or cannot afford to buy them, display instead modern plates made in England or Japan, but they are always the traditional blue and white. (The colours on the antique plates are cloudier and seem to melt into each other.) Below this shelf are hung rows of flat-bottomed copper plates, kept polished with lemon juice and sand, which belonged to Sophia Karabinis' grandmother.

The *saloni* is the main room of every Skyrian home. There are no variations on the theme. Every home has its shining copper plates hanging on the wall, its shelf for ceramics, its embroideries, and, usually, its hand-carved furniture. On the floors are *koureloudes*. The name comes from



An interior of a Skyrian home, with a high shelf for the family ceramic collection below which are hung the traditional copper plates.

FOLK ART AND LIFE ON SKYROS

kourelou which means, literally, rag, and refers to hand-loomed rugs made out of scraps of old material. They are made either as long narrow runners with stripes of many colours or as chunky squares with small pieces of material attached like flaps to a sturdy base. The latter type of *kourelou* is the most difficult to make, confides Kyria Frosini. An old woman recently widowed, her face is smooth and unlined, her voice soft, and her manner kind and cheerful. She sits in her tiny two-roomed house with the refrigerator in the front parlour and a spotlessly clean outhouse by the front door, and chats about her work on the loom. Her five children are married now so rugmaking keeps her 'busy'.

When Skyrian floors are not covered by *koureloudes* or goat-skin rugs, they are covered by plain, grey rugs made by Kyrios Bibis. Kyrios Bibis is also a musician who used to play with the Dora Stratou troupe. He is a curly-headed

man, as sturdy as the threads he spins. He uses only natural grey or brown wool, which he places in a long bin and flails. Using stout ropes fixed to the far end of the bin, he stands at the near end, a few metres away from the foot of the bin, and slaps the ropes down with great force again and again on the wool which rises from the flailing soft and fluffy. Then, on his old metal spinning machine shaped like a wheel with little spikes attached, he draws out thick threads (sixty a day is the maximum he can produce) which he strings across his work-shop from end to end. His youngest son, the only child of the ten he sired who is still at home, works the vertical loom, weaving a rough and strong grey rug. At other times the loom is used to make the traditional grey, brown, and black striped Skyrian shepherds' bags. Shepherds run a rope through the loops on the bag and sling it over their shoulders or attach it to their mule or donkey. Kyrios Bibis guaran-



The leather sole of the traditional Skyros sandal is being worked on by Kyrios Karabinis.

tees his bags for at least five years of hard use.

A VISIT to the Faltait Museum, donated by a wealthy Skyrian family, shows that Skyrian homes have not changed much since the beginning of the 19th century. The Museum preserves a whole house from that era. In addition to showing the typical *saloni* decor, which dates back at least a century and a half, the Museum's house shows other similarities to today's homes. For example, triangled into a corner of the *saloni* is a two-deckered, open cupboard whose recesses are stuffed with sharply-scented twigs of thyme. On these rest the traditional red and white clay water jugs (*stamni*) still used by all Skyrians. The Karabinis have the same kind of recess for their water jug outside the kitchen. The *stamnicool* the water and, because the clay has been fired, they 'breathe', giving the water a pure taste. Smaller versions of these water jugs, with decorative birds painted on the rim, sit on the window sills of Skyrian homes today and hold water or ouzo.

They won't be around much longer, however. For generations only two families have made these jugs using, they say, a very old design. The younger men of these families are not interested in this craft and all but two of them have become seamen. When they die, the craft will die with them.

The Faltait Museum displays as well the old but still-current arrangement for the bedroom which juts out on a second level above the *saloni*; the *saloni* thus acquires the name *apokrevato* meaning

below the bed. Anna Ftouli, who has a spotlessly-kept house on the Limonitria side of the village (so named for its tiny whitewashed church set in a sunken square and surrounded with lemon trees), showed me her *apokrevato* and the bedroom above called the *sfas*. In the *sfas*, which has a low ceiling, the family sleeps on mattresses laid on the floor. Kyria Anna, with her wide smile showing several silver teeth and her brown hair pulled back in a bun, is good company, and is quite willing to talk about Skyrian matters for hours. She has, of course, the usual copper and porcelain collections, plus a collection of antique milk-glass bottles or decanters, called *firfiria*, and plain glass bottles, or *yapika*. Most homes have a plank floor and a wood-beamed ceiling. Between the beams are lashed stalks of cane (*kalamia*). This is quite attractive but not very practical, as all the homeowners will tell you that the cane has to be replaced at regular intervals or it will start leaking.

Kyria Anna is working on a piece of *kokinokentito*—embroidery done with red silk threads. When she is finished she will wash it in tea. This bath won't harm the silk threads, but it will give a brown stain to the background, the preferred 'old' look.

Only a few things have passed out of common use on Skyros; certain implements, for example, which are exhibited at the museum in the storage room. These include the clay pots used to smoke bees out of their hives before the honey was collected. The pots, which were carried along by a handle, were perforated so that the smoke could escape. The honey was stored in plaited wood containers as high as a man's waist and plastered with cow dung, a treatment guaranteed to keep out cold, heat and air. Hanging on the wall of the storage room are flat wooden circles about three feet in diameter with what looks like large upturned egg-cups for bases. These low tables, around which families used to sit cross-legged and eat, do not exist on the island any more, except as antiques.

The dress of the Skyrians is unique. All women over thirty, except those in mourning, wear the Skyrian headscarf which has a black design on a yellow ground. It has been a part of their everyday attire for well over a century. The Faltait Museum shows the same scarves worn by women of 150 years ago. The few tourist shops on the narrow cobbled street that winds through the centre of the village also carry these scarves and sell an occasional one to foreign visitors, but the



A shepherd's bag being woven on the vertical loom which can also be used for making rugs.

Skyrians all shop at Kyrios Letteris whose store is found in one of the narrow, almost claustrophobia-inducing back streets. There are two types of scarves: regular weave for daily use and fine weave for Sundays. Special orders of these scarves are turned out by the same factory on mainland Greece that makes scarves for the whole country—but the yellow and black ones are for Skyros only.

The older men of the island wear the *Vraka*, a kind of baggy trousers; a collarless long-sleeved shirt made of homespun and finely checked in black and white; a black scarf wrapped around their heads in lieu of a hat; and *trohadia* for shoes, sandals made of leather strips, whose name is also unique to Skyros. Kyrios Karabinis is the only cobbler



Yannis Aggelis, a woodcarver skilled in recreating authentic old designs.

who makes them. (Most of the islanders share a few surnames and this Kyrios Karabinis is only a distant relative of the Karabinis of Kalamitsa). The name *trohadia* applied to these scandals of wrapped strips of leather is derived from the verb *treho*, to run. The *trohadia* worn by farmers and shepherds, who are out in the hills and fields all year, are made with soles of old tires; otherwise the sole is leather. To make these shoes Kyrios Karabinis measures the foot, cuts out a base — a flat oblong of virgin cowhide on which the strips are woven through slots cut in the sole to make the shoes. No nails or glue are used.

Kyrios Karabinis also makes *kountoures* or bridal slippers. All Skyrian women are married in the traditional bridal outfit — which one can see displayed in the Faltait Museum — a heavy garment, clasped by a belt of wide metal and bearing a strip of white fur down the front. These dresses are not being made any more, as they are too costly, but brides use those in their family or borrow old ones from neighbours rather than be married in white. For their slippers they bring a piece of brocade to Kyrios Karabinis and he makes a mule with dainty pointed toes, edged in strips of silver leather.

THE Faltait name lives on in Skyros. One descendent, Kyrios Yorgos, is very interested in preserving the ancient Skyrian designs which he diligently searches out and reproduces on pottery plates, or hand tools on copper plaques (the latter a kind of 'old wine in new skins' concept).

Kyrios Yorgos loves to talk about his craft. He decided on his profession after viewing with disgust the travesties of Skyrian designs in Athenian shops. These, he says, are perverted, are no longer genuine, and show no regard for authenticity. He has resurrected the originals: the Gorgons, the *Tsalapetinos* (hoopoe), the *Kadis-Singer* (a design from the Turkish occupation when the 'Kadis' served as judge), the Ship, the Marriage, the *Bagasaki* (a dancer costumed for the First of May), the Two-Headed Serpents (*Fidia*), and the Byzantine Double-Headed Eagle. Gaily-plumaged and crested *tsalapetini* are still found on the island; they are fortunately small birds and not hunted, as Skyros has an abundance of *perdika* — partridge — and wild hares. The *tsalapetinos* design is used alone or in combination with a pomegranate, which stands for happiness and productivity and is thus a suitable symbol for large families and good harvests. Kyrios



An example of traditional daily attire, including the baggy trousers and sandals worn by the older men of the island.

Yorgos is pleased to see that in the past ten years interest in the embroidering of these old designs has been reviving among the island women. Embroidery is the oldest form of Skyrian art, much older than the wood carving for which the island is famous, but the wood carvers, too, preserve the ancient designs.

Skyrian wood carving is a craft always learned from the father, who learned it from his father, who learned it from... and so on. The carvers use either the dark wood of the walnut, or *karydia*, or the light wood of the beech, or *oxia*. The wood is imported, usually from Rumania, as Greek wood is not of good quality and splinters easily. Carving is time-consuming and requires much patience: twelve hours are needed to turn out a straight-backed chair, a week for a small chest, two weeks for a large chest. This chronology was given to me by Emmanuel Manolios, a carver who works in a shop filled with rows of canary cages; the twittering of the birds accompanies his work.

Kyrios Manolios says that finding dark wood nowadays is almost impossible and carvers must resort to staining for those customers who prefer the dark effect. Stamatis Babousis has a stock though, and explains that the dark wood is better because it grows darker and more lustrous with age. Kyrios Babousis is the master carver of Skyros; he takes fifteen minutes to prepare one side of a short chair leg. The wood is scooped out in tiny petal shapes with a metal scraper. He is working on a chair back with a design of two birds, what he terms a 'Helleno-Byzantine' design, and shows me how even the background calls for painstaking care. The background creates a *plekta* (knitted) effect, being covered with minute indentations

created by hundreds of light taps with a hammer onto a flat-headed, blunt instrument that incises the lines.

Another facet of the wood-carving is revealed by Yannis Aggelis. He shows me how the patterns he uses are taken from antique chairs in order to recreate authentic old designs. He puts a piece of oiled paper over the pattern and then, with a carbon sheet, rubs over it. After several rubs the pattern is transferred to the paper. The paper is reversed, and with the carbon placed underneath he traces, with a pencil, the design onto a new piece of wood. Kyrios Yannis Aggelis has been cruelly crippled from birth, but his hands are deft and sure. He makes modern reproductions of old chairs and also beautiful baskets out of strips of reed and strips from the *Aligaria* shrub, which blooms beside all Skyrian roads. These baskets are works of art. First he cleans and trims the wood, then he makes a framework shaped like a caique out of the *Aligaria* wood on to which the reeds are woven. The actual weaving is a job that, depending on the size of the basket, may take all day. Ragged edges on the sides are trimmed off; at the top they are turned under in a scallop effect.

THE women of Skyros embroider in the evenings when the day's work is done. Most of their work is used in the home; an abundance of embroidered pieces is considered necessary for the typical *saloni*. The women use silk threads coloured with natural dyes, and work on pieces of fine linen, either ransacking their grandmothers' chests to find a piece of old material or else making a new piece look old by soaking it in tea, as Kyria Anna was doing, or in a brew made with onion skins. They draw the design on the fabric and then fill it in with a variety of stitches, which they call generally *arhaia velonia* (ancient stitches). These stitches can actually be divided into two main categories, the *grafta* which are embroidered on a frame, and *xompliasta* which are not. Numerous types of stitches form sub-divisions under these two main categories. The *stahi* is the oldest of all, dating back to Byzantine times. Expert embroidery in the *stahi* stitch looks the same on both sides of the fabric.

Skyrian designs are unique. In contrast to the geometric patterns of much Greek embroidery, here we have figures — people who play out their roles on any typical piece of embroidery — and Skyrian embroidery is further distinguished by its sense of fantasy. It is fascinating to explore the sources of all these designs. Many have been taken

from century-old *kerameika* (pottery) or engraved copperware brought long ago to the island by pirates; they have never been derived from woodcarvings. Others have come from either the East or West as each played its part in the history of the island. For example, a whole set of Frankish characters, particularly mounted horsemen, remind one of the Frankish period in Greece. Another set of characters remind one of the Turkish period, the main motif here being named after the Kadis who, as the main representative of the Turks, served as judge for the island, and sometimes governed. Apart from the characters of historic significance, the embroidery also shows monsters, half-man half-beast, such as gorgons; real or fantastic animals; an abundance of birds; and ships — *karavia*. The latter are perhaps surprising if we consider that the people of the island have never been noted seafarers. Experts speculate that the elaborate minute details on most of these *karavia* must be derived, not from real ships, but from folk paintings of ships. Then there are the flower and plant designs, the most popular being the *glastra* — plant, usually fantastic, growing out of a pot.

All island women, even those well into their eighties, embroider. It was not always so, as embroidery used to be the jealously guarded pastime of only the wealthy. It was not popularized until 1915-20, when embroidery became a part of the school curriculum for girls. At the same time, and because of the unwillingness of the wealthy to let their treasured designs be embroidered by the poorer classes, the school teachers introduced the red embroidery — *kokinokentito* — now often associated exclusively with Skyros. Its exact origin is unknown, however, and it is attributed to various parts of Greece. There is an old proverb that says of the women's handicrafts on Skyros 'Embroidery is fun; weaving is slavish'. The island women do both, of course, but their main love is embroidery, and so they sit (all of our many friends there, Kyria Nitsa, Kyria Frosso, Kyria Anna) plying their busy fingers and at the same time socializing and sharing patterns with each other, while the men carve the furniture in traditional patterns or make pottery and baskets. Thus the folk arts of Skyros live on — the past inspiring the present.

— HARIS LIVAS

The trip to Skyros from Athens can be made by taking a ferryboat to Eretria on the island of Evvia, and then driving to Kimi. From there it is a two hour trip to Skyros. Check with a travel agency for specific information and schedules.

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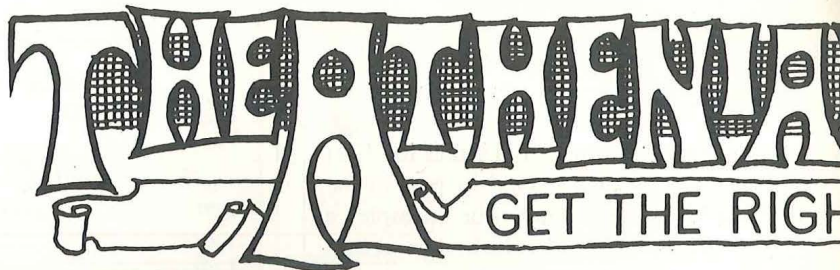
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Korea (South), Vass. Sofias 105	644-3219
Kuwait, Antheon 14	672-4380
Lebanon, Kifissias 26	785-158
Libya, Irodou 2	727-105
Mexico, Vass. Sofias 21	624-974
Netherlands, Vass. Sofias 4	711-361
New Zealand, Vass. Sofias 29	727-514
Norway, Ipsilantou 40	746-173
Panama, Vass. Sofias 82	777-9064
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Rumania, Ravine 14	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sweden, Meleagrou 4	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Kifissias 5	642-1476
Turkey, Vass. Georgiou B 8	764-3295
United Kingdom, Ploutarchou 1	736-211
U.S.A. Vass. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vass. Sofias 7	602-635
Venezuela, Vass. Sofias 115	646-2919
Vietnam (South), Alopekis 40	722-400
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Akrita 3	681-8925

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest in the Athens area:

Agia Irini, Aeolou, Monastiraki (Mass sung in	
harmony)	322-6042
Agiou Dimitriou, Panormou, Ambelokipi	
(Byzantine chant)	646-4315
Agioi Sotiros, Kidathineon, Plaka (Byzantine	
choir accompanied by organ)	322-4633
Chrisospiliotissa, Aeolou 62, Monastiraki	
(Byzantine chant)	321-6357
Mitropoleos (Cathedral), Mitropoleos St.,	
(below Syntagma)	322-1308

Other Denominations:

St. Dennis (Roman Catholic), Venizelou	
24	623-603
Beth Shalom Synagogue, Melidoni 6	525-227
Christos Kirche (German Evangelical), Sina	
66	612-713
St. Andrews Protestant American Church, Sina	
66	707-448
St. Paul's (Anglican), Filellinon 29	714-906
St. Nikodimos (Rusian Orthodox) Filellinon	
.....	323-1090

CULTURAL ASSOCIATIONS

British Council, Kolonaki Square 17	633-211
Escuela de Espanol, (private), Koumbari 8	
.....	634-931
Goethe Institut, Fidiou 14-16	608-111
Hellenic American Union, Massalias 22	629-886
L' Institut Francais, Sina 29	624-301
Branch: Massalias 18	610-013
Istituto Italiano di Cultura, Patission 47	529-294
Jewish Community Centre, Pireos 44	527-997
Lyceum of Greek Women, Dimokritou 14	
.....	611-042
Parnassos Hall, Karitsi Square	323-8745
Professional Artists Chamber, Mitropoleos 38	
.....	323-1230
Society for the Study of Modern Greek Culture,	
Sina 46	639-872
YMCA (XAN), Omirou 28	626-970
YWCA (XEN), Amerikis 11	624-294

SOCIAL/SPORT CLUBS

American Club, Kifissia	801-2987
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	910-071
Attika Tennis Club, Filothei	1681-2557
Ekali Club	1803-2685
Federation of Bridge Clubs in Greece	
Amerikis 6	625-510
Go-carting, Agios Kosmas	981-3340
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-1867
Greek Touring Club, Polytechnion	
12, Patission	548-600
Hippodrome, Faleron Delta	956-6511
Panhellenic Gymnastics Club	
Mavromateon & Evelpidon	823-3720
Riding Club of Greece, Paradissos	681-2506
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Table Tennis Federation,	
Menandrou 36	538-022
Target Shooting Club of Greece,	
Stadiou 10	322-4506
Underwater Fishing, Agios Kosmas	981-9961
XAN (YMCA) of Kifissia	801-1610
XEN (YWCA) of Kifissia	801-2114
Yacht Club, Tourkolimano	417-1823

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

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Hellenic Animal Welfare Society	
(English spoken)	643-5391
GSPA: The Greek Society for the	
Protection of Animals (pets only)	883-3583
Vet Clinic & Kennels, Iera Odos 77,	
(English spoken)	770-6489
Vet Clinic, Halkidonas 64,	
Ambelokipi	770-6489
For the export and import of pets:	
Ministry of Agriculture, Office of	
Veterinary Services, Aelou 104	321-9871

REPAIRS

Electricity: Athens	324-5311
Electricity: Piraeus	481-2561
Gas	363-365
Gas installations (8a.m.-2p.m.)	391-971
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ORGANIZER

NUMBER THE FIRST TIME

Athens 139. Tel. 724-204

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MAIN POST OFFICE, Aeolou 100. 7 a.m. - midnight, Mon-Sat.....	321-6023
BRANCH: Syntagma Square 7 a.m. - 10 p.m., Mon-Sat.....	323-7573
BRANCH: Koumoundourou 29, next to National Theatre, 8 a.m. - 7 p.m., Mon-Sat.....	549-568

This branch handles all parcels weighing over 1 kilo (2.2 lbs). Leave packages unwrapped until after inspection at the Post Office.

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14 Mesogion St.....	770-5711
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MONDAY

Nea Erithrea (Anakreontos, Evangelistrias) Neo Psihiko (Xanthou, Ionias) Patissia (Hansen, Byzantiou, Theotokopoulou) Zografou (opposite bridge)

TUESDAY

Halandri (Mesologiou) Pangrati (Damareos, Laertou, Liaskou)

WEDNESDAY

Ano Patissia (Tralleon, Christianoupoleos) Kifissia (Pindou) Nea Smirni (Omirou)

THURSDAY

Aharnon (Yiannari, Papanastasiou, Simvrakaki) Glifada (Agiou Gerasimou) Papagou (Kyprou, Elispontou)

FRIDAY

Kallithea (Andromakis, Dimosthenous, Menelaou, Dimitrakopoulou) Kolonaki (Xenokratus) Pal. Psihiko (near the church)

SATURDAY

Ambelokipi (Riankour) Marousi (Salaminos, Moshou, 25 Martiou)

TAXI STATIONS

Amarousi.....	802-0818
Ambelokipi.....	777-9450
Amerikis Sq.....	870-840
Kalamaki.....	981-8103
Kaningos Sq.....	617-040
Kefalari.....	801-3373
Kifissia.....	801-4867
Kolonaki Sq.....	710-140
Psychico.....	671-8410
Thission.....	361-540

BANKS

All banks in Athens are open 8 a.m. to 1 p.m. Monday through Saturday. Those listed below are also open 5:30 to 7:30 p.m. Monday through Friday (for special services such as currency exchange) except where other hours are given:

Commercial Bank of Greece

Sofokleous 11, Tel. 321-0911
Venizelou 25, Tel. 323-6172 (Mon. - Fri. 8 a.m. - 8 p.m.; Sat. 8 a.m. - 2:30 p.m.)
Patriarchou Ioakim 5, Tel. 737-227

Credit Bank

Pezmazoglou 10, Tel. 324-5111
Venizelou 9, Tel. 323-4351
Kifissias 230 (in the A & B) Tel. 671-2838 (Mon. - Sat. 8 a.m. - 7:30 p.m.)

First National Bank of Chicago

Imittou & Ifikratous, Pangrati, Tel. 766-1205 (Mon. - Fri. 5 - 7 p.m.)

First National City Bank

Kolonaki Square, Tel. 618-619

General Hellenic Bank

Stadiou 4, Tel. 322-5338 (Mon. - Sat. 8 a.m. - 8 p.m.)

Ionian & Popular Bank of Greece

Venizelou 45, Tel. 322-5501 (Mon. - Sat. 8 a.m. - 1:30 p.m.)
Mitropoleos 1, Tel. 322-1026 (Mon. - Sat. 8 a.m. - 7 p.m.)

National Bank of Greece

Kar. Servias 2, Tel. 323-6481 (Mon. - Sat. 8 a.m. - 9 p.m.)
Eolou 86, Tel. 321-0411 (Mon. - Fri. 6 - 8 p.m.)

Investment banks are open 8 a.m. - 2:30 p.m. Monday through Saturday.

ETEVA, Sofokleous 6.....	321-2701
ETVA, Venizelou 18.....	323-7981
The Investment Bank, Omirou 8.....	323-0214

The following foreign banks are open 8 a.m. to 1 p.m. Monday through Saturday.

Algemene Bank Nederland, Paparigopoulou 3.....	323-8192
American Express, Venizelou 17.....	323-4781
Bank of America, Stadiou 10.....	323-4002
Bank of Nova Scotia, Venizelou 37.....	322-0032
Banque Internationale pour l'Afrique Occidentale S.A. Filellinon 8.....	324-1831
Chase Manhattan, Korai 3.....	323-7711
Continental Illinois National Bank & Trust Company of Chicago, Stadiou 24.....	324-1562
First National City Bank, Othonos 8.....	322-7471
First National Bank of Chicago, Venizelou 13.....	602-311
Grindlays Bank, Syntagma.....	324-7015
National Westminster Bank, Filonos 137-139, Piraeus.....	452-2853
Williams and Glyn's Bank, 61 Akti Miaouli, Piraeus.....	452-7484

YOUTH HOSTELS

XAN (YMCA) Omirou 28.....	626-970
XEN (YWCA) Amerikis 11.....	624-291
Kallipoleos 20.....	766-4889
Alexandras 87 and Drosi.....	646-3669
Patission 97.....	820-328
Kipselis 57 and Agiou Meletiou 1.....	825-860
Hamilton 3.....	820-328
Karitsi.....	322-8437
Panepistimiou 46.....	622-071

MARINAS

Vouliagmeni.....	896-0012
Zeas.....	451-1480
Glyfada.....	894-1967

AIRLINES

Aeroflot, (U.S.S.R.) 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 Airlines, Filellinon 4.....	323-0844
British Airways, Othonos 10.....	322-2521
Balkan Bulgarian Airlines, Nikis 23.....	322-6684
Canadian Pacific, Kar. Servias 4.....	323-0344
Cyprus Airways, Filellinon 10.....	324-6965
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East African, Stadiou 5.....	324-7000
ELAL, Othonos 10.....	323-0116
Ethiopian Airlines, Filellinon 25.....	323-4275
Gulf Air, Nikis 23.....	322-6717
Iberia, Xenofondos 8.....	323-7524
Iraqi Airways, Ath. Diakou 28-32.....	922-9573
Japan Airlines, Amalias 4.....	323-0331
Jat, (Yugoslav) Voukourestiou 4.....	323-6429
KLM, Voulis 22.....	323-0756
Kuwait Airways, Filellinon 17.....	323-4506
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Lufthansa, Kar. Servias 4.....	323-8620
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Malev Hungarian, Venizelou 15.....	324-0921
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Pakistan International, Venizelou 15.....	323-1931
Pan Am, Othonos 4.....	322-1721
Qantas Airways, Mitropoleos 5.....	323-2792
Sabena, Othonos 8.....	323-6821
Scandinavian Airlines, Venizelou 16.....	634-444
Singapore Airlines, 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, Panepistimiou 49.....	603-369
Tarom, (Rumanian) Venizelou 20.....	624-808
Turk Hava Yollari, Filellinon 19.....	322-1035
TWA, Xenofontos 8.....	322-6451
Varig Brazilian, Othonos 10.....	322-6743

COACH (BUS) STATIONS

Aliverion-Kimi-Skyros.....	875-339
Central Mainland.....	861-7954
Corinth.....	512-9233
Delphi-Amfissa-Itea.....	861-6489
Evvia.....	874-915
Halkis-Edipsos-Limni.....	874-915
Kalamata.....	513-4293
Kamena Vourla-Atalanti-Lamia and Karpenision.....	874-809
Katerini-Larissa-Farsala-Elassona.....	842-694
Levadia-Antikira.....	861-7954
Nafplion.....	513-4588
Patras.....	512-4914
Pyrgos.....	513-4110
Sparta.....	512-4913
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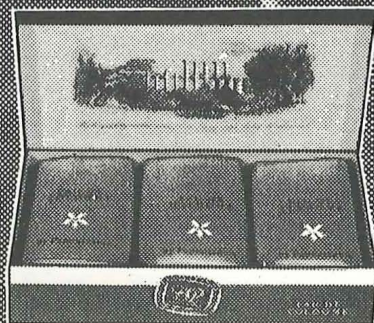
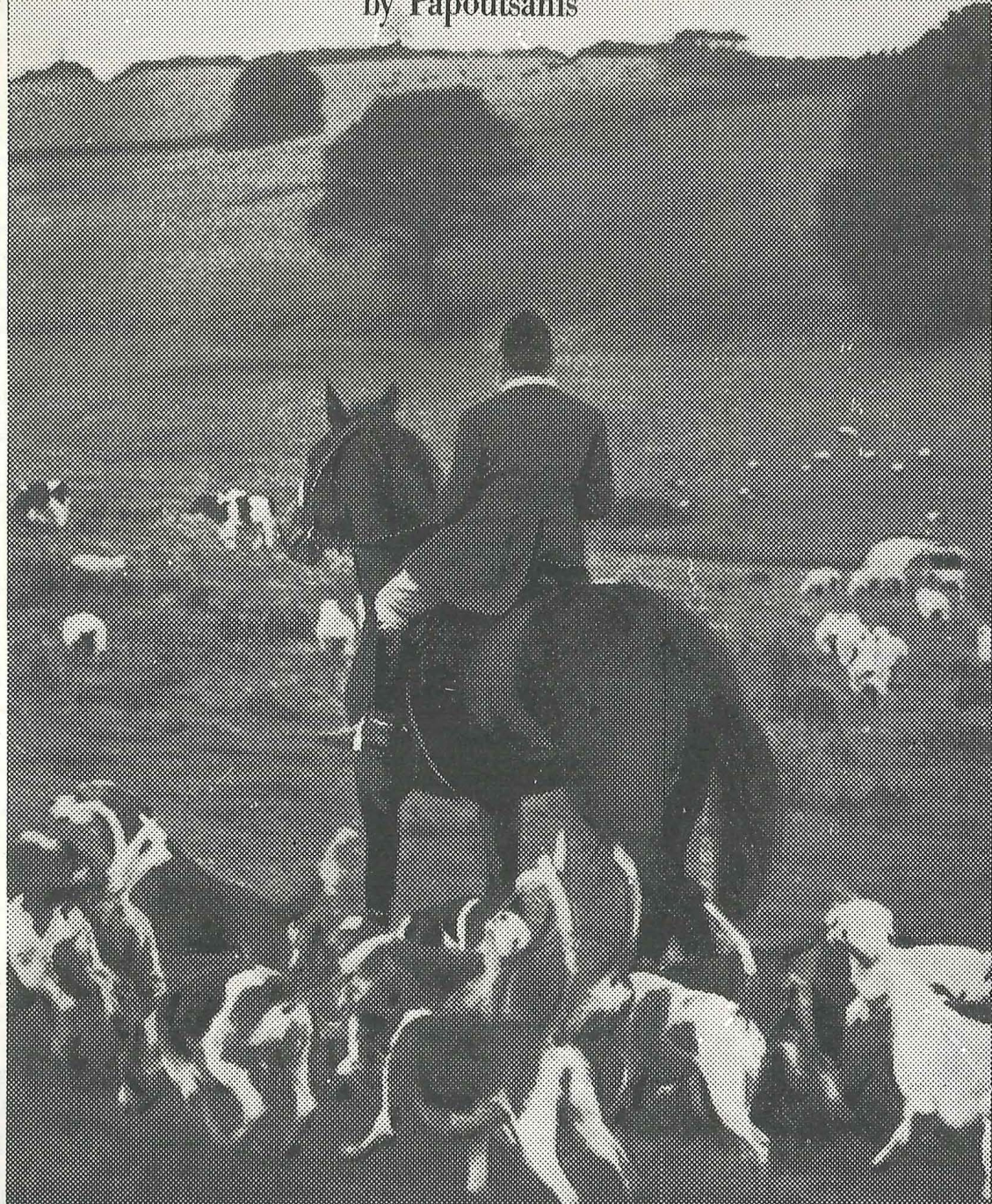
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The A.B.C.s of the G.C.E.

UNIVERSITY OF LONDON
General Certificate of Education Examination
JANUARY 1975

Art
Paper (23) Painting from a Theme
Three hours

Art
Paper (26) History of Architecture
Photographs for Question 1

Economics
FOR CANDIDATES OVERSEAS
JUNE 1975
Two and a half hours

OVERSEAS

Section 1. English History, 1763-1865

PAPER 1
Write a composition on one of the following:
(a) Man's use of machines.

GENERAL DIRECTIONS
There are sixty questions in this paper and you should try to answer all of them. For each question you have five suggested answers. Read each question carefully. When you have selected the best answer, mark it on the answer sheet. Your score for this test will consist of the total number of correct answers. Do not attempt as many questions as you can. If you do not know the answer to a question, do not attempt it, but go back and attempt it if you have sufficient time. Do any necessary calculations and rough work in the booklet.

YOU MUST NOT TAKE THIS BOOKLET OUT OF THE EXAMINATION ROOM.
All question booklets and answer sheets will be collected at the end of the examination.

FOR EXAMPLE: In the following question the answer is C and this answer is marked on the Sample Answer Sheet.

I. The Battle of Waterloo marked the end of the

- Wars of the Roses
- War of American Independence
- Napoleonic War
- Boer War
- Second World War

Mark all your answers on the answer sheet. Use only an HB pencil to record your answers. If you change your mind about an answer, rub out the first mark carefully without damaging the answer sheet. Then mark your new answer. Mark only one answer for each question.

Take care that you do not crease or fold the answer sheet or make any marks on it other than those described in these instructions.

DO NOT TURN THIS PAGE OVER UNTIL YOU ARE TOLD TO DO SO.

A4. (a) Describe an experimental method you would use to find the speed of sound in air. Show how you would calculate the result.

(b)

18 If buyers and sellers are not permitted to trade in a market, the price of the good will be:

- the controlled price is below the equilibrium price.
- total cost is minimised.
- marginal cost equals marginal revenue.
- total cost equals average revenue.

19 Which one of the following diagrams represents the relationship between price and quantity demanded in a perfectly competitive market?

An increasing number of foreign schools in Athens are responding to the growing demand among their students by offering preparation for the English examinations which may be taken here in Athens. To the uninitiated, however, the GCE system is puzzling. David J. Edwards throws some light on the subject.

AS ANOTHER school year begins, parents, perhaps more than children, turn their attention to the next educational hurdle: the perennial conundrums about schools, teachers, courses and futures.

Of the major secondary school certificates for matriculation into college, the American College Boards, the French Baccalaureat, the Swiss Maturite, the German Abitur, the International Baccalaureate, and the English General Certificate of Education, the latter is the most universally available, and therefore, presumably, the most universally in demand. It must be remembered, however, that the GCE are national examinations usually necessary to enter British universities. In Greece registration for the January GCE examinations takes place in September and for the June examinations in January.

There are practically no restrictions on who may enter as candidates for the GCE, provided they are competent in the English language, observe the appropriate entry procedure, and realise that the examinations are geared exclusively to the requirements of the British system of higher education.

The GCE are open to any suitable candidate, whether attending school or not. (There is no upper age limit for

entry to either the 'O' or 'A' level examination.) Students not enrolled at institutions approved by the examining authority — that is, attending an institution for part-time classes, following BBC courses, or studying on their own — may enter as private candidates. They must, however, apply to sit for the examination at institutions accredited by the examining authorities.

Three regional boards administering the examinations cater for overseas candidates: the University of Cambridge Local Examinations Syndicate, the University of London Examination Department, and the Associated Examining Board. The differences in the examinations of the various boards vary in content, structure, and difficulty. The University of London papers (which are those generally taken by students in Athens) are said to be somewhat less demanding in some areas (possibly in 'O' level English language.) The Cambridge examinations are not offered in Greece.

The competition for entering universities in Britain is so keen that entry on the basis of examinations in English is not an easy prospect for a foreigner. Candidates whose first language is not English may be at a disadvantage, although there have been instances of students for whom English was a

relatively new language achieving a far higher standard in the examinations than the national average. Special exam papers in some subjects are offered exclusively to foreign or overseas candidates, but this only marginally decreases the difficulties.

The GCE examinations are set at two levels: Ordinary ('O') level and the Advanced ('A') level. In Britain the 'O' level examinations are usually taken after five years in a secondary school — normally when the student is sixteen, although it can be taken earlier if the school principal thinks it desirable and anticipates a candidate's success. The 'A' level is usually taken after a further two years of study. The results of the 'O' and 'A' level examinations are used by universities and colleges to assess candidates for entry. (The various colleges of Oxford and Cambridge also set their own specific entrance examinations, success in which is essential in order to gain admission, as well as good results on the GCEs.) There are also Special (S) examinations (often referred to as Scholarship) which exceptional students may take. These are set on the same syllabus as 'A' levels but demand a much more thorough knowledge of the subject; these may not be taken by overseas candidates. Success on the 'S' exams may win the candidate a

'distinction' or a 'merit' award. Although a relatively small percentage of students take the GCE examinations in England — the majority take the Certificate of Secondary Education — more and more employers are demanding 'O' level passes as the minimum education qualifications for entry into certain jobs. In the past there were seven grade classifications at 'O' Level. As of this year there are five, grade A being the highest. The lowest scores, D and E, will not be accepted as passes by many universities in Britain. At 'A' level, there are five pass grades: A, B, C, D, and E.

The examinations vary from course to course within each of the Boards. They range from multiple-choice tests to essay-type papers and the time allotted may be forty-five minutes or

several hours. Depending on the particular course, a student may sit for a single exam or several in the same subject.

A candidate is not compelled to take any specific subjects at either level (that is, there is no distribution requirement as in other examination systems), and may enter for as few or as many subjects as he likes, as often as he likes. Normally, the candidate sits for four or five papers at 'O' level and two or three at 'A' level. Although many schools prefer that they do, students need not take the same subjects at 'O' and 'A' levels. The choice of subjects selected by a would-be candidate, however, is decisively determined by the entrance requirements of the university or college of his choice. There is no prescribed curriculum in British secondary schools, as there is elsewhere in Europe and America, but the GCE syllabi and examinations are aimed at the requirements of the universities and become the determining influence on the curricula of most schools. Given the great demand for university entrance, however, and the high number of candidates who can satisfy the minimal requirements, the competition demands a considerable degree of specialization.

Entrance requirements vary from university to university in Britain. Usually at least five passes in GCE, including two at 'A' level, are expected. The combination of subjects depends on the demands of the university course envisaged by the student. There is a very wide range of subjects to choose from — about one hundred and eighty at 'O' level and about one hundred and thirty at 'A' level. The choices of subjects available to residents of Athens will depend on a student's mastery of English. They tend to focus, on the whole, on the more standard and the more 'internationally' viable subjects, such as Mathematics, Chemistry, Physics, Economics, Biology, and, of course, English Language and Literature. Examinations at 'O' level in Modern Greek Language and at 'A' level in Modern Greek Language and Literature may be sat for if arranged at registration time.

Several schools in and around Athens offer courses which prepare students for the GCE: foreign schools such as the American Community Schools in Halandri, the Campion School in Psychiko, and the Hellenic International School in Kastri; and Greek schools such as Athens College, Moraitis, and the Hill School for Girls, as well as the Advanced Technology Centre on Solonos Street and the

Centre of Advanced Science Education on Koletti Street. Not all these schools are themselves examination centres, but arrangements are made to accommodate candidates at convenient centres at the appropriate time.

The authority with the responsibility for supervising the examinations generally and for approving the centres is the British Council which is the liaison with the examining authorities in the U.K. The British Council itself offers GCE courses and is the examination centre in Athens to which a private candidate would most probably submit his application. Information regarding the GCE can be acquired from the Education Department of the British Council.

It is difficult to say whether a student who is the product of the GCE system is better off than the product of, say, the American system or an International Baccalaureate course. It is probably accurate to say that the quality of the papers set by the GCE is generally very high. They frequently require a rather deeper and fuller knowledge of a much narrower area of study than the American or IB courses which emphasize a much broader and more synoptic general knowledge. There is no doubt some truth in the argument that the demands of specialized study in depth preclude a more general education, which may be thought desirable. The examinations do not simply require, however, an uncritical presentation of facts and figures as is often thought. The form of questions set, whether in Physics, History or English Literature, is very searching and demands a thorough and comprehensive understanding of the material as well as the imagination and ability to see the relevance and applicability of factual material.

A student who does well on an 'A' level paper (and particularly an 'S' level paper) can claim to have been introduced to the realm of true scholarship; this surely is not a misguided purpose for an examination whatever the student's goals. The deeper the roots, the bigger the tree. This may well be the answer to arguments about the need for 'breadth' and 'depth' in learning.

—DAVID J. EDWARDS

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CULTURAL ADJUSTMENT

It is fun to travel abroad but the glamour of living in a foreign country is often dimmed by the realities of coping with a different culture.

Culture shock is real and it can be especially excruciating for young people. William Ammerman, Principal of the American Community School's Academy, discusses some of the ways in which young people respond and how one school helps to alleviate the difficulties encountered by its students.

CONFRONTED by the spate of modern hotels, coffee shops, pizzerias, discotheques, and supermarkets found in most of the major cities of the world today, young people arriving in a foreign land may feel at first that they have merely stepped into an ethnic area of a large city in their own country. Once the glamour and excitement of settling abroad have worn off, however, they must deal with the realities of living in a culture that may seem strange and foreign. Seeking comfort in the familiar is not a solution for young people, just as ignoring the effects of culture shock on the young is not a solution for adults.

Adjusting to a new culture requires considerable understanding not only from family, friends and teachers but from the student himself who must try to comprehend and adjust to an alien society which he does not have the experience to understand. People dress 'differently', behave 'strangely' and generally think in ways that are new to the student's experience. The food, the daily habits, the manner of conducting business even on the simplest level of buying sweets at the local kiosk, may seem peculiar or frightening. Often these differences are interpreted as deliberate slights and the confusion is compounded by the child's inability to speak or communicate with fluency in the language.

On a minor level the reaction of young people in the face of these disorienting experiences may involve only a narrowing of their potential group of friends, more often than not to those of the same nationality. In the case of American children, trips to the American Club in Kifissia may grow more frequent. A chauvinistic attitude may result. On a more acute level, reaction to the unfamiliar may result in hostile relationships and bitter self-rejection. Withdrawal and refusal to face any aspect of the new environment may be signals that the student is experiencing severe insecurity and despair.

Helping to alleviate these stresses is not a school's responsibility, many will argue, yet the school is probably the best setting in which to assist students with problems of adjustment. At the Ameri-

can Community Schools of Athens this is frequently done through social studies classes, field trips, projects, and opportunities for contacts with the local Greek community. These first hesitant steps can thus break the syndrome which is so often a part of the normal process of acclimatizing to a new environment and community.

Deliberate steps are taken by teachers to expose students to local life and to help them to comprehend it. Visits to ancient sites such as the Acropolis and the Agora focus not only on the historical significance of the area but on the culture and daily life of the ancient peoples. Students can note similarities and differences between their own lives and those of earlier cultures and develop an objective awareness of different cultural patterns. Visits to the flea market help familiarize students with their new environment as they explore this old part of Athens. In this way those who are intimidated or fearful may find the necessary self-confidence to venture forth on their own. Athletic matches between schools can provide opportunities to meet Greek children of the same age. English football (soccer) is encouraged at A.C.S., because it is the most popular sport in the world and played by young people all over Greece. The boy who plays soccer will be able to join games in his neighbourhood and make friends with children living nearby.

Students participating in a program called the Village Project have acquainted themselves with several villages in the outlying areas of Athens. Young people traditionally want 'to help' in meaningful ways. Taking an interest in a village's activities and needs has helped these students to understand life in rural Greece.

Although these endeavours are worthwhile and help the average student to become acquainted with local life, more drastic methods are needed to help students who have reacted to the trauma of culture shock with bitterness and withdrawal. A method of extensive self-analysis based upon a role-playing technique, drawn from real-life situations, has been developed at A.C.S. where it has been used primarily with



students in the ninth and tenth grades. Fictional case studies of painful adjustments are depicted: the student who does not want to go outside of his home; the parent who has come overseas to find excitement in a new job but instead has found increasing frustration; the boy who cannot communicate because of the language barrier; the girl who finds foreign boys overly friendly and attentive; or the boy whose unhappiness manifests itself by thievery, rock-fighting or general anti-social behaviour. The students working in a group analyze the actions and reasoning of the fictional individuals in the case studies and, under the careful and non-directive questioning of teachers, gradually develop insights into attitudes, ideals and values which they can transfer to real situations involving themselves.

With comprehension comes understanding. In this era of multinational corporations, giant international organizations and a world in which technology has brought once distant continents closer, it is essential. Young people today are demanding 'relevance' in their courses of study. Understanding ecology, world problems, their immediate environment and their place within their society is relevant. So, too, is understanding another culture in which they live, even if only for a brief space of time. Those who gain insight into a society and culture that may not be their own will carry away with them not only fond memories of the country that was for a time their home, but a knowledge and awareness that is relevant to the world in which we live.

— WILLIAM AMMERMAN
Sketches by Tina Lee.

THE GREEN-EYED PRINCESS OF ARCHANES

IN July 1975, in the tenth year of its excavations, the Greek Archaeological Society at Archanes under the direction of John Sakellarakis uncovered an unlooted Mycenaean tholos tomb in Archanes, a large Cretan village. It is situated south of Iraklion, about ten miles beyond Knossos. It lies in the shadow of Youhtas (Mount Juktas) a mountain in the shape of a reclining man which is said to be the Great God Zeus asleep. Set on the slope of a hill surrounded by vineyards, Archanes is celebrated for its heady wine. Ten years ago it also became famous in the more sober world of scholarship when a Minoan Palace was discovered in the middle of the village. On an adjacent hill called Fourni, archaeologists found, at the same time, a cemetery which has proved to be the most important in the prehistoric Aegean.

This necropolis, which lies under olive trees and amid grapevines, has yielded five tholos tombs and many other above-ground and subterranean burial chambers with paved areas and courtyards. These structures were in very good condition; some were preserved to a height of three metres.

The Fourni necropolis is, literally, without parallel not only in Crete and the Aegean islands but in the known prehistory of the Greek mainland. This is largely because it was used for burial and worship of the dead for more than a thousand years (ca. 2300-1200 BC). The cemetery's importance is indicated by the discovery of many buildings that were inhabited by the living, that is to say by guards, priests and workmen occupied in crafts connected with the dead. Excavation has proved that the cemetery was used not only for nobles but for common people too, as collective graves have been uncovered as well.

The artifacts found in the tombs, the property of the dead, are the most important to have come to light in a Minoan cemetery to date. For this reason they have been given a special display in the Museum at Iraklion. Among them are numerous gold objects, rings and necklaces; hundreds of important seals, mostly made of semi-precious stones; astonishing ivories carved with a variety of scenes; a great number of copper, stone and clay vases; copper ornaments; and stone, clay and copper figurines.



The woman lay on her back, but turned slightly to her left so that she faced towards Mount Youhta... This terrible image of death struck the excavators even more when they realized that her now bare skull had once been adorned with a magnificent crown.

The year 1965, when the first unrobbed Mycenaean tholos tomb in Crete was uncovered, was, therefore, a particularly important year in the excavations. In July of this year, this success was repeated when another untouched tholos tomb was opened to reveal still other sensational finds.

The existence of this tholos tomb had, in fact, been known for several years. Part of the upper dome of the tholos was visible in a ditch beside a wall built by farmers to separate their lands. The archaeologists had to wait anxiously for the land to be expropriated before they could excavate this tomb which seemed so promising.

On the first day of the excavations it became clear that it was a small tomb for only one burial and that it had been constructed about 1300-1280 BC when the Mycenaeans controlled all of Crete. On the following day the archaeologists'

wildest hopes were fulfilled as one rich find after another came to light.

The tomb was that of a mature woman who certainly came of a rich and royal lineage. The first object that had been placed on the floor of the tomb was a clay *pyxis*, or box, beautifully decorated, in which had been placed a copper razor and a necklace of gold beads in various shapes. It seems that the wooden stretcher which carried the body had been placed on top of this box. The woman lay on her back, but was turned slightly to her left so that she faced towards Mount Youhta. She held in one hand a mirror — a copper disc. This terrible image of death struck the excavators even more when they realized that her bare skull, now penetrated by the roots of trees, had been adorned with a crown so magnificent in quality and so extraordinary in preservation that not even the royal tombs of Mycenae have yielded anything to equal it. Double rows of beads, each shaped like an argonaut (the paper nautilus), with similar ones of cut glass, surrounded the upper part of her head. Her chest was covered with many elaborate necklaces made of gold beads, yellow faience and blue glass. With these was found one minute seal-stone of green jasper. It is certain that the woman had long hair for two gold hair fasteners were found at the level of her waist where her ringlets must have reached. She must have been wearing a long gown and had a veil over her shoulders, since a row of gold beads in the shape of rosettes was found in positions which indicated that they had been sewn on to the material.

That night in a dream one of the students on the excavation saw a princess wearing all the jewels he had been wearily recording that day. 'She was a beautiful woman,' he said, 'and she had green eyes.'

The excavations at the Archanes necropolis during this past summer provided much new information about the burial customs and the wealth of Crete in the thirteenth century B.C. The world also came into the possession of a collection of jewellery worked with a delicacy that the most famous jewellers of today might envy. But who can say if the most significant fact of all is not that of one young man's vision of a princess with green eyes?

—S.E.

Sketch by Nikos Stavroulakis

That Notorious 'Greek Today'

PLAYWRIGHTS confronted with the dilemma of choosing between the inspiration of their loftier drives and the allurements of fame and good box-office receipts suffer the torments of Hamlet. *A Greek Today* written by Dimitri Kollatos, directed by Dimitri Kollatos and presented by Dimitri Kollatos at the new Louzitanian Theatre, illustrates this conflict. Kollatos possesses a good sense of theatre and the fine instincts of a salesman. Whether in *A Greek Today* it was his intention to present a noteworthy play or to serve himself up as a notorious writer is not clear. Both elements are present but, alas, the noteworthiness of the writing is eclipsed by Kollatos's notoriety and over-awareness of the box-office — the latter a fact which has not gone unnoted by critics and theatre people.

Kollatos, however, has made an important contribution to the evolution of modern Greek playwriting. He has presented a glimpse of the direction in which the *epitheorisis*, the popular and ubiquitous Greek revue, may evolve. In its present form *epitheorisis* is stagnant and out of date, usually a series of skits loosely strung together as a vehicle for doggerel humour that pokes fun at politics and personalities without offering social commentary.

In *A Greek Today*, Kollatos has exposed to view the daily problems of the Greek Everyman and directed the skits towards a single focus held together by a common denominator. The common denominator, however, is Kollatos himself. Thus the title of the play is misleading because *A Greek Today* is not Everygreek, but Dimitris Kollatos. Our attention is drawn to this throughout the play by the narrator who keeps saying, 'Dimitri says this', 'Dimitri says that', 'Dimitri believes', etc. Sarcastic Greek observers — and they are not few — may well ask, 'Who the hell is Dimitri?'

Dimitri nonetheless does utter a number of truths in *A Greek Today* and he does so in an outspoken, unreserved fashion that has thrilled audiences. His 'Ieronymos' sketch, for example — after the Archbishop of Junta times — is written with the purest Greek satirical verve and is faithful to the average

Greek's view of the Junta and its servants as *kazoura*. There is no English equivalent for *kazoura*, but one might venture 'lampoonery'. Rational *kazoura* and irrational optimism have been the secrets of the survival of the Greek race.

The technique used by Kollatos is to draw parallels between various periods of Greek history to demonstrate how the worthy majority has been subjugated or throttled by whatever caste happens to have been in power. In the opening scene we are introduced into an atmosphere of tragic solemnity. This is puzzling because one is expecting a musical revue, but the atmosphere of medieval tragedy, the gloomy set with its many sub-areas, provide the framework for the deeper meaning of the play. The main action is in the centre of the stage but the set is a semi-circle whose three levels, jutting forward on both sides, project a sense of threat. In the first scene, which depicts the eve of the fall of Constantinople in 1453, the invaders, the Turks, are on the three levels on one side while the allied forces, which have come to 'protect' Constantinople, are on the other. At the top centre of the set is Gennadius, the bishop installed as Patriarch by the Sultan after the fall of the city, representing intramural threat. Gennadius, the hysterically-dogmatic, religiously-fanatic bishop, deterred the Greeks from fighting the Turks because of his opposition to the unity of the churches and his conviction that the Virgin Mary would perform a miracle to save the city. At stage centre, surrounded by these foreign and native threats, is Constantine XII, the 'last emperor', representing the fighting spirit of the Greeks.

This is excellent visual imagery reminiscent of Eisenstein. That its full impact does not sink in until after one has left the theatre, is entirely Kollatos's fault, the result of his self-infatuated interruptions of 'Dimitri says', 'Dimitri believes'. The burlesque scene which follows, showing Archbishop Ieronymos and his gang of priests singing hymns to the Junta leaders, would have been enough to provide the parallelism.

This pattern of parallel lines is followed through in several other scenes

but always with the incessant comments by the narrator explaining what 'Dimitri thinks...' In the Kapetan Antonis scene, Ioannides and his ESA subordinates are identified with the vizier and his Janissaries during the Turkish occupation. A sequence set during the December 1944 'incident', (or if you prefer, the Outbreak of the Civil War, the Communist Rebellion, or even, as some would have it, The English Trap) is a perfect vehicle for commenting on the responsibility of all leaders for the victimization of the people. The much publicized sketch in which a shipowner strangles his wife is too crude and verbose to be convincing. It is clearly aimed at pleasing the scandal-mongers. As for the equally-publicized lesbian scene, it is, we are sorry to say, little more than a desperate attempt to cater to the sexually frustrated ladies and gentlemen of the audience, and deviates from the central theme of the play. Only one scene in the second part follows more or less the pattern of parallel lines, that of 'Kyra Vassiliki', which is more frustrating than funny. Kyra Vassiliki, the beloved Mistress of Ali Pasha of Yaninna, serves as a liaison between Ali and the Greeks, for the benefit of the Greeks, and somehow Karamanlis's 'New Democracy' gets into the act. Yielding to the wish of the impotent Ali Pasha, Vassiliki goes to bed with one of his Turkish subordinates in order to provide Ali with an heir so that Ali might first fight the Turks, with the help of the Greeks, and then destroy the Greeks. The naive Kyra Vassiliki is, of course, unaware of Ali's ultimate intentions. According to what 'Dimitri believes...' it is Mr. Averoff, the Minister of Defence, who is identified with Kyra Vassiliki, serving as a 'bridge' between the army and Karamanlis when the latter was invited to become head of the Government of National Unity in 1974. (We were left to draw our own conclusions, however, as to the significance of the voluntary seduction, or who used whom.)

Another sketch, 'The Repenting Officer', gratifies the audience because the officer in question 'confesses' to what the army officers in real life did not. In the other sketches, still playing to the gallery, Kollatos uses homosexuality and narcotic addiction to titillate his audiences, and suggests, unintentionally, that Dimitri has lived too long in France and is out of touch with the Greek reality in these areas.

We must now praise without reserve the director of the performance, Dimitri Kollatos himself, the composer George Hadzinassios for his excellent and



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appropriate music — if one has a few reservations it is a matter of interpretation and of quite secondary importance — the ingenious set and the beautiful costumes of Nikos Petropoulos along with the producer, Nikos Rizos, who spared no funds to spend as much on this play as he would have spent for two costume dramas. The cast, made up almost entirely of new young actors, did its best to serve the play.

If I have written at length about *A Greek Today*, it is because this show is not only the hit of the season — and will continue its career during the winter season — but also because I believe that Dimitri Kollatos has made a valid contribution to the history of *epitheorisis* even though he himself may not believe that he has written a modern revue.

— PLATON MOUSSEOS

Lust Versus Lust

A SERIOUS confrontation between a Swedish temptress and an American wife takes place in the second act of Leslie Stevens' two-act *The Marriage-Go-Round*. Up to this moment in the play Kontet, the wife, has treated a threatening situation with ironic flippancy even when her husband confesses that Katrin, a seductress who wants to have a child, has asked him to be the father. Now more apprehensive, Kontet declares her position to Katrin: 'When I offer you the hospitality of my home, it doesn't mean I'm ready to deliver to you the head of my household.' 'Is it in your power to withhold him from me?' Katrin asks. The blunt question stings Kontet and forces her to recognize her vulnerability as a wife, and the underlying seriousness of the comedy dramatically surfaces. The scene also bears witness to the skill of translator Platon Mousseos in capturing the comedy's biting dialogue and swift action.

Stevens' comedy was originally performed in New York in 1958 and had an extraordinary run of 431 performances; it starred Claudette Colbert and Charles Boyer. The current production, a revival of the Greek version which appeared at the Kentrikon Theatre in 1960-61, is especially refreshing at this time. So many of the plays presented within the past twelve months in Athens appear to have been used as vehicles to exploit political issues.

The cast of four in the current production handle their parts with exceptional dexterity. The Delvilles (Lily Papyianni and Angelos Antonopoulos) are respected authorities on ancient and modern marriage practices and theories of marriage, subjects on which they lecture at The Institute of Marriage. In the theatre, they address the audience from lecterns placed on each side of the stage. The learned professors enact their roles of

husband and wife at stage centre in a tastefully furnished living room representing their home.

Paul and Kontet Delville are appealing portrayals of a couple who reaffirm their mutual love through personal affection and sexual desire. In relaxed harmony and high humour, they share private jokes and reenact the absurdities which attended their courtship. A faithful and contented husband who enjoys a rich sex life and stimulating conversation with an intelligent wife, Paul is caught off-balance, however, by the explicit sexuality of the determined siren, Katrin, who is their house guest. When Eleni Erimou, believable and diverting as the bold Katrin, drifts into the living room in a transparent negligee and lures Paul into a beguiling waltz, her touch is irresistible. Paul's lust is ignited by what she describes as her 'sparks'. Perspiring, he rushes to the lectern to passionately demand of his listeners, 'After all, are we men or masturbators?' When he rejoins Katrin in the living room where she is dancing to a throbbing rhumba beat, Paul responds to Katrin's voluptuous undulations and his uninhibited desire is manifest in his ridiculous cavorting.

Andreas Fillipidis ably depicts Ross, a delightful absurdity of a man who regularly offers a passion-filled heart and an escape to the Bermudas to Kontet who, he knows, is going to reject his proposals, as always.

The four actors bring insouciance and brilliance to the sexual stratagems employed in the play, yet they also impart the atmosphere of gravity which underscores the central action. Certainly the translation preserves the light touch of the playwright. The audience's laughter is tinged with ruefulness for they recognize that in a similar situation they, too, could be fools and 'sinners'. *The Marriage-Go-Round* is clearly a hit.

—MARY NICKLES

Prague Opera Triumphs

THOUGH Prague was on the periphery of Western musical development until the nineteenth century, it has been a performing centre of outstanding excellence since the Middle Ages. With the emergence of the great Czech School embodied in Smetana and Dvorak, it took its place as one of Europe's great musical capitals. It is not at all surprising, therefore, that we should have expected, and been given, an exacting standard of performance by the Prague National Theatre Opera when it appeared at the Athens Festival in August.

Certainly the company's production of Mozart's *Abduction from the Seraglio* was musically and visually satisfying (if a bit lengthy because of undue recourse to librettist Stephanie's tedious dialogue). Soprano Jana Jonasova and tenor Dieter Weimann were exceptionally good in their roles of the aristocratic lovers, Constanze and Belmonte. The beauty of their voices was matched by a flawless technique and a clear, effortless *bel canto* production. Bass-baritone Karel Petr as the Seraglio guard, Osmin, projected his *buffo* role with great success, at the same time meeting Mozart's awesome vocal demands with ease. This was the first time I have heard a low 'E' projected to the last row of Herodes Atticus; for this feat alone Mr. Petr deserved the enthusiastic reception he received. The orchestra played well throughout in stylistically admirable form; the gem-like reading of Mozart's most delightful overture set the mood and spirit for the entire evening. Above all it was conductor Petr Jones who was responsible for the evening's success. Very much a conductor's conductor, he did everything right without ever drawing attention to himself and surpassed, in my opinion, any Festival conductor I have seen to date, including Antal Dorati and Colin Davis.

The excellence of the Mozart production notwithstanding, where the Prague company outdid itself was in its other operatic offering, the musical dramatization of Kazantzakis's *Greek Passion* by Bohuslav Martinu (1890-1959). Composed in the late 1950's in collaboration with Kazantzakis himself, in the twilight of both the artists' lives,

Greek Passion is among the most successful modern operas I have seen. The orchestral and vocal writing are of extraordinary beauty, the lushness of the harmony and the romantic line belying the composer's close identification with Stravinsky and other radical innovators of the early decades of this century. Only an occasional atonal



subtlety, or unorthodox introduction of piano and percussion, betrayed Martinu's familiarity with the era of musical change in which he lived. In many respects it was an evening reminiscent of Richard Strauss, with haunting allusions to *Der Rosenkavalier*, and overtones of Poulenc intertwined with Greek folk tunes and Slavic romanticism.

The opera's greatest success was its remarkably cogent incorporation of Kazantzakis's message, a combination of Orthodox mysticism, Greek nationalism and an incisive ethnic self-criticism. All the leading characters came across convincingly, their impact enhanced unpredictably by the majesty of the Slavic language in which the libretto is written. The staging was the best I have seen at Herodes Atticus and successfully transported the audience to the Smyrna enclave of 1919-22 with all the ominous tensions that we now associate with that tragic episode of the recent Greek past.

The outstanding performances were, rather appropriately, given by the two priests. Eduard Haken's stage presence was fearfully convincing as the grasping pastor of Lykovrissi who serves Mammon with undisguised fervour (emulating the pious contempt of Job's accusers). In preparation for Easter, he has chosen various members of his parish to enact the roles of the Passion Story as part of the religious celebrations. As the season draws near, the villagers, their lives complicated by the appearance of fellow Christian Greek refugees fleeing before the advancing Turks, begin to assume the personalities of those they are portraying, culminating in the symbolic murder of Christ by Judas. The rich baritone of Dalibor Jedlicka, as the good shepherd of the dispersed Cappadocian flock, conveyed all the pathos of his villagers' tragic fate. Unlike many of his contemporaries, Martinu excelled in choral writing. The impact of antiphonal choirs representing the desperately complacent villagers and the passively desperate refugees is a glory of contemporary musical idiom.

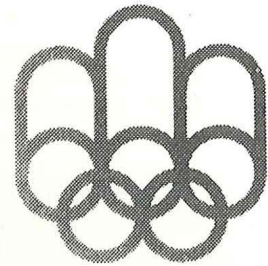
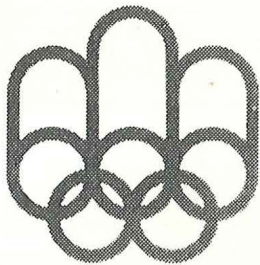
The only disappointment was the admittedly necessary simplification of Kazantzakis's Byzantine plot line. While the basic outline was there, so much of the individual characterization was missing. Particularly regrettable was Martinu's failure to include the sympathetic figure of the *Agha*, the Turkish governor of Lykovrissi who towers over the internecine bickering of his subjects through a self-imposed curtain of *raki*, *Youssoufakia*, and *Amanes*. If only the composer could have incorporated this third dimension ... *Dunya tabir, rouva tabir* ... the world and dream are but one, *Aman, Aman*...

In every other respect the performance was memorable, visually gratifying, vocally satisfying, and spiritually moving. It is an opera that must rank with the greatest compositions of this century, and one which anyone who cherishes the Greek Experience must see. Martinu created a masterpiece in his final days, and the Prague Theatre provided a priceless glimpse of the Greek Heritage.

—ROBERT BRENTON BETTS

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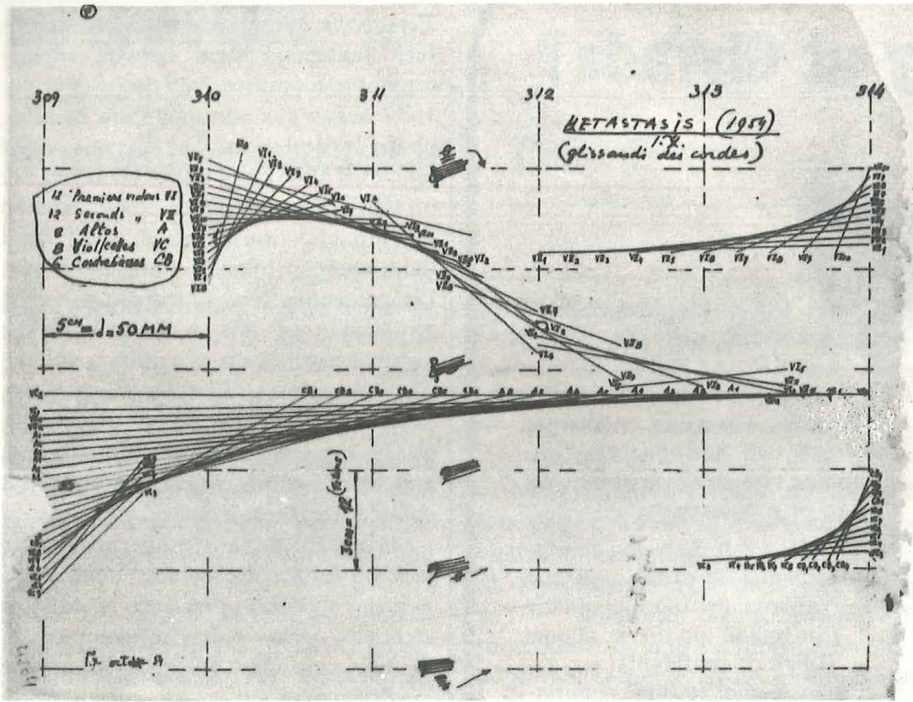
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A diagram for 'Metastasis' by Xenakis illustrating the compositional process and mathematical foundations of his work.

New Music by Xenakis

IN THE traditional image, a composer is presented hunched over a music manuscript, painstakingly working out parts for different instruments and sections of the orchestra, and perhaps trying them out on a piano. But what if the composer is working at a mathematical equation which will not be transferred to a score until years after the calculations have begun, that is, until they have been worked out in musical terms? What if this same composer has recourse to an IBM 7090 computer to make these intricate calculations? Are the results music? They are, if the composer in question combines tireless study with an inner fire. Yannis Xenakis, the founder of a new tradition in music, meets these conditions, and his creativity has resulted in music that is completely original. Xenakis has discarded the western musical tradition and bases his work on his own concepts.

Yannis Xenakis was born fifty-four years ago in Rumania of Greek parents. The family later moved to Greece where Xenakis studied at the Athens Polytechnion, graduating as a civil engineer. Although his major interest was mathematics, he studied musical theory in Athens. He left Greece in 1947 during the Civil War to avoid

imprisonment. Sentenced to a stiff term *in absentia*, he did not return again until last November. He has been to Athens several times since, most recently for the Xenakis Week held in September under the auspices of the Hellenic Association for Contemporary Music. The week's activities included three concerts, a lecture on Xenakis, and a lecture delivered by the composer himself. At the National Gallery his works, scores, manuscripts, record covers, photographs, articles, books, concert programs, graphs, records and tapes, and three-dimensional works of sculpture and architectural designs, were on display, while records and tapes of his music were played continuously in the background.

Xenakis studied abroad with such luminaries as the French-Swiss composer, Arthur Honegger, the German-Swiss conductor, Herman Scherchen, who was active in bringing forward contemporary new music, and the daring and original French composer, Olivier Messiaen. When Xenakis first went to Paris, however, he worked as an architect for twelve years with Le Corbusier. As he became more absorbed by music, he finally gave his life over to it, although he has never abandoned architecture completely. He

is generally indifferent to material things and when completely involved with his work, forgets to eat. Xenakis has a teen-age daughter. His wife is a French novelist.

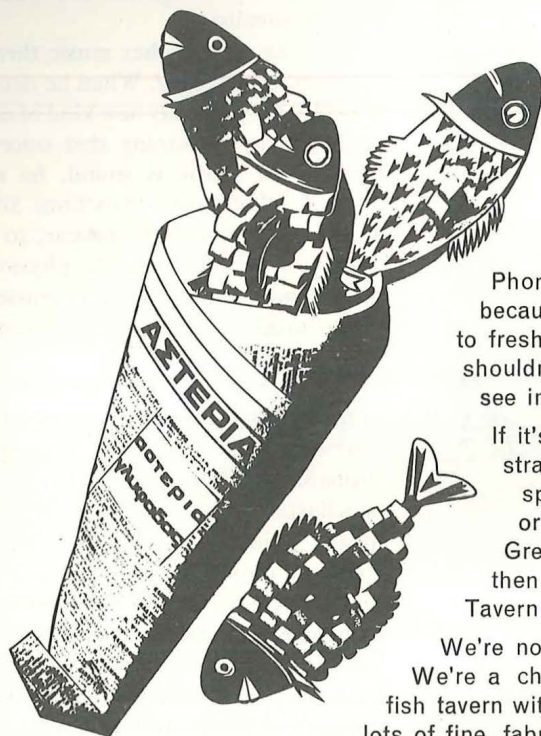
Xenakis approaches music through mathematical theory. When he decided to create a completely new kind of music he began by reasoning that since the material of music is sound, he must understand how sound functions. Sound waves are received by the ear, so it is necessary to understand the physiology of the aural senses. Finally, masses of sound must be organized according to mathematical theory.

Xenakis has since worked with different kinds of mathematical theory. For example, using the Theory of Probability, he developed what he calls 'stochastic music.' 'Stochos' in Greek means 'aim' — but this has no romantic-philosophical meaning for him, it refers instead to the kind of 'controlled chance' that underlies the complex calculations which form the basis of this music. Belonging to the category of 'stochastic music' are his five or six works created by computer. He has also worked with set theory, the results of which he calls 'symbolic music', and game theories in which two opposing groups of performers compete against each other for points — just as tennis players or the players in any other game do.

He has worked with about fifteen different mathematical theories and includes other disciplines in his music such as chemistry and molecular biology (in which the structure is based on that of the double helix — the structure which dictates the genetic properties in plants and animals). Although Xenakis's music is based on mathematics, it has philosophical underpinnings drawn from his admiration of ancient Greek philosophers. Together they lead to new sounds.

Xenakis also works with electronics in music. He first referred to these pieces as 'electromagnetic' and now he calls them 'electroacoustical'. He has presented shows with stereophonic music on a grand scale. In a 1958 show he used four hundred revolving loudspeakers, but this was small stuff compared to what followed. For a score called *Hibiki Hanama*, presented in 1970 at the World's Fair in Japan, he used eight-hundred loudspeakers and six-hundred projecting light beams in a shell especially designed by Xenakis. At the 1967 World's Fair in Montreal, his work was scored for four orchestras with accompanying light show. In 1971 at the

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ancient capital of Persia, he produced *Persepolis*, a kind of grandiose Feast of Fire featuring huge crowds waving torches to his music. And then in Paris in 1972 began a continuous show running on for several years. The site was an old medieval abbey and visitors entered, lay on their backs on the floor, and listened to Xenakis's music while watching a light show projected onto the walls. Unfortunately Greece will not be seeing any works of this magnitude as the expense can run up to a million dollars. The September 'Xenakis Week' may have been 'Welcome Home' to Xenakis, but he expects to be very busy abroad, and there are no concerts fixed in this country for the future.

It is difficult for the average person or even for a critic to judge adequately Xenakis's work as there are no existing standards with which to compare it. Listening to his music is a unique experience as these are sounds never heard before by god or man. I used to play Xenakis's music for a university course I gave a few years ago on Greek Life and Culture. The expressions of bewilderment and astonishment that would come over students' faces as the record started to turn were a sight not to be forgotten.

I asked the eminent musicologist John G. Papaioannou what he considered to be Xenakis's greatest work. His reply was that the quality of the composer's work is consistently high and therefore it is hard to select one or even several compositions. He does believe though that from Xenakis's early work *Metastasis* (1953-4) to his latest, *Empreintes*, written only a few months ago, we do see a slight ascent. Papaioannou's favourite is perhaps *Cendrees* (1973-4) written, as are so many of Xenakis's works, for orchestra and choir.

Strangely enough, with all his innovations Xenakis still works with the traditional notation pattern. Theoretically any musician who can read an ordinary score could read and play Xenakis's scores. There are only a few conductors and performers that the composer trusts to perform his works in the proper spirit, however.

Xenakis is a very important composer in the contemporary music scene. His reputation is assured, and there is no doubt that he is the avant garde of the avant garde.

— HARIS LIVAS

Photographs courtesy of The Hellenic Association for Contemporary Music

Short Films and a Little Prince

THE *LITTLE PRINCE* is another children's tale which is, like *Gulliver's Travels*, *Alice in Wonderland* and *The Wizard of Oz*, intended more for adults than children, but meaningful to both. The night I attended the movie version which recently opened in Athens, the children laughed through the first half and the grown-ups grew misty-eyed towards the end.

In the dedication to his modern parable, *The Little Prince*, Saint-Exupery reminds us that adults were once children. It takes time, however, to cast off reality and re-enter childhood imagination again. The director, Stanley Donen (*Singing in the Rain*, *Two for the Road*), deserves credit for sticking closely to the original text. Yet as a jaded adult, I found myself squirming in my seat as the Prince visits the series of planets that finally lead him to earth. Oh, there are clever moments — for instance, with the historian who says 'I make things up, I'm a historian!', but it all seems a bit flat and gimmicky like the mundane music by Alan Lerner and Frederick Loewe which fills the soundtrack.

The moment Bob Fosse (director of *Cabaret*) appears in the Sahara doing an extended number as the 'sssnake', the film becomes impressive. It continues to be so as the Prince encounters Gene Wilder as a marvelously vulnerable 'fox' who teaches the young visitor from another planet the moral of the tale: what is most important in life cannot be seen.

The ending is sad and, I have found, haunting. Saint-Exupery chronicles the death of every man's innocence (we all become those practical adults who see a 'hat' instead of a drawing of an elephant who has been swallowed by a boa). Given this fact, it is the artist alone who can revive a world of imagination for himself and, through his art, for others. It is the old 'art is long and life is short' message, but it is particularly poignant in this French pilot's story because Saint-Exupery has so fully captured innocence in the character of the Prince. We are not all that comforted by the Prince's laughter peeling through a dark universe as the pilot flies on. There is still the dark.

The Thessaloniki Greek Film Festival, which ran from September 22 to September 28, will be reviewed in the November issue.

Most children's films are dubbed into Greek. Thus the younger children unable to read rapidly spend much of the time whispering to their parents 'Ti lei?' — 'What's he saying?', when they should be enjoying the film. One would hope that some generous organization will see fit to help defray the cost of helping Greek children understand what they cannot yet read!

THE Studio Cinema (Stavropoulou 33, Platia Amerikis) recently launched its 75-76 season of classical, avant-garde and revolutionary films with an evening of short works by Luis Bunuel, Jean-Luc Godard, Alain Resnais and Jean Renoir. The program was an unusual glimpse of the early and seldom viewed films of these well-known directors. It was also a refreshing change of pace from the 'revolutionary' diet of last year which blitzed Athens in the wake of the Junta's demise. Hopefully this year we will be given a more balanced showing.

One of the pleasant surprises in viewing these early shorts was to discover how clearly they foreshadowed each director's later development.

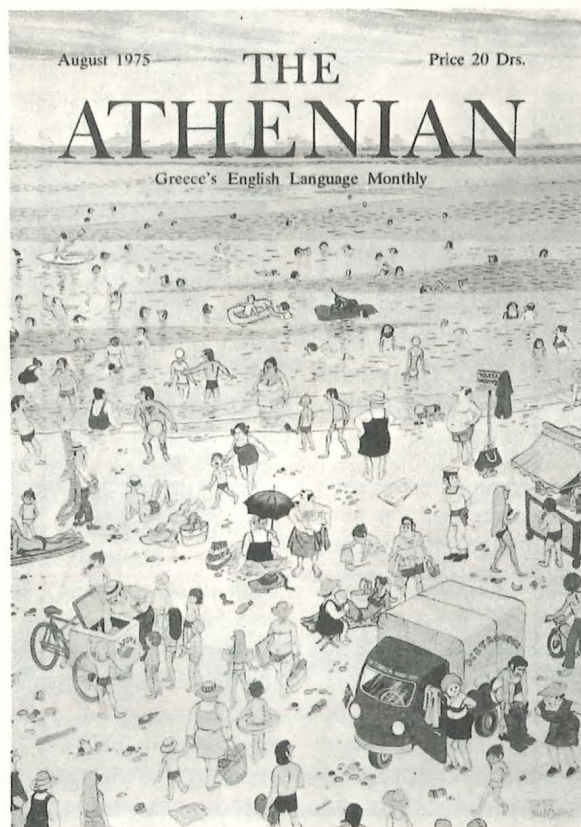
Godard's *Tous les Garçons S'appellent Patrick*, 1957, is a delightful romantic farce. Two young Parisian women, who are roommates, separately meet and fall in love with a happy-go-lucky womanizer, Patrick (Jean-Claude Brialy). In the longest and best scene of the film, before they discover both Patricks are one and the same, they discuss their 'love' in their apartment. The punch-line comes when these would-be lovers see Patrick on the street with another woman. They stare, he stares, and, as he rushes his newest conquest into a taxi, he gives them a what-can-I-say shrug. The roommates, disillusioned and abandoned, walk off down the avenue headed for another lonely night at the cinema. This is not political Godard. Yet in this witty but

sad short (his third film) Godard was already developing many of his trademarks. There are his playful romanticism in which adults seem more like children or screen comedians, his autobiographical thrust (Brialy wears Godard's trench-coat and glasses), and his homage to cinema history (a James Dean poster, talk of Gary Cooper and a silent comedy atmosphere to the whole film). In terms of technique, one already sees Godard's emphasis on a spontaneous kind of acting, jump-cuts to quicken the pace of the film, and on-location shooting at sidewalk cafes and the Luxembourg Gardens.

Las Hordes (Land Without Bread, 1932), Bunuel's third effort, is a disturbing documentary of a poverty-stricken Spanish village. Bunuel (*The Diary of a Chambermaid*, 1965, *Belle de Jour*, 1967) spent two months in this desolate area recording a picture of human existence reduced to its dreariest level. If Robert Flaherty, the father of documentary, dignified man by demonstrating his ability to survive against the elements (*Nanook of the North*, 1920, *Man of Aran*, 1934), Bunuel employs documentary to paint a surrealistic canvas of horror and degradation strongly akin to Goya's dark etchings. He was accused of dabbling in art-for-art's sake in his first film, *Un Chien Andalou*. With *Las Hordes* Bunuel bitterly proves that reality for many people can be more surrealistic than any work of imagination. To see is to believe. Bunuel shows us an isolated society in which many are stunted in growth, insane, prematurely old. All are sick from malnutrition. He also shows us a horse being devoured by bees, the death of a baby, and the hopelessness on the faces of these people who live in houses without windows in a village without music or laughter. Typically, Bunuel points to the uselessness of religion: near the end of the film after we have been exposed to about as much as we can stomach of depression, he slips in an interior shot of the village church. Here we see the only wealth in the community: a highly ornate and valuable altar. This biting irony has mellowed into simple irony (*Discreet Charm of the Bourgeoisie*) but in this early work Bunuel makes it clear that surrealism can also be a social comment. No wonder he left Spain to settle in Mexico after Franco viewed the film!

Before he turned to making feature films, Alain Resnais (*Hiroshima Mon Amour*, 1959, *Last Year at Marienbad*, 1961, *La Guerre est Fini*, 1966) shot a series of documentaries on art and artists. *Guernica* (1950) is a creative

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glance at Picasso's work, but more significantly, it is a recreation of the Guernica tragedy through art. This is Resnais' forte. He succeeds in developing an intensity that equals or surpasses the effect of a newsreel documentary. He is helped, of course, by Paul Eluard's eloquent text and a dramatic musical score composed for the film. Resnais has always been concerned with artistic form and social awareness. In *Guernica* we see the result of a director who removes art from the museum and places it in its social context.

Renoir never completed *Une Partie de Compagne* (1936) but it doesn't really matter, for this impressionistic vignette based on a de Maupassant story is complete in itself. The plot is simple and commonplace. A bourgeois Parisian family on an outing in the countryside attracts the attention of two young blades at a country inn where they have stopped for lunch with the result that one of the men falls in love with the daughter. Renoir (who plays the chef) directs with an ease and fluidity which strongly evokes the impressionistic paintings of his father, Auguste Renoir, and his contemporaries. The setting is the late nineteenth century and the landscape shots of the river, distant fields and trees and the arrangement of his actors, especially in the picnic on the river bank, work to create a rich texture as suggestive as a Renoir canvas.

Une Partie has much good-natured humour. Father and son-in-law are dead-ringers for Laurel and Hardy, while the lanky young man's satyric pursuit of the pudgy, giggling mother verges on slapstick. The final mood of the film, however, is serious and melancholy as we realize that the young couple, Henri and Henriette, will never consummate their love; she, as a dutiful daughter will (and does) marry the timid fellow her family has chosen. In a remarkable scene beside the river Henri forces himself upon the innocent Henriette. She resists violently and then, just as violently, clings to him. Renoir concludes the scene with a close-up of her face — she is silently crying. This is pure cinema — no words are spoken — and Renoir's work appears as fresh and human today as the day he shot it. It is surprising that more of his works are not seen in Greece (*La Bete Humaine* was the only one last year). The warmth of his films and the mastery of his camera work have much to offer us in an era of tough and hard-nosed cinema.

— ANDY HORTON

books

Odysseus Elytis

THE AXION ESTI

Translation by Edmund Keeley and George Savvidis.

University of Pittsburgh Press, 1975.
160 pages.

Poe, who thought a long poem 'a contradiction in terms', believed poetry should always maintain the utmost intensity of lyricism which, in an extended work, would be both difficult and nearly intolerable. Modern poets have had to find a fresh solution to the problem: Eliot devised the short-long poem, Pound the modern sequence, Kazantzakis the baroque philosophical epic. Odysseus Elytis has worked out his own deft solution and written a long poem which not only succeeds in sustaining the lyric cry at book length, but achieves unity by evolving a structure of unparalleled complexity.

Previously Elytis had been an exquisite lyricist revelling in a personal mythology and a beloved ideal Aegean landscape of sun and sea, his method that of the mosaicist rather than of argument or intellection. But he felt the need to explore that greatest of subjects for a Greek, what Joyce called 'the uncreated conscience of my race', and Seferis 'The Myth of Our History'. For ten years Elytis published nothing. Then *Axion Esti* appeared in 1959 and was immediately hailed by young intellectuals as the work which most profoundly evoked their complicated feelings of national identity. It has, despite its difficulty, enjoyed great popularity since then, especially in the musical setting by Theodorakis.

The opening section, 'Genesis', deals with the birth of the consciousness of the poet as an individual and as representative of his people, and recognizes that this genesis must be constantly recreated: 'Each word a swallow/to bring you spring in the midst of summer'. And with the poet's consciousness is recreated the world, as the refrain announces: 'This world/this small world the great!'

The central section, 'The Passion', is the longest and most complex. It is composed of eighteen psalms in free verse, twelve Odes in highly elaborate, patterned syllabic, and six readings in a very simple and moving prose based on Makryiannis. (A hero of the War of Independence, Makryiannis learned how to read and write in order to record

his memoirs which he composed in simple, naive demotic Greek.) Here Elytis's newly emerged consciousness encounters the challenge of tradition, confronts various dangers, and finally emerges triumphant: 'I'm on my way now to a far and unrinkled country'.

The final section, 'The Gloria', is an extended litany of phenomena worthy of praise, written in a carefully controlled accentual verse. It must be read as an ecstatic chant to keep it from seeming a mere list. It begins: 'Praised be the light and man's/first rock-carved prayer/ the vigour in the beast leading the sun/ the plant that warbled so the day rose' and continues at the same pitch to an exalted close in which the central contrasting motives of 'Now' and 'Forever' are polyphonically sounded in a cadence of great grandeur: 'Now the humiliation of the gods/Now the ashes of man/Now Now the zero/and Forever of this small world the Great!' The quality of vision in its intensity, honesty, and verbal beauty justifies such a lofty tone. At last Elytis's favourite Aegean images, as well as his crucial World War II experiences, have found final form. His personal mythology has been objectified into the universality which Greek art — from Phidias to Plato to Solomos — always sought.

The translation by Edmund Keeley and George Savvidis — both experienced practitioners — is accurate and often beautiful, and helpful Notes are provided. Naturally, I have my quibbles: the peculiarly bilingual title of *The Axion Esti* — why not omit *The* or put it in Greek? — and 'Praised Be' for 'Axion Esti' to sound, presumably, more liturgical when it more literally and more interestingly means 'It is Worthy'; the eschewing of syllabic verse in the Odes and sprung rhythm in 'The Gloria'. In general, however, it is excellent, and the Greek is *en face* for those who can use it.

Axion Esti is a masterpiece; it stands with *The Wasteland*, *The Duino Elegies* and *The Cantos* as an important ordering of modern experience into art, and so is essential reading for whoever accords literature any value or meaning. Its poignancy will be enhanced for the reader interested in Greece, for it is the most significant attempt by any Greek poet to determine exactly who and what he is, to elucidate the mystery and define the *periplus* of Greekness, in which language must play a key role: 'My only care my language on Homer's shores'. Elytis's effort has clearly been heroic: 'Praised be the price paid'.

—JEFFREY CARSON

EVENTS, GREECE 1967-1974

Compiled and edited by Michael

Harlow

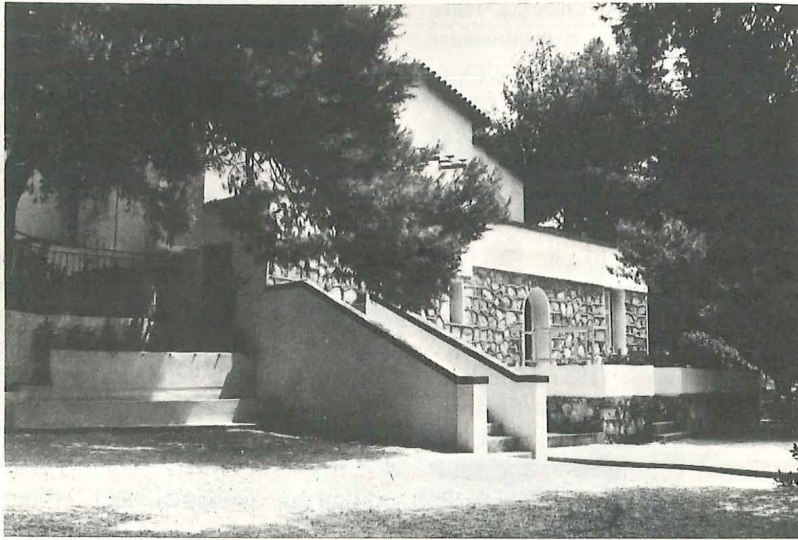
Athens. Anglo-Hellenic Publishing, 1975. 90 Drs.

History goes in cycles. Each end is a beginning and each beginning an end. In Greece, the events of 1967-1974, the rise and fall of a military regime, formed a cycle which generated a sympathetic series of publications. In the last year books banned by the old regime, books about the old regime, and books inspired by the removal of the old regime have been flooding the market.

Events, Greece 1967-1974, an anthology compiled and edited by Michael Harlow, an American who lived for four years in Greece where he was a teacher at Athens College, is part of this publishing series. The editor's introduction contains this statement of purpose: 'to present something of what it was like to live and write under the pall of the years 1967-1974,' and self-description: 'a gathering of writers who, for the most part, shared a common ground of experience in that their work was created under conditions calculated to stifle freedom of expression'.

The materials included in the collection range from a first-hand account of the riots in November 1973 written by Kevin Andrews, a foreigner who has been resident in Athens for twenty-seven years, to short fictions by Margarita Karapanou. The contribution of these two authors may illustrate the editor's statement that 'the "language" of resistance took various forms, often marginal and implicit... Fantasy, the surreal, and allegory became the first tentative voices as the Junta's power broke.' Unfortunately, the subtle or disguised here becomes the vague or, even, 'a block fallen down from some obscured disaster.' Between these two extremes lie the various poems, stories, drawings and essays that form the bulk of the anthology.

Jenny Mastoraki contributes three poems, translated by N. C. Germanacos, which use Byzantium as an allegory for modern Greece. Their strength lies in the juxtaposition of imagery and the sharpness of an occasional oblique reference. Another poet with similarly indirect effect is Irving Layton, a Canadian, who in a poem called *The Protest* writes of an official 'explaining the new constitution/ the great improvements it will bring/ to the villagers of Mithymna/ called out to cheer him' while 'At the agora, however,/ the procession will



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end/ and the butcher has hung a solitary/ pig's head in his window.'

Where poetry tries to present the more general emotions, prose will document specific feelings, reactions, and occurrences. In this anthology, G. Williamson McDiarmid describes July 23, 1974, a date listed in the Chronology at the beginning of the book as that of the resignation of Androutsopoulos's government (the military regime following that of Papadopoulos) and the arrival of Karamanlis, through the genre of 'eyewitness account', presenting both the actual occurrences and his impressions of the atmosphere. Along similar lines is Kay Cicellis's *Standing Still*, an essay that attempts to outline 'the psychology of the situations; the feelings and attitudes.' A realistic story about a police interrogation by Pericles Korovesis rounds off the prose selections.

Other pieces include three undistinguished poems by Michael Harlow. Two of these contrast tanks with children; the third is a description of a uniformed soldier. Four poems by Yannis Ritsos, translated by Germanacos, are of literary value, but do not seem such a departure from his usual style as to warrant their inclusion in an anthology devoted, ostensibly, to a specific theme. Germanacos and George Savvides each contribute poems related by emotional tone to the topic. Gail Holst writes an essay about Rebetika, songs of the Greek underworld of the first half of this century and their relation to modern students. Three examples of these songs are included. Two overtly political poems follow — a solid satire by Manolis Anagnostakis (translated by Kimon Friar) and a short lyric by Sophia Yemenaki (translated by G. C. Savvides). A few uninteresting verses — one of which is about turtles — complete the literary selection. A few photographs and drawings — the one of four people with a dying companion in jail by Nikos Stavroulakis being the most powerful — provide a visual background for the *Events*.

The most surprising section of the book is the Notes on Contributors. They show a high percentage of non-Greeks, and an even greater number of people educated or living abroad which would seem to be in conflict with the editor's stated purpose of presenting what it was like to live and write under the pall of the Junta. The *raison d'être* of this anthology is emotional, not literary, and the lack of artistic motivation results in an unevenness of artistic quality.

— CAROL POSTER

Retrospective at the Pinakothiki

The seventy-fifth anniversary of the foundation of the National Picture Gallery (Pinakothiki) is being marked by a series of retrospective exhibitions of the works of Greece's foremost artists. In September paintings and graphics by Sikeliotis were shown. One of the country's major and most popular artists, his works are derived from folk traditions.

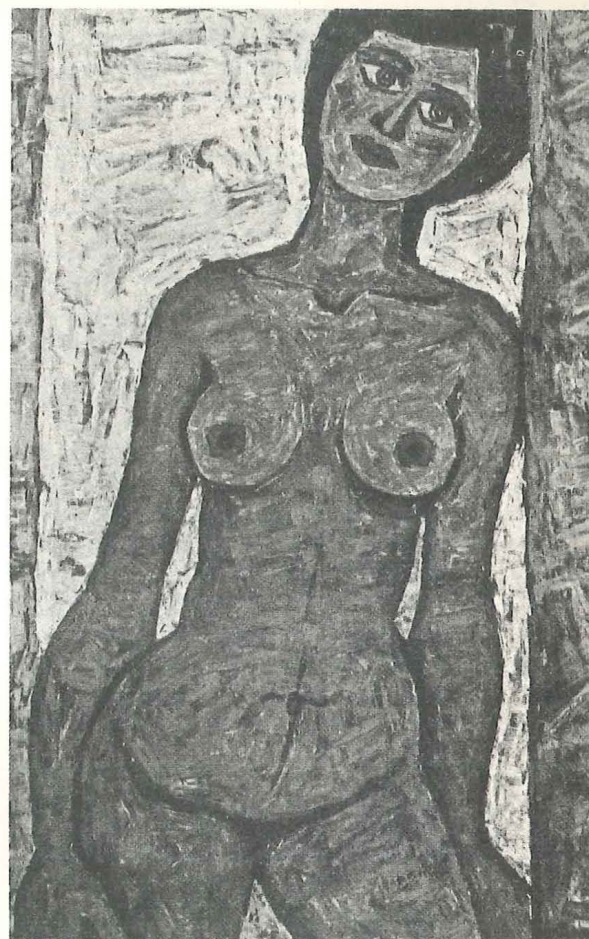
ART AS a deliberate and self-conscious means of commenting on a society and its mores is a relatively modern phenomenon. To say that all art reflects the society and the times in which it finds expression is a legitimate argument. Only in the course of the nineteenth century, however, has painting become a formidable means of expressing condemnation or advocacy of 'causes'. That religious and social-expressionistic art share the same motivation, that is, a rigidly defined and peculiar propaganda, is a reasonable conclusion. The one, however, concerns itself with the primordial symbols, dark intuitions and inexpressible experiences of what we term the soul, while the other is more concerned with the needs and aspirations of man as a material and social being.

The degeneration of religious art coincided with the inability of religious institutions in the nineteenth and twentieth centuries to come to terms

with real issues. It manifests itself in the saccharine-faced, well-manicured and coiffured figures of Christ that are characteristic of salon religion, where hard-core religious experience is replaced by sentiment. Religion reduced to sentiment permits formal elements of religious experience to distract one from the essential needs of the human spirit whether they be questions of justice or self-fulfillment.

Art as a means of expressing human needs and aspirations has also suffered a consistent and effective emasculation in much the same manner. In a sense it is a victory of bourgeois liberalism. Usually claiming to be based in 'folk' art or the art of the 'people', social-expressionism has degenerated into a merely formal imitation of the real thing. Serious issues are eventually reduced to formulae. It claims to be an art of the 'people' but, in essence, is an art of the middle classes—sentimentality and materialism take the place of emotion and spirituality. Sikeliotis's retrospective exhibition at the National Gallery in September is in many ways a striking example of how controversial issues can be made acceptable to popular liberal tastes.

The one hundred and sixty paintings covering the years 1945-1975 can be broken down into several categories: reductions of expressionistic themes in search for a formula; family scenes in which the formulas of vacant faces,



G. Sikeliotis, 'Nude Girl'

worker's arms conceived as clubs, and splayed feet are established; a small series of religiously inspired paintings in which Christ appears as a social revolutionary and the Virgin as the girl next door; English urban scenes, and finally, the nudes and Karagiozis-inspired 'folk' art.

The most successful are the urban English scenes which are finely composed and impressive in their well-balanced colour schemes. The least successful, to me, are those that aspire to comment on issues of our times. The disparity between the serious theme and the light, off-hand treatment of it in these latter paintings is striking. The real world of insecurity and maternal love as witnessed in the tenuous lives of the poor (and perhaps portrayed once and for all by Kollwitz) has been made 'homey' and comfortable. The horrors of war and the atrocities that follow in its wake such as at My Lai are treated in a trivial way that, were it not for their titles, one could easily mistake for assembled nudes, or ladies at the park with their children catching the first drops of rain from a thunder-shower. Most striking is the evidence of that peculiar ability of middle class morality to be 'all things to all men'.

— NIKOS STAVROULAKIS



G. Sikeliotis, 'From Kalavrita to My Lai'

pikilia

YAOURTI

YAOURTI is a wonderful, sourly delicious food, easy to make at home, and an excellent ingredient in preparing other dishes. Shiny, cool and white as milk, semi-solid, a stimulant to the taste buds, *yaourti* is believed to have originated accidentally among nomads travelling in the desert. Its fame and preparation spread through Bulgaria to Greece, and then was carried by emigrants westward. Identified with longevity in the Balkans, it is called 'mast' by Iranians, 'leban' by Arabic-speaking people, 'madzoon' by Armenians, 'koumis' by Mongols. In English it is called 'yogurt'.

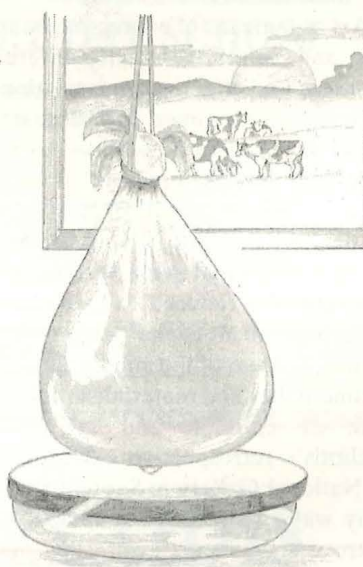
In Greece especially, yogurt is considered *igiino* (healthful), an accolade of the highest merit from the health-conscious Hellenes. *Yaourti* is a favourite snack of workers who pause for refreshment during the long seven a.m. to two-thirty p.m. work day, and among squeamish villagers who, when travelling, usually distrust food outside their own home, but will eat yogurt from a *galaktopolion*. For Greek supper yogurt is perfect; in some areas it becomes a favoured accompaniment with steaming rice and other grain dishes. Yogurt can enhance cakes and cookies and add a tasty dash to sauces in vegetable, poultry and meat dishes.

Yogurt is popular as a drink in the Middle East, Yugoslavia, India and Central Europe. Very thick yogurt is diluted with water or soda water, beaten in a blender or whisked, and served immediately.

A Balkan breakfast treat (more likely to be a dessert in Greece), is thick yogurt mixed with honey or sugar and beaten until fluffy; another method is to beat thick yogurt with two or three tablespoons of fine sugar and the grated rind of an orange or lemon. The mixture is thinned with orange or lemon juice to the consistency of thick cream and served cold.

Mixing fresh or canned fruit into yogurt has become big business for the commercial yogurt makers and is a popular snack among teenagers in the U.S., a nutritional improvement over soft drinks and potato chips.

Considering the wide use of yogurt, it always surprises me that many inventive cooks do not make yogurt at home. Next to bread-making, which I consider the most satisfying, yogurt is a very rewarding culinary adventure. It



Yaourti tis sakoulas

involves a scientific procedure that is almost magic, a delightful experience to share with youngsters. However joyful, it is not magic, but a simple fermentation. Yogurt contains *Bacillus bulgaricus* and *Streptococcus thermophilus*, and the latter must have warmth to ferment. The method is simple. Whenever you have fifteen minutes or so, try it! The recipe below resulted from my curiosity about using *yaourti provio* (sheep's milk yogurt) as *mayia* (starter) with cow's milk — and found the experiment successful.

YAOURTI SPITIKO (Homemade yogurt)

½ to 1 litre milk (or 1 quart)
2 tablespoons yogurt (commercial or homemade)

In a heavy saucepan bring the milk to a boil. Lower heat and simmer a few minutes (to reduce water content). Pour into individual cups or a bowl and cool to 125 F (or about 52 C). Or use the 'finger method': allow the milk to cool until your small finger can tolerate a count of eleven. Stir in a little starter for

each individual portion. Cover and place in a warm area such as an unlit oven (without pilot light) or on a heating pad turned to a low temperature. Allow to remain overnight until thickened and sour. You may remove surface liquid with a spoon, or by folding a clean towel or cloth over the yogurt and squeezing out the liquid. To make *yaourti tis sakoulas*, which is thick and creamy, drain yogurt through a dampened *tsantila* (heavy cheese cloth) for about twenty minutes to one hour. Turn yogurt into a bowl. Refrigerate. Save some for your next starter.

As a starter, I used the excellent yogurt made daily in enormous quantities by Asimakopoulos Bros. (Har. Trikoupi, Athens) as they have been making it for fifty-two years. I was invited to witness the yogurt making procedure of Kyrios Nikos Nanneris, a yogurt specialist here for twenty years. This is the trick to the method they use: the milk is heated to boiling point (100 C) and boiled for ten minutes. It is then cooled to 50 C, and poured into the plastic *kassetes* (containers) which are only half-filled. *Mayia* is squirted quickly into each cup from a small syringe then more warm milk is added to the brim. There is no stirring. The fermenting room has temperature control at 50 C; its door is closed for two and a half hours until the yogurt is done. Asimakopoulos Bros. buys milk daily from the shepherds around Markopoulon (a beautiful drive for those of you who are new in Athens and an opportunity to see the vineyards and to buy Marko wine while you are there). Asimakopoulos Bros. specialize in fine pastries in addition to the superb yogurt.

No matter which method you use, be sure you do not scorch the milk. This happened to a friend in San Francisco when I was teaching her how to make yogurt. Chatting animatedly, we suddenly realised the gallon of milk had scorched and tasted burnt. The yogurt thickened, but it had a burnt flavour!

WHEN USING yogurt as a sauce, try these suggestions and you will surely invent a few more. Mix yogurt into your cooked *koukia* (lima beans). You should pour off (and save for a soup) all except one half cup of the liquid; mix with one cup yogurt and stir. Heat in a small pan and pour over the beans. Serve warm.

A favourite in our home is to serve a bowl of thick yogurt with rice and *pligouri* or *bulghur* (wheat) dishes (See *The Athenian*, July, 1975). Such a pleasant taste and textural contrast!

You may use this sauce to pour over fried or sauteed chicken or small birds:

SAL TSA YAOURTI (Yogurt sauce)

3-4 tablespoons butter or margarine
1 small onion or scallion, minced
3 tablespoons flour
2 cups milk, warmed
Salt and pepper
Grated nutmeg
Large *kassetta* yogurt (about 1 1/2 cups)

Heat the butter in a heavy pan, add the onions and saute until transparent. Stir in the flour, cook over medium heat, then remove from the heat. Add the milk gradually, then return to cook over moderate heat until the sauce boils. Simmer a few minutes. Season and stir in the yogurt. Simmer for several minutes. You may also cook chicken in this sauce, but first saute the chicken for a few minutes.

There are many intriguing ways of combining yogurt with herbs and vegetables, especially cucumbers, which absorb flavours by osmosis, and crispens to contrast with the smooth yogurt. These originated in the Middle East, and *tzatziki* (see *The Athenian*, August 1975) is a superb Greek appetizer adapted from yogurt soup. Or try the Persian version:

COLD YOGURT SOUP, IRANIAN STYLE

To serve 5-6
1/2 cup raisins
2 to 3 cups yogurt
1/2 cup light cream
6 ice cubes
1 cucumber, chopped
2 scallions, chopped
1 hard-cooked egg, chopped
1 tablespoon parsley, chopped
1 tablespoon fresh dill, chopped
Salt and freshly-ground pepper to taste
1 cup cold water (optional)
Parsley and dill for garnish

Place the raisins in a small bowl, add water to cover and set aside for five minutes. Meanwhile, place the yogurt in a large bowl and add all the remaining ingredients except the cold water. Stir in the soaked raisins and water and enough of the additional cold water to make a good soup consistency. Refrigerate for several hours. Serve cold, garnished with parsley and chopped dill.

When making cookies, you may substitute yogurt, thinned with water, for the milk. Just be sure to reduce the baking powder and add a little baking soda to the dry ingredients. Excellent cakes develop when using yogurt also. For a nice coffee cake:

Recipes adapted from *The Food of Greece*, Vilma Liacouras Chantiles, Atheneum, New York, 1975.

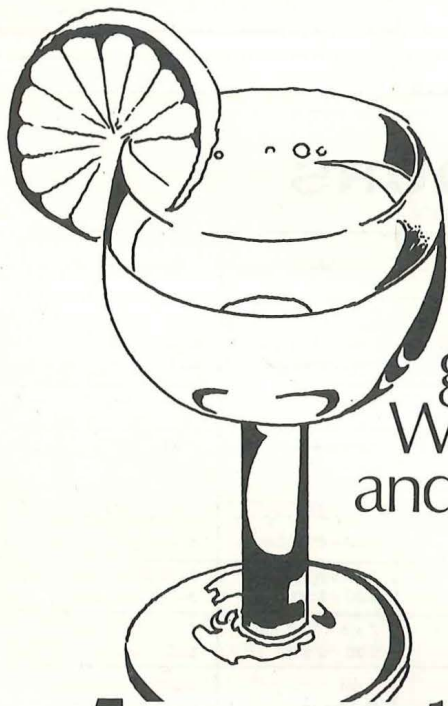
TOURTA ME YAOURTI KE STAFIDES (Spicy yogurt cake layered with raisins)

To make 9 servings
1/2 cup sweet butter or margarine
1 cup sugar
3 eggs
2 cups sifted flour
2 teaspoons baking powder
1 teaspoon salt
1 cup yogurt
1 teaspoon baking soda
1 teaspoon vanilla extract
3/4 cup raisins or currants (or candied fruit)
1 teaspoon ground cinnamon
1/2 teaspoon nutmeg
1/4 teaspoon ground cloves
1/2 cup chopped walnuts (optional)

Cream the butter and sugar thoroughly, then add eggs one at a time, beating well. Sift the flour with the baking powder and salt, and add gradually to the batter. Combine the yogurt with the baking soda, add to the batter slowly, then add the vanilla.

Mix together the raisins or currants, spices and walnuts. Pour half the batter into a buttered 9-inch square pan and sprinkle half the raisin-nut mixture over the batter. Scrape the remaining batter over and top that with the remaining raisin-nut mixture. Bake in a moderate oven (350 F, 176 C) for 40 to 45 minutes, or until the cake springs back when touched. Remove to a cake rack. When cool, cut into square or diamond shapes.

—VILMA LIACOURAS CHANTILES



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GRAB BAG

● In autumn we lament the 'passing of the rose' but instead we should heed the advice of Adelle Davis and gather *wild rose hips* (rose apples) while we may! Many of you know of places where wild roses grow and therefore can make an outing to gather their seed pods. Incredibly they contain from twenty to thirty-six times the potency of fresh orange juice! If you are among those convinced that Vitamin C can ward off winter colds, here is your chance to take advantage of a free source and store it for future use. A tablespoon a day per person of rose-hip extract will contribute greatly to the general health of your family. To the uninitiated: rose hips are slightly bulbous and grow on the end of the stem when the flower dies.

Rose Hip Extract

Gather rose hips, chill, remove blossom ends, stems and leaves. Wash quickly. For every cup of rose hips, use 1½ cups of water. Bring to a rapid boil, add the rose hips, cover, and simmer for fifteen minutes. Mash with a fork and let stand for twenty-four hours. Strain off extract. Bring it to a boil again and add two tablespoons of lemon juice for each pint of liquid. Seal the extract in jars. It

may be added to almost any food from soup to salad. If you do not process the rose hips soon after gathering, keep them chilled to stop the enzyme action.

● One of our loyal readers, Mr. Aliferis, has passed on a family hint which should save you many hours polishing silver. The secret is to store packets of *camphor* in your silver drawers and chests. The camphor will keep the silver from tarnishing.

● Here is a secret handed down from father to son in the most successful antique forgers' families. If you ever have been presented with metal sculpture, bowls, dishes, et cetera, that you have never been able to use, simply wrap them in urine-soaked rags and bury in the garden for a few weeks. In time, the most hideous objet d'art will acquire an incrustation and a patina that will be the envy of antique collectors! Done now they will be ready for giving as expensive Christmas presents!

● If you have been having trouble with a mixture that refuses to thicken where the recipe calls for cornstarch (or cornflour, as it's called in Greece), add flour. The proportion is two tablespoons flour to one tablespoon cornstarch. The difficulty usually occurs where high temperatures must be used for cooking.

● Mattresses should be periodically turned over and upside down, so that they are completely reversed. We often forget this, but turning does greatly increase their longevity.

● While on the subject of beds, why not save money by making your own sheets? No-iron American sheeting can be bought in central Athens at several stores that specialize in remnants. Although one pays by the weight, it is sold by measure: be sure you know exactly how much you need. You can save a great deal of time by sewing fitted sheets that will stay tucked in place. You can also save time by making unfitted top sheets with hems equal width, top and bottom. Conrad Hilton claims that this saves his hotels astronomical sums in maid service. (Equal hems mean that there is no 'top' or 'bottom' to the sheet and they never have to be reversed.) A note of caution: Examine the material carefully to be sure there are no design flaws or dye runs.

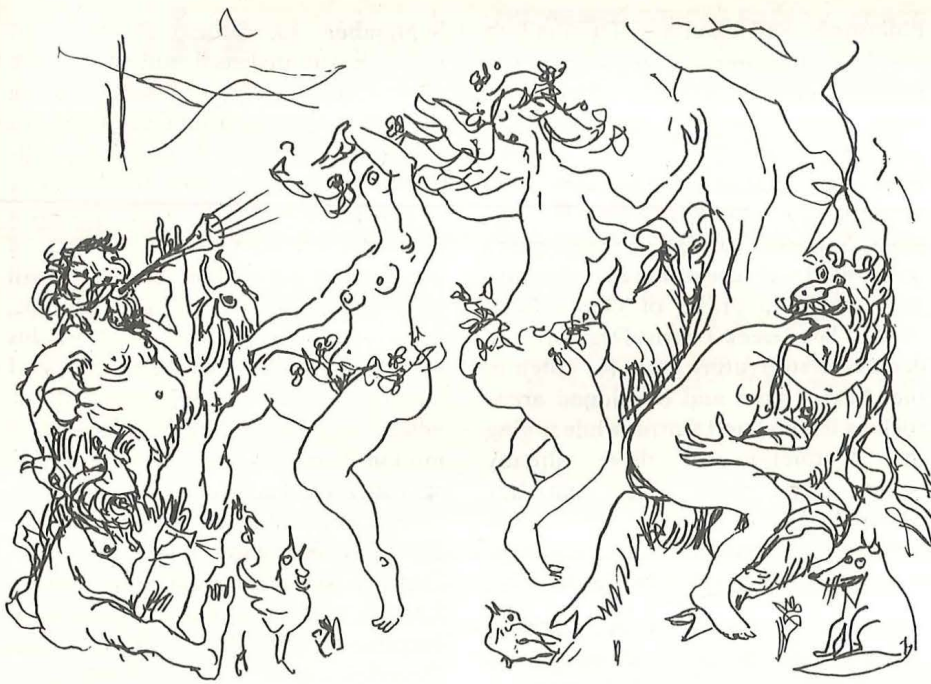
● We are still looking for a good vinegar pie recipe. Does anyone know where to buy dispenser-type, paper hand towels? They are much more practical and much cheaper for use as kitchen towels than the ones sold for this purpose by the roll.

—SPAGGOS

ATHENS SHOP HOURS

The following shop hours will be in effect through May 31, 1976.

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Commercial Shops, Dry Cleaners, Pharmacies	8am - 2:30 pm —	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm —	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm —
Groceries, Fruits and Vegetables	8 am - 3 pm —	8 am - 2 pm 6 - 9 pm	8 am - 3 pm —	8 am - 3 pm —	8 am - 2 pm 6 - 9 pm	8 am - 2 pm 6 - 9 pm
Meat, Poultry	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm 5:30 - 8:30 pm	7:30 am - 2:30 pm 5:30 - 8:30 pm
Fishmongers	7:30 am - 2 pm —	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm —	7:30 am - 2 pm —	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
Bakeries	7 am - 3 pm —	7 am - 2:30 pm 5:30 - 9 pm	7 am - 3 pm —	7 am - 3 pm —	7 am - 2:30 pm 5:30 - 9 pm	7 am - 2:30 pm 5:30 - 9 pm
Wines and Spirits	7 am - 3 pm —	7 am to 10 p.m.	7 am - 3 pm —	7 am - 3 pm —	7 am to 10 p.m.	7 am to 10 p.m.
Barbers and Hairdressers	7:30 am - 3:30 pm —	7:30 am - 1:30 pm 5 - 9 pm	7:30 am - 3:30 pm —	7:30 am - 1:30 pm 5 - 9 pm	7:30 am - 1:30 pm 5 - 9 pm	7:30 am - 3:30 pm —
Car Parts, Tools and Mechanical Equipment	7 am - 2:30 pm —	7 am - 2:30 pm —	7 am - 2:30 pm —	7 am - 2:30 pm —	7 am - 2:30 pm —	7 am - 2:30 pm —



KOSMOS

September 1: Prime Minister Karamanlis without warning visits Mount Athos by helicopter. At Dionysiou Monastery he is offered the traditional ouzo and sweet of the spoon. He is the third prime minister to visit the Holy Mountain since Venizelos *père* in 1931 and *fiils* in 1950.... The Royal Palace becomes the Presidential Mansion. One hundred and ninety-three vacant places to staff the Office of the President await fulfillment.... Mathematician Achilles Skourlis, studying Athens's traffic problems, announces that a straight line is the shortest distance between two points. Suggests tunnels through Lycabettus, Strefi, Hill of the Muses and other protuberances. **September 2:** Hundreds of helmeted gendarmes stall invasion of one thousand angry, unsubsidized Boeotian tomato growers advancing towards Athens on the National Road near Malakasa. Their 350 tractors were dispersed by tear gas. (The government later yielded to the farmers' demands.)

September 3: Sixty-four mothers whose children were classified as 'suicides' during the Junta period begin hunger strikes outside the Polytechnic in quest of justice, a sad reminder of the tragic events of the autumn of 1973.... Investigation begins on the roles of the CIA, former American ambassador Henry Tasca and Tom Pappas of Esso Pappas (not Exxon Pappas, as this would have meant in Greek, 'Get out, Pappas!') in connection with the Papadopoulos regime.... A committee

of twenty-five will represent Greece in Amsterdam at the October conference of 'The Year of European Architectural Heritage'.... Neighbours in the Athenian quarter of Kolonos (made famous by Sophocles) enthusiastically applaud George Anazikos as he reenacts for the police how he murdered his wife and her much younger lover. **September 4:** Of the eighteen convicted at the April 21, 1967 coup trial, the nine not awaiting further trials are sent to prisons outside Athens.... Andreas, the seventy-six year old Athenian pickpocket, on the fiftieth anniversary of his first theft, is caught in the act of pinching a woman's handbag in the metro station of Omonia Square. Called 'The Dean of Cabbages' — *lahana* (cabbage) being the underworld argot for 'wallet' — and known variously as 'The Count', 'The Frenchman', and 'The Cuckoo', Andreas does not remember his last name, place of birth, or the number of his arrests.

September 5: Rumour circulates that Christina wants to sell *Christina*. The 1600-ton Onassis yacht costs £ 6,000 a week to maintain and the price tag is said to be £3 million.... Government discusses asking for enrollment of women volunteers into the army. No one since Aristophanes has seriously considered a women's military coup.... 'The Old University Taverna' in Plaka will be completely restored in four months. The 138-year old building in fact housed the first university in Athens offering study in Medicine, Law,

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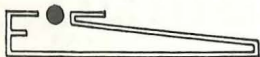
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Philosophy and Theology. Originally it had been the home of Kleantes, the famous architect and city planner of early modern Athens. **September 7:** Lord Saintsbury gives a press conference at the Grande Bretagne. The latest in a line of aristocratic British Philhellenes, Saintsbury in the last eight years has aired the House of Lords frequently with words in praise of Greek freedom.... The Greek Tourist Organization decides to stop future loans for hotels in the Athens area and developed areas such as Rhodes and Corfu, while urging the completion of those already begun.... The police report that they checked 73,832 citizens' I.D. cards (which are compulsory from age sixteen) in the streets of Athens in 1974.

September 8: Mystery woman in blue pants kidnaps three-month old baby in Pangrati causing sensation as kidnapping is very rare here. Composite portrait of woman drawn up from eye-witness accounts is widely circulated in newspapers.... Boycott on meat begins for a week against middlemen. **September 9:** Bearded fundamentalist from Volos preaching the Bible in Athens, is stopped by the police for watering his horse in the fountain at Omonia Square. The police released him suggesting that in future he should tether his horse. **September 10:** Solon Ghikas, Minister of Public Order, orders confiscation of Yannis Katris's well-known book *The Birth of Neofascism in Greece* first published abroad in 1971. The reason given for the order is that it contains a letter by a woman listing the names of her torturers who are now in prison and awaiting trial.

September 11: Kidnapped baby found on the steps of a church. Mystery woman still at large.... After three days of talks, a committee studying the removal of the international airport to another location ends in several indecisions. It will move from Ellinikon, after five years, to Pachi near Megara, or to Spata in the Mesogeion. (Both alternatives have been officially accepted and rejected several times before.) If air traffic increases substantially in the meantime, the airport will be moved in 1995 to Makronissos, an island just off the coast of Attica, or to Tanagra in Boeotia.... Archaeologists on strike opposing new law which they believe insufficiently protects ancient monuments. **September 12:** Kyprianos Biris, Minister of Public Works, signs special decree banning high-rise or inappropriate construction in the Kastella district of Piraeus.

September 13: Simos, President of Greek Existentialists, returns to Greece after a nineteen-year absence during which he travelled around the world in a colourfully decorated jeep. A well-known Athenian figure in the early fifties, Simos has been called by some a latter-day Diogenes, by others a precursor of the hippies. Returning with his jeep loaded with folklore materials, Simos is settling down to write his memoirs.... The fossil of a dwarf elephant is found in a field near Stylos, a village in western Crete. It is several million years old and the only similar specimen has been found in the French Congo. **September 14:** Melina's new TV show begins with interviews from Cyprus; Makarios steals the show.... Last day of meat boycott. Judged a great success. **September 15:** George Tzenakis, assistant cook at the Hippocrates Hospital, becomes a great-grandfather at the age of fifty-three. **September 16:** Despite his court appearance in black tie and frilly shirt, Theodoros Venardos, the colourful arch-bank-robber is unsuccessful in appealing his twenty-year sentence. The court is unconvinced by legal arguments of Venardos's own invention.

September 17: French President Giscard d'Estaing arrives on state visit. Delights airport crowds with speech in Greek. **September 18:** Gian Carlo Menotti in Athens to arrange production of *The Consul* which he will direct here in December.... Reception for Giscard at Presidential (formerly Royal) Palace. Several prominent ladies, still mourning the king's absence, regret their inability to attend. **September 19:** Forest fires spreading in the area around Olympia. There is strong evidence of arson as seven fires break out simultaneously. The new Archaeological Museum narrowly escaped in similar fires last year. Archaeophobic pyromaniac suspected.... Sixty-six year old Nikos Moschonas, baritone at Metropolitan Opera in late thirties and early forties, dies in New York.

September 20: Three-day Thessaloniki Song Festival ends in outcries of 'insulting', 'unacceptable', 'meaningless' and 'lamentable'. Its presentation on television led to threats of resignations but it won accolades as the best comedy of the week. **September 21:** Valery Giscard d'Estaing leaves after widely-hailed four-day visit. **September 24:** Concert devoted to the music of Cretan composer Yannis Markopoulos opens the 1975 Dimitria Festival in Thessaloniki.

radio

EIRT's Third Program, which used to broadcast several hours of classical music in the evenings, has been revamped by the new music director, Manos Hadzidakis. It now presents a potpourri of various types of music, talks, readings, etc. There is still a good selection of music but, alas, usually accompanied by long-winded, often heavy-handed 'commentaries'. Tune in for the musical respites, which are the best available on local radio.

NATIONAL BROADCAST COMPANY — EIRT

Three programs daily: The National Program (728 KHz, 412 m); The Second Program (1385 KHz, 216 m) offering news, commentary and music; The Third Program (665 KHz, 451 m) offers from 6 p.m.-1 a.m. daily, jazz, popular and classical music, readings, and talks and discussions.

News in English, French and German daily (except Sun. & holidays) on The National Program at 8:15 a.m., 1:10 p.m. & 9:45 p.m. and at 7:15 and 2:45 on Sun. Weather report on the same station in Greek and English at 6:30 a.m. daily and 6:35 a.m. on Sun.

THE ARMED FORCES RADIO — YENED

News broadcasts (1142 KHz or 262.7m) in English and French daily at 2:55 p.m. & 11:15 p.m.

U.S. ARMED FORCES RADIO

AFRS broadcasts 19 hours a day from Athenai Airport (1594 KHz) and from Kato Souli (1484 KHz).

News and weather are heard on the hour. Popular, jazz, classical music and religious programs can be heard regularly, as well as various Community Service bulletins.

Meet the Press, Face the Nation, and Issues and Answers are heard on Mon., Wed., and Fri. respectively at 7:30 p.m. Major sports events and programs of American interest are broadcast (taped) when available.

BRITISH BROADCASTING CORPORATION — BBC

BBC may be heard in Athens from 8 a.m. - 10:30 a.m. and 12 noon - 9:30 p.m.: 15.07 MHz (19.91m); 12 noon - 0:15 a.m.: 12.095 MHz (24.80m); 7:30 a.m. - 10:30 a.m.: 11.75 MHz (25.53m); 6 a.m. - 10:30 a.m. and 12 noon - 2:15 a.m.: 9.41 MHz (31.88m).

Broadcasts in Greek: 8 a.m. - 8:15 a.m.: 9, 7 MHz (31, 41m); 4 p.m. - 4:15 p.m.: 15, 11 MHz (19, 25m); 10 p.m. - 10:30 p.m.: 9, 7 MHz (31, 41m); 1:30 a.m. - 2 a.m.: 7, 6 MHz (41, 49m).

BBC broadcasts 24 hours a day a variety of programs ranging from World News to radio horror theatre. Programs include music of all kinds, reviews, commentaries, sports, science reports, business and press reviews.

RADIO CANADA INTERNATIONAL

Radio Canada broadcasts the news in English and French alternately every 20 minutes from 8:30 a.m. - 10:30 a.m.: 41m. There is also a daily program in English from 12:20 - 12:59 p.m.: 16, 19, 25, 41, 49m; and one in French from 11:05 a.m. - 12:02 p.m.: 16, 19, 25, 41, 49m.

DEUTSCHE WELLE

News broadcasts in German every hour on the hour from 7 a.m. - 6 p.m.: 6075, 9545 KHz (49, 31m).

News broadcasts in Greek: 10 - 11 p.m.: 6075, 7235 KHz (49, 41m).

television

Except for a few inconsequential programs, television comes on the air daily at 6:30 p.m., though on Sundays YENED starts at 1 p.m. As in most of the world, local television here is in its infancy, yet it offers some treats. There are sophisticated foreign television series (from *The Forsyte Saga* to *Kojak*), films (from rarely seen classics to more recent movies), musical sequences entertaining to those with a critical sense of humour (deadpan songstresses whose lip movements are not synchronized with the soundtracks), and unwittingly hilarious glimpses on the news of our home-grown politicians kissing the hands of visiting dignitaries or caught in inglorious moments. The cameras all too often zoom in on the back side of another cameraman, but that's all part of the fun. If you wish to practise Greek, turn to EIRT; YENED delivers the news in *katharevousa* which is less comprehensible.

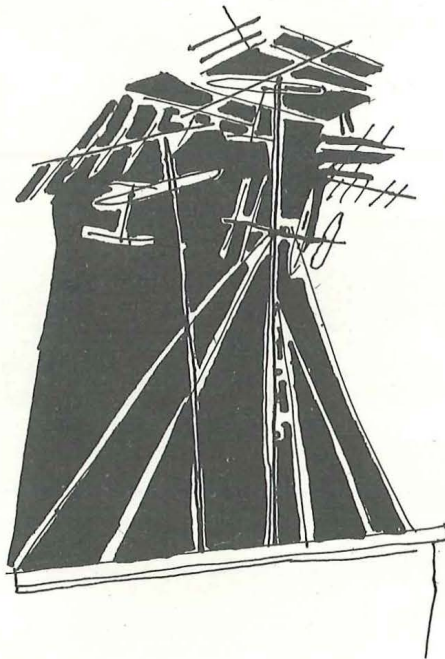
SUNDAY

EIRT 6:00 Born Free (dubbed in Greek)... 6:30 Zorro ... 7:30 Folk Songs and Dances* ... 8:10 Dialogue (new program with Melina Mercouri)* ... 9:30 Sports* ... 10:00 Film* ... 11:30 Music Unlimited (Pop Music)

YENED 1:00 Folk Songs and Dances* ... 2:00 Musical program* ... 3:00 Sports* ... 4:00 Film* ... 5:45 Puppet Show* ... 6:15 Musical program* ... 6:45 Lucy Show ... 9:15 Eyes on Sports* ... 10:45 Documentary about Northern Greece* ... 11:15 *The Forsyte Saga*, the famous British television series based on Galsworthy's epic that kept viewers abroad glued to the home screen.

MONDAY

EIRT 6:30 Fireball (Science-fiction) ... 7:15 Greek Myths* ... 7:45 Sports* ... 8:25 Sites and Cities, Present and Past (program about different areas of Greece)* ... 9:30 Queen Amalia* with Greece's sex-kitten, Aliki Vouyouklaki, as the controversial consort of the first king of Modern Greece, Otto of Bavaria ... 10:25 Famous Plays from here and abroad, in Greek and other languages ... Musical program*



YENED 6:00 Secrets of the Deep (English documentary about the sea) ... 7:00 Musical program* ... 8:45 Salt and Pepper: Freddie Germanos interviews well-known personalities* ... 10:00 Charles Dickens' *A Tale of Two Cities* ... 11:00 Adventurer.

TUESDAY

EIRT 7:15 Sports* ... 8:15 Film (Greek or foreign) ... 10:40 The World at War: Documentary dubbed in Greek (will end in mid-October and be replaced by the English television series about Europe, *The Mighty Continent*) ... 11:30 Classical Music.

YENED 6:00 *Captain Scarlet* (puppets)* ... 7:30 Combat: a World War II U.S. battalion fights on and on in France ... 8:20 Musical program* ... 10:00 Foreign film ... Thrill Seekers: a ridiculous series about people who do ridiculous things.

WEDNESDAY

EIRT 6:30 *Black Arrow* (in Italian) ... 7:50 Cinema* or Fashion and Music* or Rhythm and Movement* ... 10:30 The Seventh Art: a series of classic films. Highly recommended; an opportunity to see great, old films.

YENED 6:00 The Real McCoys ... 7:30 The Roots of our People (about customs and traditions in Greece from antiquity to the present)* ... 10:00 Our Neighbourhood* ... 11:00 Spies. Political cloak and dagger stuff.

THURSDAY

EIRT 6:30 Shadow Theatre: Karaghiozi alternates with Barba Mitousis* ... 6:45 Comedy: American films, usually worth tuning in to ... 9:30 Kazantzakis's *Christ Recrucified* dramatized for television* ... 11:10 Policewoman.

YENED 6:00 Rovers ... 7:15 Lost in Space (Science-fiction)* ... 11:00 The Interns: one crisis after another at a city hospital where the doctors behave as if they should be admitted to the psychiatric ward. Broderick Crawford is the head doctor who looks and sounds like the gangsters he used to play.

FRIDAY

EIRT 6:30 Greek Fairy Tales* ... 11:30 Ekinos ki' Ekinos (Kostas Mourselas's famous series)* ... 10:00 Round Table: interviews with prominent people* ... 10:30 *War and Peace* ... 11:15 Ballet Evening. Fonteyn or other famous dancers.

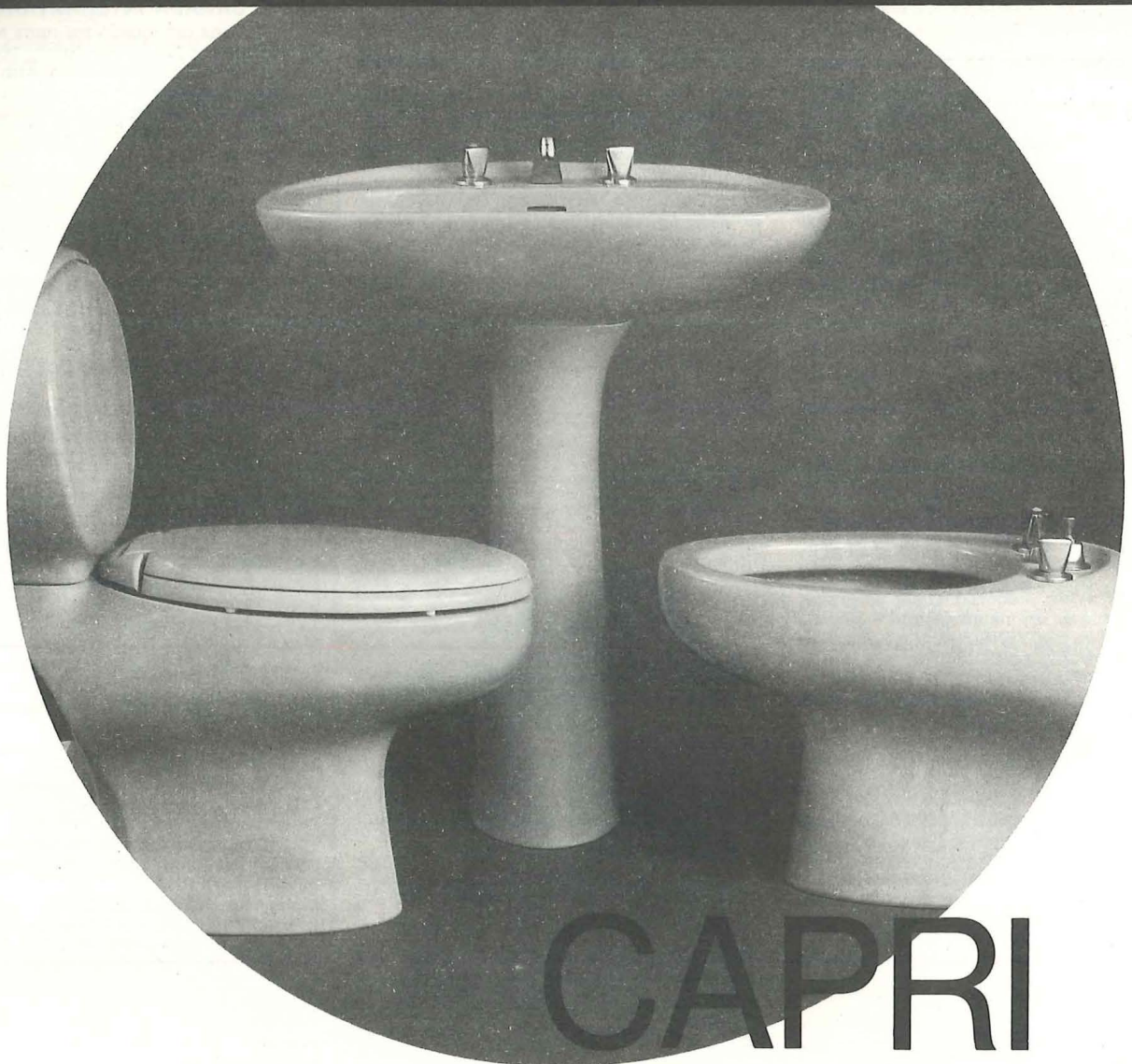
YENED 6:00 Cartoons ... 7:45 The Little House on the Prairie: starry-eyed rural America, lightly entertaining ... 10:00 Our Neighbourhood* ... 10:45 *Kojak*: Telly Savalas grafts 'Greek' onto the N.Y.C. police. One of the best-ever in the cops and robbers genre.

SATURDAY

EIRT 6:10 English football (soccer) ... 7:20 The Story of Athletics (series on the history of athletics)* ... 10:00 Labyrinth (Musical program)* ... 11:40 Foreign film ... Musical program*.

YENED 6:00 Documentary* ... 7:00 Folklore program* ... 10:00 Film* ... 11:45 Justice: Margaret Lockwood as the barrister in a mature and entertaining British series in and behind the legal scene.

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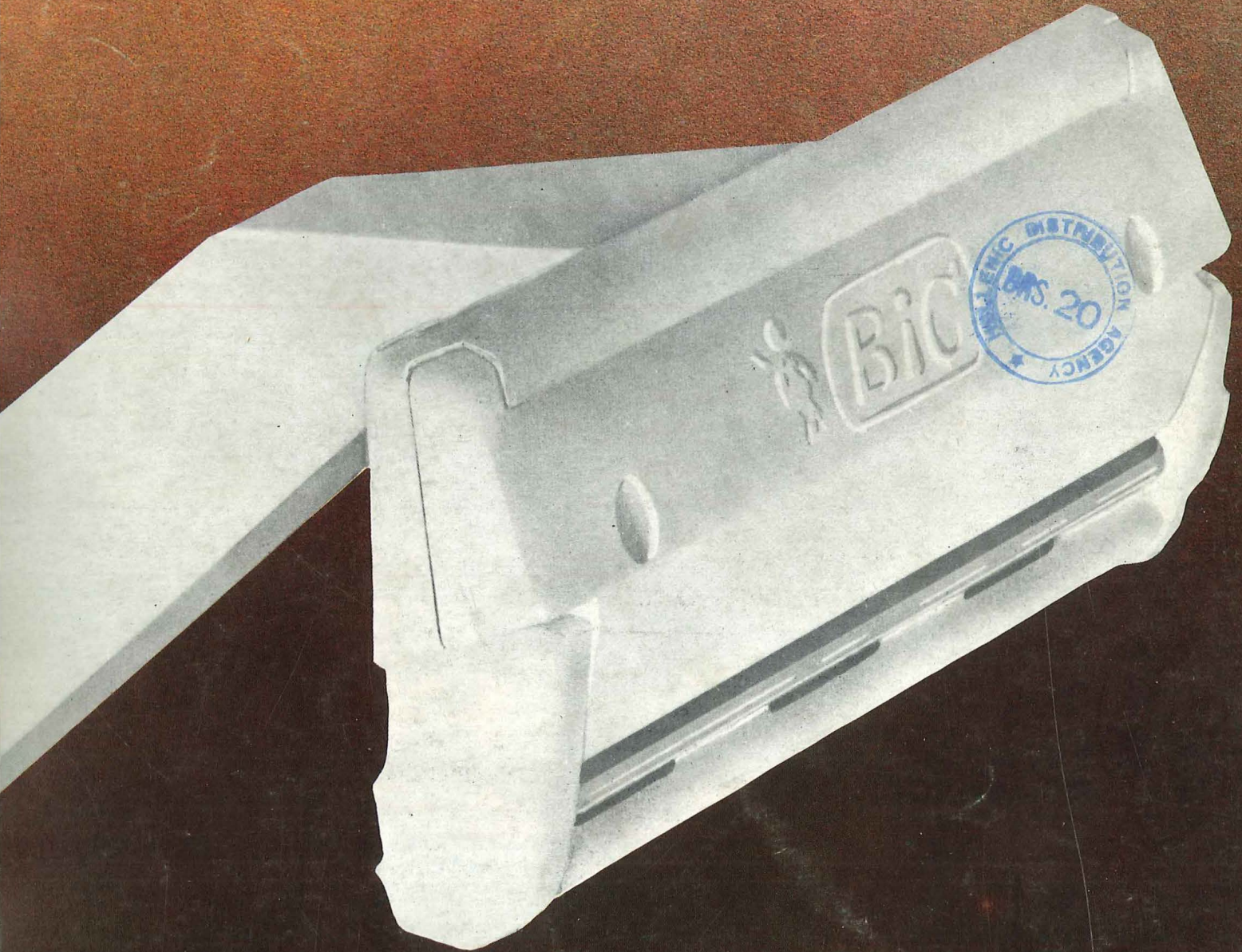


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