

December 1975

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THE ATHENIAN

Greece's English Language Monthly



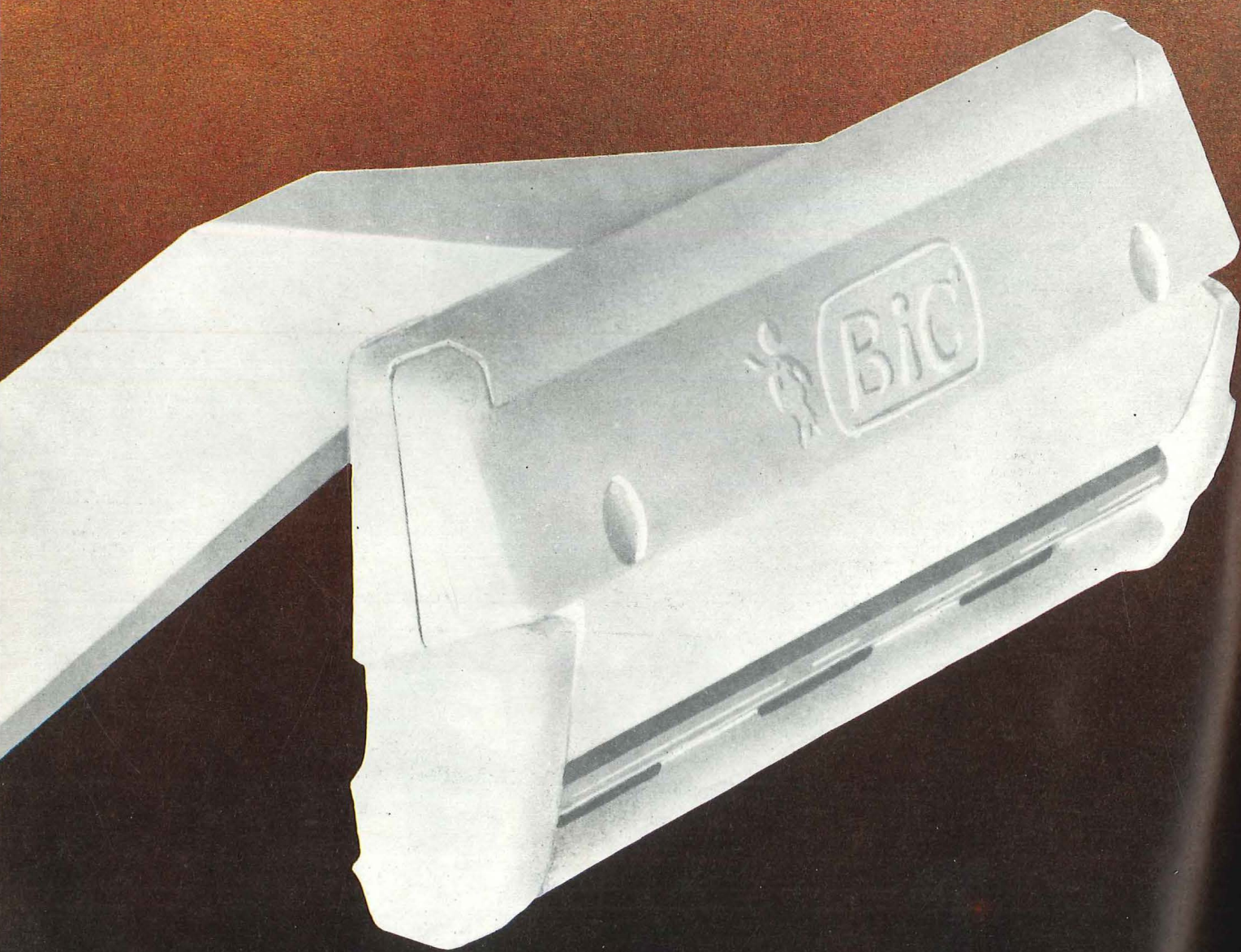
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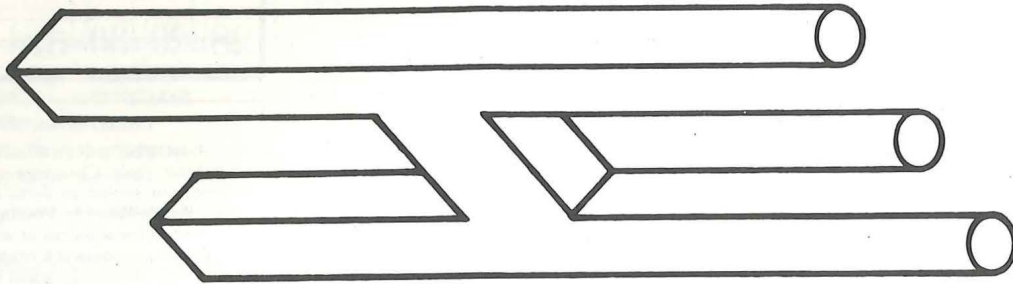
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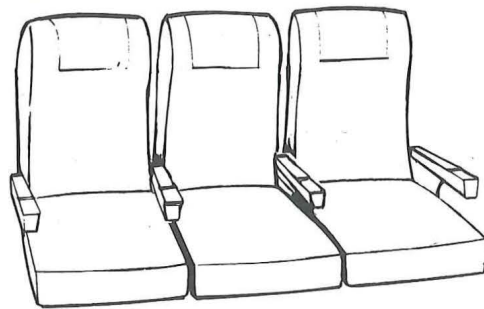
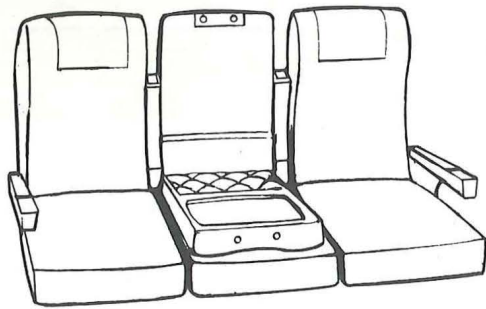


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community calendar

DECEMBER 1

American Community School — Representatives of public and private universities answer questions from the college-bound and their parents. Media Center, Halandri campus, 7 pm.

DECEMBER 2

Exhibit — Original art used for *Time* magazine covers (through Dec. 19). Exhibition Hall, Doxiades Organization, 24 Stratiotikou Syndesmu.

Istituto Italiano — Inauguration of a display of Greek books translated into Italian and Italian books translated into Greek.

DECEMBER 3

German Community — Afternoon coffee for elder members of the community. Sina 66, 5 pm.

Lecture — *Saint-John Perse, Poète de la Vivacité Divine*, by Professor Maurice RieunEAU of the University of Grenoble. Institut Français, 8 pm.

Lecture — *Obesity*, by Dr. A. Souvatzoglou (in Greek). Goethe Institut, 8 pm.

DECEMBER 4

Duplicate Bridge, American Club, Kifissia, 7:30 pm. For information, call Ken O. Yung at 323-5641 or Georgia Schlesinger at 746-670.

Play — *A Maid to Order*, a comedy. A.C.S. gymnasium, 8 pm.

DECEMBER 5

St. Andrews Women's Guild — Christmas meeting at 9:45 am followed by Christmas bazaar at 11. American Club, Kifissia. For information, Matty Ernest at 801-6919 or Adaline Morsman at 801-9749.

Fencing Exhibition — Deree College, Agia Paraskevi, 1 pm.

Play — *A Maid to Order* (See Dec. 4).

Multi-National Women's Liberation Group — Meeting (first Friday of each month). Ellanikou 3, Pangrati (near Stadium), 8:30 pm. The group has no political affiliations and welcomes women who are interested. The meetings are closed to men. For information, call 681-1734 or 681-3985.

Play — *The Physicist* by Friedrich Durrenmatt, produced and performed by the Deree College Theatre Group. Deree College, Agia Paraskevi, 8 pm.

DECEMBER 6

American Community School — Scholastic Aptitude Tests.

American Club — Painting exhibition by Nicholson, 9 am to 6 pm.

Play — *The Physicist* (See Dec. 5).

DECEMBER 8

Exhibit — Thomas Mann Centenary; documents pertaining to his life and work (through Dec. 16). Goethe Institut.

American Community School-Ellinikon — Christmas drive begins (ends Dec. 16).

FIFTY YEARS OF THE NEW YORKER

Several events at the Hellenic American Union will mark the fiftieth anniversary of *The New Yorker* magazine. From Dec. 1 to 12 in the American Library: an exhibition of covers and cartoons (during library hours) and, upon request, a video-taped discussion may be viewed (*The New York Times'* Harrison Salisbury moderates *New Yorker* contributors Brendan Gill, Roger Angell, Calvin Trillin and Charles Addams). On Dec. 8 at 8 pm a live readers' theatre presentation of excerpts (to include works by Thurber and Cummings) from the magazine, performed by Barbara Frey's Athens New Theatre. On Dec. 10 at 8 pm a slide showing of cartoons, etc. from the magazine followed by a live panel discussion on 'What Makes a Good Literary Magazine'. (Among the participants: Kimon Friar, Theophilus Frangopoulos and Eleni Vlahou.) On Dec. 5 at 8 pm a film will be shown. See Cinema listings for details.

Films, concerts, and recitals previously listed in the Community Calendar are now listed under Cinema and Music in Goings on in Athens.

Lecture — *Thomas Mann and the Problem of Humanity*, by Professor Klaus Petzen. Goethe Institut, 8 pm.

DECEMBER 10

Canadian Women's Club — Ladies Christmas luncheon at Stromboli Pizzeria, Kifissias Ave. 108, 11:30 am.

Campion School — Presentation of GCE 'O' and 'A' level certificates. Parents welcome. 12:30 pm.

German Community — Afternoon coffee for young women of the community. Sina 66, 4:30 pm.

Lecture — Greek poet Margarita Dalmati on the 1975 Nobel-prizewinning Italian poet Eugenio Montale. Istituto Italiano, 7:30 pm.

American Community Schools — Elementary School P.T.A. meeting. 7:30 pm.

DECEMBER 11

Duplicate Bridge — See December 4.

American Community School — Parent-teacher conferences for elementary school (through Dec. 13).

American Community Schools — A panel of parents, teachers and students to discuss: 'What does a Good School teach?' Media Center, Halandri campus, 7 pm.

DECEMBER 12

Lecture — *Poetry and Reality—Autobiographical Material in the Work of Thomas Mann* by Professor Michael Mann. Goethe Institut, 8 pm.

Lions Cosmopolitan Club — Annual Christmas dinner-dance. Glyfada Golf Club, 9 pm. For information call Mr. Baganis at 601-311.

DECEMBER 13

American Community School — American College Test.

Puppet Theatre — 'The Stolen Christmas Tree'. Goethe Institut, 6 pm.

DECEMBER 14

German Community — Christmas play. Sina 66, 5:30 pm.

DECEMBER 15

American Community School — Deadline for applications for January 24 SAT.

Book exhibition — British Council commemorates the 200th anniversary of the birth of Jane Austen. Open 10-1; 6-7:30 in Lecture Hall (through Dec. 20).

Istituto Italiano — Reception in honor of Italian composer Giancarlo Menotti. 7:30 pm.

Plays — *Ecomen*, guerrilla theatre, and *Geography of a Horse Dreamer*, directed by David Cameron (through Dec. 20). H.A.U., 8 p.m.

DECEMBER 16

Lecture — *Jane Austen, The Strategy of Words* by Dr. Gina Politi, Fellow of Churchill College, Cambridge. British Council, 8 pm.

DECEMBER 17

Campion School — Advanced French language students leave on expedition to Paris by bus (to return Dec. 23).

American Community School-Ellinikon — Christmas program, 1:30 pm.

American Community School — Holiday Concert in the gymnasium, 7 pm.

Lecture — *Relations Between Venice and Byzantium After the Fall of the East Roman Empire in 1453* by Professor Costas Kiriatis (in Greek). Istituto Italiano, 7:30 pm.

German Community — Films about Israel. Sina 66, 8:30 pm.

DECEMBER 18

American Community School-Ellinikon — Annual Christmas program for parents, at the school.

Duplicate Bridge — See December 4.

Carol Concert — The Athens Choral Group. British Council, 8 pm.

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CHRISTMAS GETAWAY

For those who wish to relax over the holidays and have their Christmas and New Year's celebration served to them on a platter, the Astir Palace Hotel in Vouliagmeni is offering special holiday sojourns at their elegant hotel by the sea: four days at Christmas (Dec. 24-28, 2,900 Drs. per person) and two days at New Year's (Dec. 31-Jan. 2, 1,570 Drs. per person). Each begins with a Réveillon (dinner and dancing) in the Grill Room. For information call 896-0211/19.

The Joint Travel Committee is sponsoring an eight-day trip to Morocco (including Casablanca, Rabat, Meknes, and Marrakesh), from Dec. 27 to Jan. 4. Total price of \$385 includes airfare (but not meals in Casablanca). Deadline for reservations, Dec. 11. For information: Franca Cavaliere, 801-4997; Tonya Yonkos, 895-3090; or Diane Hicks, 801-2305.

DECEMBER 19

Last day of classes — Campion School, Deree College, Hellenic International School, St. Catherine's School. (Christmas holidays end Jan. 7).

Carol Concert — (See Dec. 18).

Deree College — Christmas celebration, 8 pm.

DECEMBER 20

Last day of classes — French Lycée (Christmas holiday ends Jan. 7).

American Club — Luncheon in aid of a boy's orphanage, 12 noon.

DECEMBER 21

American Club — Christmas party for children of members, 2-4 pm.

DECEMBER 22

Last day of classes — Dorpfeld Gymnasium, Italian School. (Christmas holiday ends Jan. 7).

American Community School-Ellinikon — International Christmas dinner for parents and children, 6:30 pm.

DECEMBER 23

Last day of classes — American Community Schools, Athens College, Ursuline School (Christmas holiday ends Jan. 7).

American Community School-Ellinikon — Elementary School Choir sings Christmas carols, on the base, 11 am to 12 noon.

DECEMBER 24

American Community School — Deadline for application for GMAT on Jan. 31.

DECEMBER 27

American Club — Luncheon in aid of a girl's orphanage, 12 noon.

DECEMBER 31

American Club — New Year's Eve Party for members, 8 pm.

LESSONS IN MODERN GREEK

The Hellenic American Union: Beginning, intermediate and advanced classes, using audio-lingual methods. Registration Dec. 21 and 22 for Jan. 7-Mar. 30 session. Two courses: six hours per week, 2,800 Drs. (Mon., Wed., Fri., 11-1; 4-6; or 6-8); four hours per week, 1,900 Drs. (Tues., Thurs., at same hours). Call 629-886.

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publisher's note

Although planetaria provide fascinating entertainment for young and old, Athens' Eugenides Planetarium, which is among the best in the world, serves a unique function in Greece where there is a dearth of rewarding activities for the young or the scientifically curious. It is only a part of the Eugenides Foundation which is devoted to the improvement of scientific and technological education in Greece. The Planetarium's thirty-three year old director, Dionysios Simopoulos, describes in 'Stargazing in Athens' the history of planetaria, the production of today's highly sophisticated and complex performances, and some of the 'shows' that may be seen at the Eugenides. Born in Yannina, Mr. Simopoulos studied and worked for some years in the United States where his many and varied activities included the directorship (from 1969-73) of the Louisiana Science Center's Planetarium.

'The most beautiful thing in the world is freedom of speech', said Diogenes. Over two thousand years later Voltaire was said to have declared, 'I disapprove of what you say, but I will defend to death your right to say it'. An ever-recurring question in all societies, freedom of press and freedom to express controversial views became a bone of contention in Greece during November. In 'Viewpoint' Takis Prokas discusses the Government's objections to what is generally agreed to be irresponsible reporting in the press (over which it has no control) and, in another vein, its objections to revisionist interpretations of World War II events over the EIRT television network (where the Government may exercise considerable control).

Meanwhile Andy Horton discusses the highly acclaimed film, O Thiasos, which is the first serious attempt to present another version of events between 1939 and 1952.

Cover by Paul Valassakis

goings on in athens

CHRISTMAS SERVICES

- CHRISTOS KIRCHE (German Evangelical), Sina 66, Tel. 612-713. Dec. 18: Christmas concert, 8:30 pm... Dec. 24: Christmas Eve service for families with young children, 5 pm... Dec. 24: Christmas Eve service, 7 pm.
- ST. ANDREW'S PROTESTANT AMERICAN CHURCH, Sina 66, Tel. 770-7448. Dec. 24: Candlelight service, 11:30 pm... Dec. 31: New Year's Eve Vesper with communion, 8 pm.
- ST. DENIS (Roman Catholic), Venizelou 24, Tel. 623-603. Dec. 24: Christmas Mass, midnight... Dec. 25: Special High Mass, 11:00 am.
- ST. PAUL'S (Anglican), Filellinon 29, Tel. 714-906. Dec. 21: Children's Carol Service, 5:30 pm... Dec. 24: Service of the Nine Lessons and Carols, 5:30 pm... Dec. 24: Midnight Mass, 11:30 pm... Dec. 25: Family communion, 9 am; Matins, 10 am; Holy Communion, 11 am.

Greek Orthodox Churches will have special services at 5 am on Christmas Day in addition to the regular services at 7 am on Sundays and 5 pm on Saturdays.

MUSIC AND DANCE

- ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 616-344. Tickets may be purchased in advance or at the box office. Admission 60, 50, 30 Drs. (10 Drs. for students). Concerts begin at 8:30 pm every Monday. Dec. 1: Chu Hoey conducting the première of Dimitris Mitropoulos's 'The Burial', Mahler's Symphony No. 1 in D major and Katchaturian's Piano Concerto (Aris Garoufalis, piano)... Dec. 8: Efthimios Kavalieratos conducting two premières: Sisilianos's 'Paysage' and Hummel's Trumpet Concerto in E flat, and Sibelius's Concerto for Violin in D major (with Gerasimos Raymondis, trumpet and Ioannis Tzoumanis, violin) Dec. 15: Ludwig Balogh Vasady conducting: Brahms' Piano Concerto No. 2, Liszt's symphonique poem, 'Tasso', and Schubert's Symphony No. 4 (with Nikos Athinaios, piano)... Dec. 22: Eleftherios Halkiadakis conducting Kalomiri's 'First Rhapsody', Mozart's Piano Concerto in C major, and Dvorak's Symphony No. 6 (with Jorg Demus, piano).
- LYRIKI SKINI (National Opera Company) Olympia Theatre, Akadimias 59, Tel. 612-461. Yearly subscription 2,350 Drs. Tickets for individual performances 50-300 Drs. Performances begin at 8:30 on Tues. through Fri. and at 7 on Sat. and Sun.
- Puccini's *Tosca* (Dec. 5, 7, 9, 26, 28) conducted by Dimitris Horafas with Atlantof, Pashalis, Krilovetci-Pashalis... *Ballet Evening* (Dec. 6, 10, 12, 13, 16, 21) set to music by Lorca, Bartok and Bizet... Purcell's *Dido and Aeneas* and Donizetti's *Campanello* (Dec. 14) conducted by Manos Hadzidakis with Kouloumbis, Sarandopoulou, Tsa-houridou and Papatsakou in *Dido* and Kavrakos, Sarandopoulou, Kouloumbis, Heliotis and di Tasso in *Campanello*... Menotti's *Consul* (Dec. 20, 27) conducted by Vyron Kolasis with Palli, Apostolaki, Frangoulaki, Kouloumbis, Kavratos and others.

Addresses and telephone numbers of the Institutes will be found in the Organizer.

GREEK FOLK DANCES, Kotopouli-Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 616-344. The costumes, music and dances are authentic at these performances sponsored by the Lyceum of Greek Women who have, for many years, worked to preserve our folk crafts and arts. Tuesdays at 6 pm. Tickets 70 Drs. at the box office.

CONCERTS AND RECITALS

- Costas Mitsakis — Cypriot baritone (Istituto Italiano di Cultura, Dec. 3, 7:30 pm)
- Thérèse Dussaut — Piano, works by Ravel (L'Institut Francais, Dec. 4, 8 pm)
- Antonis Zarchopoulos — Violin, with Argyro Metaza, piano; a program of Mozart, Paganini, Tartini, Sarasate (British Council, Dec. 4, 8 pm)
- Athens Choral Group — Robert Betts conducting Handel's *Messiah* and early American Christmas music (Hellenic American Union, Dec. 12, 8 pm)
- Julian Byzantine — Guitar, works by Bach, Villa - Lobos, Grieg (British Council, Dec. 15, 8 pm)
- Eleni Apostolaki - Tasartes — Piano (Parnassos Hall, Dec. 16, 9 pm)
- Austral String Quartet — Works of Haydn, Beethoven, Don Banks. Under the auspices of the Australian Embassy (British Council, Dec. 17, 8 pm)
- Athens Choral Group — Christmas carols (British Council, Dec. 18 and 19, 8 pm)

ART GALLERIES

Unless otherwise noted galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays.

- ATHENS, (Glykonos 4, Dexameni, Tel. 713-938) Drawings by the sculptor Sklavos (Nov. 21 - Dec. 10); oil paintings by Alkis Pierrakos of the Ecole de Paris (Dec. 12 - Jan. 3). December Sale - 20% discount on lithographs, silkscreens, sculpture, paintings.
- ATHENS COLLEGE LIBRARY (Psychiko, Tel. 671-4621. Mon.-Fri. 8:30 am-8 pm; Sat. 9:30 am-1 pm and 2:30-8 pm) Retrospective exhibit of paintings by Marios Vatzias (Dec. 3-22).
- BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211, 6th floor gallery. Closed Sat.) Photographs by T. H. Markellos (through Dec. 19).
- DESMOS (Syngrou 4, Tel. 910-521. Open Tues.-Sat. 6-10 pm, Mon. 6-12 midnight) Oil paintings by Daniel (Dec. 4-31).
- DIOGENES INTERNATIONAL (Diogenous 12, Plaka, Tel. 322-6942) Permanent group show.
- DIOGENES INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942) India ink drawings and bronze sculptures by Vangelis Moustakas (Dec. 1-20).
- HELLENIC AMERICAN UNION (Massalias 22, Tel. 629-886. Closed Sat. evening) Oil paintings by Claire Allaz Vourous (Nov. 20-Dec. 4); photographs by Spyros Spyrou (Dec. 2-12); oil paintings,

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NAME DAYS IN DECEMBER

DEC. 4 Barbara DEC. 5 Savvas DEC. 6 Nikolaos and Nikos (Nick), Nicoletta DEC. 9 Anna DEC. 12 Spyridon (Spyros) DEC. 13 Efstratios (Stratos), Efstratia DEC. 15 Eleftherios, Eleftheria DEC. 17 Dionysios (Denis), Dionysia (Denise) DEC. 24 Eugene, Evgenia DEC. 25 Christos, Christina DEC. 26 Emmanuel (Manolis, Manos) DEC. 27 Stefanos, Stefanie JAN. 1 Vassileos, Vassili (Basil, Vasso, Bill), Vassiliki

DATES TO REMEMBER

DEC. 6 Finland — Independence Day; Last day of Hanukkah DEC. 25 Christmas DEC. 26 Boxing Day JAN. 1 New Year's

sculpture, assemblage, and drawings by Nizette Brennan (Dec. 9-19); photographs by Wynn Bullock (Dec. 16-Jan. 9).

- IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278. Closed Sat. afternoons and Mon. mornings.) Original works, multiples, and graphics by Italian artist Man Ray (through Dec.) group show (by artists of the gallery) of graphics and multiples (through Dec.).
- L'INSTITUT FRANCAIS (Sina 29, Tel. 624-301) Photographs of French architecture since 1960 (through Dec. 6).
- KREONIDES (Iperidou 7, at Nikis St., Tel. 322-4261) Group show of ceramics, woodcuts, paintings by Flessas, Maria Pop, Stella Androulaki, Manousakis Fanourakis, Georgiades, Roula Kynigou, Evi Bolgoura (Dec. 10-Jan. 7).
- MAMIYA GALLERY (Koumbari 8, Tel. 636-472. Closed Sat.) Photographs by Takis Diamandopoulos (Dec. 1-15); photographs by Alki Xanthakis (Dec. 16-Jan. 10).
- NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS (Mitropoleos 9, Tel. 322-1017) Greek hand-woven carpets (through Dec. 20).
- NEES MORPHES (Valaoritou 9a, Tel. 616-165. Closed Sat. evenings) Paintings by Hariklia Mytara (Nov. 28-Dec. 15); sculpture by Dimitris Armakolas and weavings by Triandopoulos (Dec. 16-Jan. 7).
- ORA (Xenofontos 7, Tel. 322-6632. Closed Sat. evenings) Paintings by Angelos Panayioutou and Maria Kouloufakou (Nov. 26-Dec. 15); sculpture by Dimitris Constantinou and paintings by A. Logothetis (Dec. 17-Jan. 8).
- PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310. Also open 9-1 Sun.) Oil paintings by: Dimitris Katsikoyiannis (through Dec. 4); Angelos Papaioannou, Voula Doyia and Konstantine Gre-

goriadis (through Dec. 19); Konstantine Fassos (Dec. 5-24); Kyriakos Kassis and Stelios Hiliastidis (Dec. 20-Jan. 8).

STROFI BOOKSHOP, (Stoa Kolokotroni 3, Tel. 322-9122. Open Mon., Thurs., Sat. 9-3; Tues., Wed., Fri. 9-1:30 and 4:30-8:30) Michel Roux's 'Dessins D'Amour', 12 erotic dreams in pen-and-ink (through Dec. 6). Exhibition of books and posters for children in English, Greek and French and an exhibition of Karaghiozis puppets (Dec. 10-Jan. 15).

WHITE ELEPHANT (Dinokratous 99, Tel. 720-918) Drawings by Greek and foreign artists on the theme of woman (through Dec. 15).

ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mon., Wed., Sat. afternoons) Paintings by Petros Zoumboulakis (through Dec. 10); group show (date uncertain).

MUSEUMS

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of preclassical architectural and monumental sculpture from the Acropolis (including the renowned series of archaic maidens) and vases, terracotta and bronzes excavated after 1954. Other artifacts from the Acropolis are to be found in the National Archaeological (and, alas, those carried off by Lord Elgin in 1816 are to be found in the British Museum in London). Labels in Greek and English. Open 9am-4pm weekdays and 10am-2pm Sun. and holidays. Closed Tuesday. Admission 30 Drs.

AGORA MUSEUM, Stoa of Attalos in the ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd cent. B.C. stoa (long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled) was reconstructed in 1953-56 on the original foundations. It now houses the finds from the Agora excavations, weights, measures, etc., which vividly illustrate its function as the commercial and civic centre of the ancient city. (Note the 6th cent. B.C. baby's potty and *souvlaki* grill.) Daily except Mon. 9am-4pm; Sun. and holidays 10am-2pm. Admission 10 Drs.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias), Tel. 611-617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially Byzantine and War of Independence), Islamic and Coptic art and textiles, Chinese ceramics, beautiful embroideries, traditional costumes, jewelry, folk art, and a room reconstructed from an 18th century Macedonian mansion. Guidebooks in English, French, German. Daily except Tues. 9:30am-2pm. Admission 20 Drs.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but few objects are labelled (none in English) and there is no catalogue as yet. Open from 9am-4pm daily, and 10am-2pm on Sun. and holidays. Closed Monday. Admission 10 Drs.

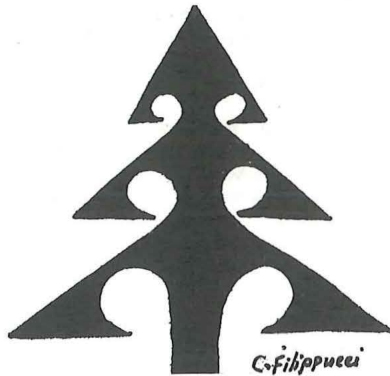
GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology,

Many of the organizations in our listings may be closed during the holidays so call before going.

geology and paleontology. Daily except Fri. 10am-5pm. Admission 15 Drs.

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 363-552. Located in the ancient cemetery where Pericles delivered his famous oration. Finds from the cemetery excavations. Daily except Mon. 9am-4pm, Sun. and holidays 10am-2pm. Admission 5 Drs.

MUSEUM OF GREEK POPULAR ART, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. Small, superb collection of Greek folk art mostly of the 18th and 19th centuries. Embroideries, wood carvings, jewelry, mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern-primitive artist, Theophilus. No catalogue. Daily except Tues. 9am-2pm.



MUSEUM OF GREEK POPULAR ART, CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns; a few 19th cent. objects. Daily except Tues. 9am-2pm.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patision and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescos, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th cent. B.C. eruption. Guidebooks available in many languages; private guides upon request, 275 Drs. an hour. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Daily 9am-4pm, Sun. and holidays 10am-2pm. Closed Monday. Admission 30 Drs.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vass. Konstantinou, opposite the Hilton, Tel. 711-010. Engravings by Tassos (Dec. 1-31). Also 'Travellers in Greece', an exhibition of sketches, books, maps, 15th through 19th century (Nov. 26-end of Dec.). The permanent collection, which includes the greatest collection of 19th century Greek paintings as well as drawings and engravings by Rembrandt, Watteau, Durer, Picasso, is temporarily under wraps but will re-emerge when a new museum, next door, opens this winter. Open 9-6 except Tues. and 10-2 Sun.

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NATIONAL HISTORICAL MUSEUM, Stadiou Street, at Kolokotronis Square, Tel. 323-7617. Permanent collection started in 1882, now housed in the Old Parliament Building designed by Boulanger in 1858. Greek history since Byzantine times, mainly relics, memorabilia and mementoes from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use in the museum. Daily 9am-1pm. Closed Monday. Admission 10 Drs.

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Model boats, airplanes and machine guns, and real airplanes (outside) will amuse children of all ages. Tues., Thurs., Sun. 9am-12:30pm. (Small library open Mon. - Fri. 9am-noon).

NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Daily 9am-1:30pm. Wed. and Sat. also 5-7pm. Sun. and holidays 10am-1pm and 5-8pm. Admission 5 Drs.

MARATHON MUSEUM, at Marathon, about 42 km. from Athens. A new museum, the inspired gift of American-Greek shipping magnate, Eugene Panagopoulos, housing finds from the Marathon plain: Neolithic material found in the Cave of Pan to late Roman artifacts; some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, next door. Tomb of the Plataians nearby. Tomb of the Athenians a few kilometres away. Daily 9am-1pm and 2:30-5pm, Sun. and holidays 10am-1pm and 2:30-5pm. Closed Monday.

NOTES FOR SHOPPERS

BENAKI MUSEUM, Vass. Sofias and Koumbari, Tel. 611-617. Books, reproductions of icons and jewelry, old engravings, prints, etc. Also Christmas and gift enclosure cards.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 637-698. Ceramics, jewelry, embroidery; dolls dressed in traditional costumes. Emphasis on woven goods: bedspreads, rugs, curtains, pillowcases, and fabric sold by the metre. All made in their own workshop; some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patision, Tel. 821-7717. Excellent reproductions of statues, figures, vases, jewelry etc. available or reproduced upon request from a copper replica of a ballot ball (140 Drs.) to one of the Hermes of Praxiteles (40,000 Drs.). Books also available.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Voukourestiou 24, Tel. 614-443; Karageorgi Servias 8, Tel. 322-8770, and Hilton Hotel, Tel. 720-201. Embroidery, weaving, wood-carvings, pottery, rugs.

XEN (YWCA) of Athens, Amerikis 11, Tel. 662-4291. UNICEF Christmas cards and calendars; Cypriot greeting cards, recipes; Christmas tree ornaments; assorted handicrafts.

POINTS OF INTEREST

THE ACROPOLIS. Open from 8 am to sunset daily and in the evening from 9 pm to midnight when there is a full moon. Admission 30 Drs. (includes the museum). Personal guide: 275 Drs. per hour for up to five people. Originally the site of Athens proper and in ancient times a centre of worship, the precipitous rock rises 300 feet above the city and extends 1000 feet from east to west. It is crowned by the Parthenon, unsurpassed in its perfect symmetry, simplicity, and harmony with its surroundings; the Erechtheum, where Athena and Poseidon vied for control and Athena won by presenting the city with the olive tree (look for an olive tree beside the Temple); and the Temple of Athena Nike with its sculptured parapet.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 8 am to sunset. The market place as well as religious and civic centre of Athens in ancient times,

analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held.

THE EVZONES. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back. On other days there is a less elaborate changing of the guard at regular intervals.

LYKAVITTOH HILL. Over 900 feet above sea level, it is a favourite promenade for Athenians. Lower slopes covered with pine trees, a 19th century chapel at the summit, an *ouzeri* about halfway up, and a restaurant at the top. On a clear day, one can see the whole of Athens, the surrounding mountains, and the Saronic Gulf. Can be approached by foot, car or a funicular (*teleferik*), operating 8 am - 12:30 am, which ascends from Aristipou Street in Kolonaki.

THE MONASTIRAKI FLEA MARKET. As hawkers shout the glories of their wares, sightseers

shop and bargain for the lowest prices in antiques, old and new furniture, clothing, books, handicrafts, tools, junk, and the practical and preposterous. Centuries old and the last vestige of the Oriental-type market, the 'Flea Market' is located in Monastiraki in the area surrounding the subway station near Athinas Street. Tourist shops open Mon.-Sat. 8:30 am - 8 pm; other shops observe the normal hours. Sunday mornings the area is a veritable open-air bazaar from 9-1 pm.

PLANETARIUM, Syngrou Ave. opposite the Race Course, Tel. 941-1181. On Wed., Fri., and Sun. at 7 pm (through Jan. 4): *Star of Bethlehem.* The following special shows every Sun. at noon: Dec. 7: *Sky of December*; Dec. 14, 21: Lectures and shows on space or astronomy; Dec. 28: *Music Under the Stars.* Group programs in English, French and German on Mondays by arrangement. The fascinating do-it-yourself Physics Exhibit is open to the public on Sundays (from 9 to 1 and 5 to 8), and Wednesdays and Fridays (from 5:30 to 8:30)

THEATRE

At last count, there were almost as many theatres in Athens as in London, so the following is only a selection of some of the more interesting productions. Dial 181 for a recorded announcement, in Greek, or check the newspapers for others. Evening curtains rise at 9 pm. There are 6 pm matinees on Sunday and on Wednesday or Thursday, but no performances on Monday. Prices range from 80 to 150 drachmas. Reservations need not be made far in advance but it is wise to call the theatre to have tickets held.

A BED FOR THREE (Ena Krevati yia Treis)

Platon Mousseos has adapted *Nina*, the French comedy of character by André Roussin. Kakia Analyti, Kostas Rigopoulos and Lefteris Vournas give fine performances in this play which describes an extravagant kind of love. The director is Mitsos Lygizos. (*Analyti*, Antoniadou-Patission. Tel. 823-9739)

A GREEK TODAY (Enas Ellinas Simera)

Everything You Wanted to Know About Modern Greek History (but never dared ask). Dimitri Kollatos's view of Greece since the fall of Constantinople is too clever by half but at the same time it is an important contribution to the Athenian stage. (*Louzitania*, Lefkadous 33, Tel. 822-7201) Reviewed Oct. 1975.

AUNTIE HAS PASSED AWAY. STOP. (Hasame tin Thia. Stop.)

If you have been wondering what the graffiti all over town has been about, they refer to this very good satire by George Dialekmenos, written in the spirit of Joe Orton. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

CABIRIA — A very indirect musical version of Fellini's famous film *Notte di Cabiria* via Neil Simon's *Sweet Charity* adapted by Paul Matessis. Who cares when the divine Aliki Vouyouklaki makes it all her own? Michael Bouchlis is the director,

sets and costumes by Vassilis Fotopoulos, musical adaptation by Mimis Plessas and choreography by Rena Kambaladou. Androphagos Aliki's latest feast is talented young actor, Christos Politis. (*Aliki*, Amerikis 4, Tel. 324-4146)

CAPTAIN SHELL AND CAPTAIN ESSO — The title roles may just possibly remind you of

Onassis and Niarchos in this satire of modern capitalism by Serge Rezani. Greek text by Marios Ploritis, directed by Leonidas Trivizas, sets and costumes by Yannis Kokas. The large cast is headed by Xenia Kaloyeropoulou and Yannis Fertis. (*Athina*, Derigny 10, Tel. 823-7330)

CHRISTOPHER COLUMBUS — The hero of Nikos Kazantzakis's epic (1949) is splendidly played by Manos Katrakis. The cast includes Vyron Pallis and Elias Stamatiou. Sets and costumes by Spyros Vassiliou. (*Dimotikon*, Agion Konstantinou, Piraeus, Tel. 417-8351)

EROTOKRITOS — This eighteenth-century Cretan romantic epic is one of the masterpieces of Modern Greek poetry. Brilliantly brought to theatrical life by director Spyros Evangelatos, the production is a 'must' for theatregoers. (*Ann-Maria Kalouta*, Patission 240, Tel. 875-588)

HAMLET — Kanellos Apostolou's updated production draws blood from this lapidary old workhorse. Kostas Kastanas plays the Prince with so much to say and no one to say it to. (*Rialto*, Kypselis 54, Tel. 823-7003)

THE KIDNAPPED POPE — Joao Bethencourt's international hit with Elli Fotiou and Stefanos Lineos. (*Alfa*, Patission 37, Tel. 538-742)

MISS MARGARITA (Despinis Margarita) Elli Lambetti is the whole cast in this play by young Brazilian Roberto de Athayde and her performance is stunning. (*Dionyssia*, Amerikis 10, Tel. 624-021) See Review.

THE NOOSE (Thilia) George Skourtis's new play directed by Kostas Bakas with sets and costumes by Andonis Kyriakoulis (*National — New Stage*, Agiou Konstantinou and Koumoundourou, Tel. 523-242)

THE OPENER (To Anihtiri) Two characters, one of the upper class and one of the lower, are the sole survivors of global catastrophe in this satire by Victor Larroux. (*Kyvos*, Vass. Konstantinou 12, Piraeus, Tel. 425-633)

PARAKRATOUPLIS — Following the interesting theory that everything that goes wrong with Greece is due to foreign governments and their local agents, Marietta Rialdi has tossed burlesque and

buffoonery into her melodramatic pot and come up with a steaming political *yiouvetsi*. (*Piramatiko*, Akadimias 28, Tel. 619-944)

DON CARLOS — Schiller's romantic tragedy in the Rotas translation, with Vokovits, Tsoyias, Eleni Hadziargyri, Nora Katselli, and Christos Parlas in the title role. Sets by Klonis. Directed by Alexis Solomos. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 523-242)

THE THREE PENNY OPERA (Opera tis Pendaras) Athens gets a truly Brechtian production at last from the very able hands of Jules Dassin. Melina Mercouri and Nikos Kourkoulous are superb. Mercouri must leave the cast after Christmas, so those who want to see her interpretation of Pirate Jenny better get their tickets now. (*Kappa*, Kypselis 2, Tel. 883-1068) See Review.

THE THREE SISTERS — Karolos Koun directs the Chekhov classic. (*Technis*, Stournara 32, Tel. 523-522)

CHILDREN'S THEATRE

Fun and frolic, music and dance in the universal language of children, but delivered in Greek. Tickets are 50 or 60 Drs. Be sure to call for reservations since the younger set are avid theatregoers and most shows sell out in advance. Most continue through the winter.

THE LAST TRAVELLING DOVE — A play by Dietmar Roberg translated from the German by Panagiotis Skoufis, directed by Xenia Kaloyeropoulou and Stamatis Fasoulis. Wed. at 4, Sun. at 11 and 3. (*Athina*, Derigny 10, Tel. 823-7330)

THE MAYPOLE (To Gaitanaki) A play by Georges Sarry presented by Th. Papayorgiou, to be followed at the end of December by Hans Christian Andersen's *Emperor's New Clothes* (call for exact dates). Sat. at 5, Sun. at 11. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

A PENGUIN IN THE CITY — By Alfred White, adapted and directed by Dimitris Potamitis, sets and costumes by Takis Karnatsos, music by George Tsaldaris. Thurs. and Sat. at 5, Sun. at 11 and 3. (*Erevna*, Ilision 21, Tel. 778-0826)

TOM SAWYER — Adapted and directed by Kostis Tsonos. Sat. at 4, Sun. at 11 and 3. (*Sineak*, Panepistimiou 48, Tel. 620-320)

CINEMA

Programs are not usually decided until the last moment. First-run houses show films (some not-so-new) appearing in Athens for the first time and often hold them over for several weeks. The films listed are now playing or will appear during the coming weeks. In cases where the distributors have given dates for premieres, we have indicated it after the review.

Programs at neighborhood theatres usually change on Monday, Wednesday, and Saturday. Showings begin between 8-8:30 and 10-10:30 p.m. (Some downtown movie houses begin screening in mid-afternoon.) 'K' (katalilo) indicates general admission and 'A' (akatalilo), restricted. The transliterations of the titles are more or less phonetic.

ALICE DOESN'T LIVE HERE ANYMORE (E Alik Den Meni Pia Edo) Ellen Burstyn proves how she won the Best Actress Oscar last year for her warm, tender and hilarious role as a New Mexico housewife with an eleven-year-old son who is forced on the road when her Coca-Cola, truck-driving husband is killed in an accident. Martin Scorsese (*Mean Streets*) directs. Alfred Lutter is tops as a young brat. (K)

THE DAY OF THE LOCUST (E Imera tis Theominias) Nathanael West's ecclesiastical vision of American doom based on a nightmarish Hollywood of the 1930s. John Schlesinger (*Midnight Cowboy*) directs the altered script based on the novel. Donald Sutherland as the pathetic Homer, William Atherton as Tod the narrator-painter, and Karen Black as Faye, the seventeen-year-old would-be star with much sexual energy but little talent. Dec. 15 (A)

THE GODFATHER PART TWO (O Nonos, Meros Deferon) In superb sequel to Part I, Francis Ford Coppola explores the causes of crime and corruption in this epic account of the Corleone family contrasting the early life of Vito (Robert De Niro), in Sicily and America, with that of his heir, Michael (Al Pacino), the efficient product of the American way. It offers a frightening view of the Mafia's penetration of the political system in the U.S. With Robert Duvall. Diane Keaton as Michael's tragic wife. Unfortunately the film as shown here has been cut by 23 minutes which disrupts the original unity but may account for the fact that it is *katalilo*.

THE GREAT WALDO PEPPER (Sinantisis Aeton) George Roy Hill (*Butch Cassidy and the Sundance Kid*, *The Sting*) who was himself a pilot during the Korean War, directs Robert Redford in a minor comic-epic about an ex-World War I pilot who barnstorms his way to fame and trouble in Nebraska during the 1920s. The aerial stunts are solid entertainment. Dec. 1 (K)

JAWS (Ta Sagonia tou Karharia) The popular film from the popular novel by Peter Benchley about a white shark (with an appetite for human flesh) found off a Long Island resort area. Steven Spielberg transfers this cinematic novel to the screen with relentless intensity. Not a *Moby Dick*, but Robert Shaw and Richard Dreyfuss turn in satisfactory performances. Sure to be a hit on the swimming, summer-circuit on the islands. Dec. 22 (A)

THE KLANSMAN (Flegomeni Stavri) A contemporary Alabama town is the setting for a showdown between new Black militants and the old Ku Klux Klan.

Caught in between is the sheriff (well portrayed by a white-headed Lee Marvin), and an eccentric, Southern idealist who shelters poor Negro families on his property (Richard Burton with the worst Southern accent since Michael Caine in the *Sundowners*). Terrence Young (*Thunderball*) directs this action-packed, Gothic, horror tale by Pulitzer Prize winner William Bradford Huie. (A)

PROFUMO DI DONNA (Aroma Gynekas) Vittorio Gassman, at his best, as a blind ex-officer who journeys through Italy to Naples and a mysterious girl called Sara (Agostina Belli). Strongly sentimental but Gassman's racy comments about women and humanity in general counterbalance the sentimentality, keep the viewer occupied, and, sometimes, in suspense about the happy ending to the love story, achieved with freshness and naturalness. Hope and Love do sometimes triumph after all. Agostina Belli (as the girl) may well replace Cardinale and Loren.

REPORT TO THE COMMISSIONER (Akros Aporiton) Another disturbing, true-cop film from New York in the *Serpico* and *French Connection* genre. This one is based on James Mills's book, directed by Milton Kaskas and starring Michael Moriarty and Yaphet Kotto as 'Crunch', the Black detective. (K)



THE ROMANTIC ENGLISHWOMAN (E Romantiki Anglida) With a script by Tom Stoppard, a cast headed by Glenda Jackson, Michael Caine and Helmut Berger, directed by Joseph Losey. A plodding attempt at subjective cinema revolving around an affair between a 'new woman' English housewife, (Glenda) and an ambisexual, German degenerate (Helmut). (A)

ROSEBUD (Epithirisis: Mavros Septemvris) Hemingway might have choked on his Sangria, but his granddaughter Joan has written a flashy best-seller with husband Paul Bonnacerrere. The novel, and now the film, concern the hijacking of a jet-set yacht (with five teenage girls aboard) by Arab terrorists. Otto Preminger produces and directs a cast including Peter O'Toole (as a CIA agent), Richard Attenborough, John Lindsay and Peter Lawford. Dec. 8 (A)

STAVISKY — Alain Resnais' (*Last Year at Marienbad*, *Hiroshima Mon Amour*) first work in years is a slow film with an elegant atmosphere about the Russian expatriate whose personal corruption almost brought about the collapse of the French government in 1934. The script is by Jorge Semprun (Z) and it is apparent that most scenes are pumped for their political and social significance. Jean-Paul Belmondo blends weary dash with a certain nervous pathos as Stavisky. (K)

O THIASOS — Thodoros Angelopoulos's lengthy but brilliant Greek epic of a theatrical troupe's odyssey through Greece during the war torn years 1939-1952. This is the first major attempt to deal with a period whose human history has been suppressed. In Greek, but there is little dialogue. A fairly good grasp of the events is necessary, however, if one is to follow. See review.

TOMMY — The after-taste of this high voltage cinematic version of the *Who's* rock opera is akin to a costume party at dawn: it was all great fun, but what is there to remember? Ken Russell deserves an Oscar for sheer imagination and camera work. Elton John on stilts, Jack Nicholson as a suave specialist, Ann-Margaret as an over-sexed, guilt-torn mother, Oliver Reed as a beer guzzling 'uncle', and Eric Clapton as high priest in a Marilyn Monroe tabernacle for the crippled and maimed. (K)

ZORRO — Alain Delon dons a black mask and mounts a swift steed to bring the Lone Ranger of another era back to life. A good family film about Zorro's mission of revenge for a murdered friend. (K)

ART CINEMAS

ALKIONIS, Ioulianiou 42 (Platia Viktorias), Tel. 881-5402. Call for dates. Andre Wajda's *Everything For Sale*; Vertov's *Three Songs of Lenin* (1934); Pudokin's *Storm Over Asia* (1928); new Hungarian films including *Unfinished Sentence*. The Christmas week program includes Buster Keaton's *The Cameraman* and *Way West*.

STUDIO, Stavropoulou 33 (Platia Amerikis), Tel. 861-9017. Tentative schedule: Dec. 8: *The Balcony*, Jean Genet's play filmed by Joseph Strick (1964); Dec. 15: *Aldevaran*, a recent Greek film written, directed and produced by Andreas Thomopoulos about the counter-culture in Athens; Dec. 22: *1789*, a film about the French revolution. Beginning Dec. 1.

TENIOTHIKI (Film Club of Greece), Kanari 1. Telephone 612-046 for exact dates. (yearly membership 250 Drs., students 200 Drs. No guests). A Jules Dassin Retrospective (with Dassin scheduled to appear at some of the performances). *Women In Film* (a continuing series in honour of International Women's Year) this month featuring 'The Italian Vamps'. A Bulgarian Film Week will include *Last Word*, *A Tree Without Roots*, *Colourful World*, *Affection*, *Hat on a Stick*, and six short films.

DEREE COLLEGE CINEMA CLUB, College Auditorium, Agia Paraskevi. Films are free to the public. Showings are on Fridays at 6pm. Discussions follow the films. Dec. 5: *Metropolis* by Fritz Lang (1926); Dec. 12: *Open Letter* by George Stamboulopoulos (1968); Dec. 19: *Tom Jones* (1963) by Tony Richardson.

AT THE INSTITUTES

Film showings at the Institutes (see the Organizer for the addresses and telephone numbers) are usually free.

BRITISH COUNCIL — *Ascent of Man*, Part VII (Dec. 3, 8 pm); *Mansfield Park*—*The Theme of Improvement* (Dec. 15, 6 pm); Two children's films (Dec. 23, 6 and 7 pm).

GOETHE INSTITUT — A series on Thomas Mann: two films (Dec. 1, 5, 15, 17, and 19 at 6 and 8 pm); one film (Dec. 3 and 10 at 6 pm); *Tonio Kroeger* (Dec. 8, 6 pm); *Im Spiegel — Thomas Mann and Master and Dog* (Dec. 12, 6 pm).

HELLENIC AMERICAN UNION — *The Quiet Man* with John Wayne (Dec. 3, 8 pm); *The Battle of the Sexes*, based on a work by James Thurber and starring Peter Sellers, in colour (Dec. 5, 8 pm); *The Cowboys* with John Wayne (Dec. 17, 8 pm).

L'INSTITUT FRANCAIS — *Martin Soldat* with Robert Hirsch (Dec. 1, 8 pm).

restaurants and night life

LUXURY RESTAURANTS

Formal, elaborate dining in glamorous spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.

Athens Hilton Supper Club, Tel. 720-201.

Yannis Spartakos at the piano, accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet' (295 Drs., not including wine). Closed Monday.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants. Smaller than the other luxury restaurants listed, but dinner is served by candlelight and on the lower floor there is a pianist. The accent is on French cuisine and good service. No dancing. Table d'hote about 250 Drs. Open for lunch and dinner. Closed Sundays.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. A panoramic view from on top of the St. George Lycabettus Hotel where Maitre Lambiris is in charge. French cuisine. Dancing to a trio with Gildo Reno at the piano. The table d'hote menu around 280 Drs. Dinner served from 9 pm.

Grande Bretagne, on Syntagma Square, Tel. 323-0251. There is no music or dancing but quiet elegance and nice fare at Athens' oldest and, perhaps, best known hotel. Lunch is served from 1-3:30 p.m. and dinner from 8-11 p.m.

The Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex (where Jackie used to stay when she was Mrs. Kennedy) Light piano music. The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Entrees from 150 Drs. Open at 8 p.m. Over the holidays the Astir Quintet will be playing music for western and Greek dancing.

Pamela's, Voula, Tel. 895-2105. On the coastal road, past Vouliagmeni. A modern attractive restaurant with a fountain, flowers, and pleasant decor, by the sea. In the evening a trio (voice, piano, guitar) provides the music, but there's no dancing. Lunch is served from 12-3:30 p.m., dinner from 8 p.m. - 1 a.m.

Ta Nissia, Athens Hilton, Tel. 720-201. Maitre d'hotel Foundas presides downstairs at the Hilton, where the atmosphere is a Greek Taverna transformed into gracious elegance. The menu is extensive, from soups to international and Greek hors d'oeuvres, a wide selection of seafood, broils, well prepared Greek dishes, and French and Greek desserts. The waiter will toss together a variety of delicious salads at your table. In the evening the Trio provides Greek songs, old, new and bouzouki, and a cheery atmosphere. Open daily 12:30-3:30 p.m. and 7-11:30 p.m.

Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine and good service in a pleasant, elegant atmosphere presided over by the owner Mr. Mamos. The selection offers a good variety with

well-prepared fish (Trout Imperiale, 140 Drs.), grills, and main fares from 130 Drs. *Fondue Bourguignonne* (minimum two persons) 350 Drs. Papastefanakis at the piano sometimes accompanied by a bass fiddler. Open 8:30 pm to 12:30 am. Closed Sundays.

Templar's Grill, The Royal Olympic Hotel. Athanasiou Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious, very attractive medieval atmosphere: Spanish-type furniture, pewter services, beamed ceiling, candlelight, and soft piano music. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Some dishes prepared at your table. Our only negative comments: the service should be improved and the wine list expanded. Sirloin steak 170 Drs., Steak au poivre for two 380 Drs. (We highly recommend it). Open daily from 8 p.m. - 12:30 a.m.

Tudor Hall, Syntagma Square, Tel. 323-0651. The penthouse restaurant of the King George Hotel may be one of the handsomest anywhere. The view of the Acropolis is panoramic, the dining room spacious with huge candelabra, dark, heavy tables, tall arm chairs, and paintings. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings. (No dancing.) International cuisine. Table d'hote at noon, about 260 Drs., at dinner, 280 Drs. Open 12:30-3:30 p.m. and 8 p.m.-1 a.m.

INTERNATIONAL CUISINE

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

L'Abrevoir, Xenokratous 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good (although not superb). Not very spacious, but pleasant and cosy, with good formal service. The menu covers the standard French fare from patés, escargots, and frogs' legs, to *coq au vin*, *steak au poivre*, etc. (but no fish). Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary at night. Entrees from 100 Drs. Open daily noon to 4 p.m. and 7:30 p.m. until after midnight.

Al Tartufo, Posidonos 65, Paleon Faliron. A large variety of pastas, pizzas and other Italian fare in a rustic atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *Tagliatelle alla Neapolitana* (38 Drs.), *Saltimbocca alla Romana* (90 Drs.) and Italian salad (30 Drs.) all tasty. Open daily from 7:30 pm.

The Asteria Tavern at Glyfada's Astir Complex, Tel. 894-5675. The emphasis is on fish and seafood at this restaurant-taverna which, on Mondays and Thursdays, presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine for a flat cover. The theme is 'Fish' at the Monday night buffet (180 Drs. complete) and 'Grills' at the Thursday buffet (250 Drs. complete). Closed Sundays.

Balthazar, Isoha and Vournazou 27, Tel. 644-1215. A converted mansion (not far from the U.S. ambassador's residence) where the Paleologoi (she is the writer,

Kay Cicellis) preside. The menu is small but varied, offering a change of pace with, for example, almond soup, curries and a rum pie. If you call the day before, they will prepare a special curry dinner (4 courses) for four (1400 Drs.) Entrees from 90 Drs. There is a special luncheon menu. Dinner served from 8 p.m.-1:30 a.m. Closed Sunday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Elegant country-club atmosphere, rustic decor, candlelight, comfortable armchairs, and soft taped music. Nice assortment of hors d'oeuvres and entrees, but favoured by the prominent for charcoal broils (T-bone steak, sirloin, etc.) and good service. From 300 Drs. per person. Reserve ahead. Open daily except Sundays 8:30 p.m.-1 a.m.

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

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

Cave Mirabelle, Leventi 7, Kolonaki, Tel. 743-333. Christos at the piano offers pleasant background music at this cosy, gracious restaurant which took off with a bang when it opened last year. Enter on the ground level where there's a bar and descend to two lower levels, one with an open spit. The decor is Spanish-type, the food excellent, the formal service friendly. You may make your own choice from the wine cellar. Entrees from 110 Drs. Daily from 8:30 pm. Closed Sundays.

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.

The Eighteen, Tsakalof 7, Kolonaki, Tel. 621-928. Small, informal, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or simple supper. The menu usually offers a small choice of nicely prepared dishes, salads, and desserts. A well-stocked bar. Open daily, except for Sunday lunch, from noon until midnight.

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

Les Gourmets, Meandrou 3 (Hilton area), Tel. 723-1706. A small French restaurant where the *plat du jour* (usually good) is scrawled on a small blackboard. The *rilette maison* and the *gigot d'agneau rare*

tasty. Entrees from 100 Drs. Open daily except Sundays 7:30 p.m.-1 a.m.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 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.

Mitchiko, Kidathineon 27, Tel. 322-0980. Strictly Japanese fare served in a multi-roomed restaurant in a gracious mansion in Plaka. One room has Japanese decor. The owner's wife, Kyria Katsko Filachtou, is the Greek-speaking Japanese hostess. Sukiyaki from 95 Drs. Closed Sundays for lunch but otherwise open from 12 to 3 and 8 pm to 1 am.

Nikos, Koumbari 5, Kolonaki, Tel. 603-617. (Two doors above the Benaki Museum.) Knotty pine decor, hurricane lamps, homespun placemats, nicely dim lighting. A well-stocked bar (cocktails, 60 Drs.), ten to twelve well prepared and nicely served dishes, salads, desserts. Prices reasonable (chicken casserole, 80 Drs.) Recommended for before or after-theatre supper, or family dinner. Open daily 7 p.m.-4 a.m.

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. Open daily: 12.00 - 3.30 p.m. and 6.00 p.m. - 2.00 a.m.

Peacocks, Kifissias 228, Psychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alfa-Beta supermarket. Omelettes, steaks, salads, shish-kebab, etc. from about 100 Drs. (*Filetto* for two: 230 Drs.) Cafeteria open from 9 a.m. Grill room open daily except Sundays 12:30-3 p.m. and 8 p.m.-12:30 a.m.

Ritterburg, Formionos 11, Pangrati, Tel. 742-919. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The speciality 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.

Le Saint Tropez, Vrassidas 11 (behind the Hilton), Tel. 735-425. A popular Glyfada restaurant relocated in town for the winter. Charmingly rustic, divided into two sections by a partition simulating the exterior of a country house, with geraniums and gratings decorating the 'windows'. The French cuisine section has entrees from 140 Drs. and their veal cutlet with *sauce bordelaise* is excellent.

(Open from 8 pm to 1 am.) The international section offers an array of dishes for the budget-minded: spaghetti neapolitana 50 Drs., mini-tournedo, 115 Drs. (Open continuously from noon to 1 am.) Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki. Tel. 730-507. Wild West atmosphere complete with long, brass-railed bar. Clever decor. American cuisine from ham and eggs to huge steaks. Fairly expensive. Daily: 11:30 a.m. - 4 p.m., 7 p.m. - 1:30 a.m.

The Steak Room, Eginitou 4 (near the Athens Hilton), Tel. 717-445. A favourite for excellent charcoal broils (T-bone steaks, etc.) served with baked or fried potatoes, and tasty salads. About 200 Drs. per person. (Open daily including Sundays, 6:30 pm to 1 am.) At the adjacent 'Annex' Mr. Papaioannou (who has pioneered with this type of restaurant in Greece) offers another novelty: budget meals from 55-70 Drs. A variety of omelettes, cold plates, snacks and two daily; hot-plate specials. (Open from 11:30 am until 1 am daily.)



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.

Winter Clochard, Tsakalof 2, Kolonaki. Tel. 634-042. A snug basement restaurant and bar with rustic decor and dim lighting. Few but well-cooked dishes at reasonable prices. The veal cutlet in curry sauce is perfect, 100 Drs. Very efficient service. Open daily 9 p.m. - 2 a.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 a la carte about 250 Drs., special meals for two 350-500 Drs. Open daily noon-3 p.m. and 7 p.m.-1 a.m.

MAINLY GREEK CUISINE

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

Bouillabaisse, Zisimopoulou 28, Amfitea (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.

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.

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.

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.

Kapalos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large, main dining room is on the top floor. (A smaller one faces onto a small garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors, and photographs. The menu (a newspaper with cartoons) includes a wide spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to schnitzels, broils and desserts. Full-course meal, about 200 Drs. Open from 8 p.m. Closed Sunday.

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.

The Old Stables Barbecue, Karella-Koropi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leaf. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere: several fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is *special*. Complete meal (appetizers, main course, salad, fruit and wine) 225 Drs. Restaurant open daily from 9 pm; the nightclub from 10 pm. Closed Mondays.

MR. YUNG'S Chinese Restaurant

最佳食府

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DINNER 7 P.M. TO 1 A.M.

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If it's fresh fish you like — straight out of the sea and splendidly fried or grilled or made up in a myriad Greek or continental ways — then come to the Asteria Tavern at Astir's Glyfada Beach

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TAVERNAS

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

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.

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.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna famous for its broils, the only cooked food served here is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Meat balls 22 Drs., veal chops 50 Drs., *souvlaki* 50 Drs., *stamnaki* 44 Drs. Daily 8 p.m. - 1:30 a.m.

Kavaliaratos, 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.

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; *soutzoukaka* (meatballs seasoned with cumin in tomato sauce), several tasty casserole dishes, boiled tongue, 52 Drs. Open daily from 8:30 - 1:00 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

O Nikos, Skopelou 5, Kifissia. Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobil station at Nea Erithrea. 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.

To Pithari, Palyenesias 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 speciality), yoghurt with honey and nuts. Reasonable. Daily 12:30 - 3 p.m., 8 p.m. - 2 p.m.

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

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.

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.

To Tzaki, Vas. Konstantinou 8, Glyfada (near Congo Palace Hotel). Tel. 894-6483. Spacious, wood-pannelled 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.

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.

OUZERI

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

Apotsos, Panepistimiou (Venizelou) 10, in the arcade, Tel. 637-046. Probably the oldest *ouzeri* in Athens, in operation since 1900. The posters which cover the walls may be among the oldest to be found anywhere. Meat balls, sausages, smoked ham, *saganaki* (fried cheese — worth tasting), salami from the island of Lefkas, and a bottle of wine, about 185 Drs. Open daily except Sundays 11 a.m.-4:30 p.m. and 7-11:30 p.m.

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

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

MIKROLIMANO (TOURKOLIMANO)

It is now generally agreed that this tiny port, one of the three main Piraeus harbours in antiquity, should no longer be called Tourkolimano (which means 'Turks' Harbour'). Gay with yachts, musicians and flower vendors, the area is crowded with restaurants specializing in premium seafood: lobster (astako), shrimp (garides), red mullet (barbouni), crayfish (karavides) and, the speciality of the area, yiouvetsi, a baked casserole of shrimp, tomatoes, cheese and wine. The following are a few of the better-known restaurants. Most are open from noon to after midnight. Some have complete menus, others only fish, salads and fruit. Call to check on the day's catch and to have a particular fancy put aside for you.



Aglamair, Tel. 411-5511. A modern new establishment that's slicker than its neighbours. There is a second restaurant upstairs. An extensive menu with European dishes as well as the standard; desserts, coffee and a well stocked bar.

Kanaris, Tel. 422-533. Originally opened in 1922, it has a regular, devoted clientele, and a good reputation.

Kaplanis, Tel. 411-1623. Under the same management as Kuyu, on the upper floor. Soft background music and higher prices.

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

Kuyu, Tel. 411-1623. The owners are Greeks from Turkey. Red snapper baked with shrimp, mushroom and whiskey is a speciality. Lobster served gratineed a l'Americane, Thermidor, or broiled. Hot and cold hors d'oeuvres, rice-cheese soufflé, a delicious chocolate soufflé for dessert.

Mavri Yida, Tel. 427-626. A favourite haunt of shipowners and yachtsmen who like to gather here after races. (The yacht club is atop the peninsula at the end of the harbour.) The walls of the tiny taverna-like restaurant are covered with frescoes with nautical themes, limericks and sayings. The fish is from Ermioni but Maitre Marco Antonio is from Italy.

Mourayio, Tel. 420-631. Opened in the late 1960s. Their boats fish off the coast of Crete.

Ta Prasina Trehandiria, Tel. 417-564. Since 1964. The owner (along with all of his competitors) claims to have invented *yiouvetsi*; he calls it 'yiouvetsi special'. Their catches come from Parga and Mytilini.

Zephyros, Tel. 417-5152. In existence since 1928. In addition to the usual, they prepare a fisherman's soup (*psaradika*). Their catch is from Ermioni, Skiathos and Kavala.

Zorba, Tel. 425-004. (There are three restaurants, but only one is on the harbour.) Originally Zorba served only *mezedakia* (hors d'oeuvres), but fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasem burek* (cheese and tomatoes in pastry), stuffed mussels, fried mussels with a garlic sauce, and *imam*, an eggplant casserole. Then order your main course!

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.

MONT PARNES (PARNITHA)

Dining, dancing, gambling or just frolicking in the snow or snacking on top of Mount Parnis, a short drive (about 35 km.) out of the city, where the luxurious hotel complex is located at an altitude of 1,412 metres. We recommend that at the 25th kilometre on the road to Parnis you leave your car in the parking lot and hop on the cablecar (it will deliver you to the hotel's entrance) thereby avoiding a curvy, eight-kilometre drive. For information: Tel. 322-9412. For reservations: Tel. 246-9111.

The Restaurant. Set on a higher level at the entrance to the gambling rooms. The cuisine is satisfactory (about 500 Drs. per person including drinks). A buffet dinner is served on Thursdays and Saturdays (about 250 Drs. per person). Open from 11:30 pm to 4 am. A snack bar is open 24 hours a day.

The Nightclub presents the fourteen-member revue, 'Piperisima', from 11:30 pm to 4 am. Minimum charge 300 Drs.

The Casino. Place your bets (or observe) from seven in the evening until four in the morning any day of the week, but don't invite your banking or civil servant friends to join you since it is out of bounds to them by law (a wise precaution since they might be tempted to gamble away the assets of their bank or the nation). The entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. Closed Tuesdays.

TAVERNAS WITH MUSIC

The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in the singing, and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.)

Asterias, Folegandrou 41, Patissia area, Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft music and singing without microphones. A reed roof with old-fashioned tasselled lamps, and wrought-iron chandeliers. Acceptable food. Village sausages, 20 Drs., stuffed vine leaves, 19 Drs., eggplant pie, 19 Drs. *Bekrimeze* (a kind of stewed veal with vegetables and cheese in wine sauce) 90 Drs. Music starts around 10:30 pm and continues until the wee hours. Open daily from 8:30 pm.

Belle Maison, Fokeas 6, Platia Victorias (Patissia 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.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic environment, acceptable food and entertainment by Stavros Parousis, Mary Yiotti, Katy Psatha. Entrees from 120 Drs. Minimum charge 150 Drs. After nine. Closed Mondays.

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.

To Perivoli t'Ouranou, Lysikratous 19, Plaka, Tel. 323-5517. An ordinary-looking but pleasant taverna with acceptable food (but more variety than most tavernas of this type). Rather loud music. The trio begins at 10 p.m. Entrees about 120 Drs. Open daily 9 p.m.-4 a.m.

Steki tou Yanni, Trias 1, Kypseli, Tel. 821-2953. A favourite old taverna where you select from a huge variety of delicious appetizers which are brought to your table. The *retsina* is good. A trio of singing guitarists provide the music. Full meal approximately 180 Drs., excluding wine. Open daily 7:30 p.m.-1:30 a.m.

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.

NIGHTCLUBS AND BOUZOUKI

From dining-and-dancing nightclubs, with spectacular floor shows, to traditional Bouzoukia. At the latter, kefi (being in the mood for fun) is essential and the entertainment includes impromptu performances by the customers (the dour matron nearby may suddenly leap on the table and do a shimmy) while the inhibited may join the spirit by bursting balloons (with a lit cigarette), tossing flowers (at the singers), and throwing dishes (at the dance floor, avoiding the performers). Slightly mad fun, not as perilous as it sounds, but the prices of balloons, flowers and dishes are (and you pay for them!). The performers tend to come and go, so phone ahead to confirm the programs.

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.



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.

Fandasia, Aghios Kosmas (just across from the West Air Terminal), Tel. 981-0503, 982-0300. Doukissa, Kokotas, Jenny Vanou, Menidiatis and others present the new show of Fandasia. Show begins at midnight. A 350 Drs. minimum. Closed Mondays.

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.

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

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.

The Nine Muses, Akademias 43. Tel. 604-260, 601-877. A fashionable discotheque with all shapes, colours, sizes of old mirrors set on black walls creating a tasteful and discreet decor. Red tablecloths, dim lights, long and spacious bar. Excellent food, attentive service, good choice of music (and not too loud). From 9.30 p.m. till the wee hours. Entrees from 200 Drs.

Palatia Athina, Flessa 4, Tel. 322-2000. One of the better known places for a night of

revelry in Plaka. Entertainment this season by Cleo Denardou, Teris Hrisos, Elena Kirana, Elia Fillipou, Titika Stasinopoulou, and the ballet group of Dimitsanos. Show at 11:30 pm. Food edible. Entrées from 200 Drs. Closed Mondays.

BOITES

The latest hits, bouzouki, rebetika (songs of the old Greek underworld), and folk songs performed in nightspots that vary from low-ceilinged bistros to small auditoriums. Strictly for music but the admission price includes one drink and snacks are usually available.

Most have shows at around ten and midnight, but you may come and go at any time. Hours and closing days are still being improvised (we have given only those which appear to be firm) so call ahead or wander down to the Plaka where most boites are concentrated and take your chances. Admission prices range from 140 to 170 Drs. and Limeri offers revolutionary songs at a revolutionary 50 Drs. Some boites have special students' rates. See review, 'Boite Next?', in this issue.

Aigokeros, Lisiou 15, Plaka, Tel. 324-4124. Violaris, Perakis, Homata and others from Midnight on.

Aposperida, Sina 3 (next to the university). Folk and recent pop, including excerpts from the Cretan epic, *Erotokritos*, performed by Nikos Xylouris, Mariza Koch, Chrisanthos Gaifilias, and Halaris at 10 p.m. and midnight.

Kyttaro, Ipirou 48 (opposite Tritis Septemvriou), Tel. 822-4134. Yannis Markopoulos with Halkias, Gargandourakis, Sidiropoulos, Nikolaou, with *santouri* solos by Aristidis Moshos. Recent Markopoulos successes and an interesting new composition with dramatic dialogue and solo instrumentals. Shows at 9 and 11. Sat. at 10, 12, 2. Closed Mon.

Limeri, Plessa 3, Revolutionary songs (*andartika*) mostly from the 1940s, at proletarian prices: 50 Drs.

Rigas, Afroditis 9, Tel. 322-3702. The emphasis is on the political and Theodorakis. Kaloyannis, Maria Dimitriadou, Papaconstantinou, Manou, Thompopoulos, Bezopoulou at 10 p.m., midnight, and 2 a.m. Closed Mondays.

Skorpios, Kydathineon 15, Tel. 323-3881. Kostas Hadzis ('The Gypsy') accompanies his own personal, moody singing with fine guitar playing and leads a group of performers in a new three-hour show. Weekdays at 9:45, Sat. at 8:30 and 12:30. Closed Mon.

Themelio, Kydathineon 37, Tel. 323-3619. Dalaras, Alexiou and others with pop and jazzed-up *rebetika* at 10 p.m. and midnight. Closed Mondays.

Zoom, Kydathineon 37, Tel. 322-5920. Sotiria Bellou, Manolis Mitsias, Christos Lettonos, Petri Salpea, and *bouzouksis* Lakis Danezis. Pop hits by various composers and *rebetika* sung in the good, old-style by Bellou. Shows around 10 and 12 daily and 9:30 on Sat. and Sun. Closed Tues.

Zygos, Kydathineon 22, Tel. 322-5595. Past hits by Viki Mosholiou, absurd frolics from Themis Andreadis and a finale of *rebetika* classics performed vintage-style by Keromitis, Bayanderas, and Kapholopoulos, well accompanied by Mosholiou. Also the Tsovara Brothers, and Papadopoulos at the *bouzouki*. Shows at 10 p.m. and midnight. Closed Mondays.

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our town

The New Battle of Navarino

NOVEMBER the third of this year was dedicated to the Preservation of European Architectural Heritage. The Government on that day approved a 555 million dollar contract for the building of shipyards, a steel factory and a cement plant at Pylos on the Bay of Navarino.

The contract has an interesting background. When first proposed to the Government back in Junta days it was left pending. Although it was known that the present government was studying it, and various pleas and protests were made, the opposition did not seriously organize itself because the area was protected by the Archaeological Service under Law 4171. In August the Archaeological Council duly rejected the proposed contract. A little later, however, during a soporific session of summer parliament, Law 159/75 was passed with unbecoming haste and, it has been suggested, a certain amount of deviousness. This law amended the earlier one by stating that the three economic ministries (Industry, Interior and Finance) could grant contracts to major industrial projects without consulting the Archaeological Council. On October 20, *Europa Nostra*, the most prestigious organization dedicated to the preservation of European cultural heritage, added its plea to those of the Council of Europe, UNESCO, the *Elliniki Etairia* and archaeologists from all over the world.

All this was to no avail. The Government gave its approval and while doing so dismissed alternative proposals for shifting the industrial complex elsewhere. (The *Elliniki Etairia* suggested the island of Proti further up the coast which, for a few extra million spent on building breakwaters, might have proved suitable.) The Government, one supposes, much in the spirit of telling a coronary patient that he would be worse off if he had cancer, added the consoling thought that an industrial complex would damage the area less than tourist development. Finally, the Government

dismissed the archaeologists' objections as 'romantic'.

The next day the entire Archaeological Council resigned, declaring that since the new law left them powerless when it came to major industrial projects, their functions were superfluous. (According to the new law, if a house owner in an archaeological area wishes to excavate in order to install plumbing, permission must be obtained from the archaeological service; on the other hand, if an oil company wants to put up a refinery on the Acropolis, permission is unnecessary.)



Although archaeologists have been the main defenders of Pylos-Navarino, the issue is not merely archaeological. The Palace of Nestor may be the best preserved Mycenaean palace in existence but it is contained within a few hundred square metres north of the bay. Nor is the issue merely Homer's 'sandy Pylos', or that the area was the site of the great naval battle of the Peloponnesian War immortalized by Thucydides, or that it is only the site of the battle of 1827 when the combined naval forces of Russia, France and Britain sank the Turkish fleet and assured the independence of Greece. The issue is all these things together — and more. The Navarino area is romantic; the bay, in the opinion of many, the most beautiful in the Mediterranean, and, as yet, it is unspoiled. The surrounding countryside is as lovely as exists in our country and the town of Pylos, designed, and in part

built, by the French in the early nineteenth century, is exquisite.

There is no point in talking about 'landscaping' steel factories and planting hedgerows around cement plants. Industrial development is still not advanced enough to prevent urban blight and sprawl which inevitably accompanies it. To destroy irreplaceably beautiful landscapes or monuments of the past to satisfy present needs that may be satisfied by other means is unforgivable. And if you want to see something unforgivable, just go up to Elefsis and take a long, hard look. Pylos-Navarino can still be saved but those with a social conscience must raise their voices and join the protest. We need industry. The location of proposed projects, however, must be carefully studied by economists and conservationists alike.

Wonders of Kifissia

ALTHOUGH the suburb of Kifissia, peacefully situated on the slopes of Mt. Pendeli, does not appear on any existing list of the Seven Wonders of the Ancient World, this is likely due to its relative obscurity in antiquity. In one of the few, precise, eye-witness accounts of the place, Aulus Gellius, a pedantic bootlicker of Herodes Atticus, confesses to have been confined to his bed in Kifissia by an attack of gastro-intestinal distress (*Noctes Atticae*, xviii.10.1.), proving incontestably that some Kifissia tavernas date from the second century A.D.

It is no slight wonder that a town barely ten miles from the Aegean Sea can support a climate similar to that of western Ireland for half the year. During this period, many of the inhabitants spend the long, rainy evenings sitting in draughty Tudor, Gothic, Moorish, Minoan Revival, Byzantine, Neo-Classical, Art Nouveau or pre-Raphaelite baronial halls shivering in front of fireplaces the size of postage stamps.

Herodes Atticus, a friend of the Emperor Hadrian, lived in great splendour in Kifissia and came to

govern Attica in much the same way that Rockefeller came to govern New York: in the sanctified odour of money, which somehow increases in sweetness as it gains in abundance. Certainly Kifissia has always attracted money. Turkish princelings are said to have built summer kiosks on the ruins of Roman villas and, in the latter part of the last century, affluent Athenians began to build summer houses in every whimsical style imaginable. There is hardly a great family of Athens that has not at some time or other been connected with a fine Kifissia villa. Many of these homes still stand, their spacious cellars and attics crammed with memorabilia whose inaccessibility is the despair of the social historian.

As one enters the main square of Kifissia — Platia Platonos, named after a plane tree that died of old age and was carted away over a decade ago — there may be seen, to the right, a concrete-roofed shed which houses several soiled Roman sarcophagi, adorned with sculptured cupids, rams' heads, and pairs of kissing quails. The claim that they once held members of Herodes Atticus's family is no longer seriously maintained. These sarcophagi stand surrounded by a wrought-iron fence to which is attached a bronze plaque reading: *Kifissia Archaeological Site. Ask for the entrance key at the kiosk.* Inquiries there will reveal that the key is missing, 'but it doesn't matter as the lock is jammed.' It is a relief to know that antiquity lies lightly on Kifissia...

No Kifissia garden would be tolerated within sight of an English stately home. Attica, however, is a desert for six months of the year, and barely supports a Mars-like green fuzz for another two. Kifissia, by comparison, appears to be a temperate rain forest.

The main entrance to 'Alsos Kifissias', the chief public park, lies just across the square from the 'Kifissia Archaeological Site'. This park, which extends down to the little electric train station, is divided by a stately walk lined by palms and chestnuts. Interspersed among these are evergreen trees carefully pruned in the shapes of mushrooms and pyramids. Under these trees, on most fine mornings, sport excellent specimens of what the World Health Organization calls 'the Malnutrition of Affluence': chubby little boys and girls whose nannies, chattering together on green benches, discuss the extramarital escapades of their employers.

For the naturalist, there is a dove-cote, a cage full of sparrows, and a few peacocks who will fan, if one is

patient enough to wait half a day. This is worthwhile as the males are in an alarming state of moult and, when aroused, resemble the skeletons of discarded umbrellas.

On the north side of Platia Platonos is the entrance to the Kifissia Zoo, yet another wonder. In quiet surroundings it exhibits a grab bag of beasts in such a state of stupor as to conjure up a vision of 'The Peaceable Kingdom'. This vision, however, is false, for it is the only zoo in the world which is known less for the animals it contains than for those that escape from it. Not so many years ago, a mangy hyena got loose and wandered about for several days, joining the chorus of barking dogs that keep the good folk of Kifissia awake at night, until it was finally tracked down. It is rumoured, as well, that the reptiles are given to slithering forth on their own for an occasional outing.

If the Spirit of Antiquity lies lightly on Kifissia, parts of the town still live at the turn of the century. On sunny Sundays as Athenian families arrive by train to hire a horse-drawn carriage for a ride up the tree-lined Odos Othonos, one recalls, in a nostalgic moment, an earlier, more tranquil time.

Dial-a-Syncope

IF THE telephone operators have been sounding faint lately when placing your international or internal long distance calls, this is because they have been fainting in droves at the central offices of OTE since last

October. When twenty-four operators swooned in one day, Labour Minister Laskaris called on an all-male team of sixty specialists and scientists to look into the matter. These gentlemen came to differing conclusions. Some thought that the phenomenon was caused by bad ventilation and irregular air-conditioning. Some thought it might be due to electrical seepage in the equipment or to the possible presence of arsenic in the preservatives used in the machinery. Others felt it was due to one hundred and fifty girls being crowded into one noisy room. Still others felt that pollution was the culprit as many of the rooms look on light wells and the radar scanners on the top of the building contaminate the whole neighbourhood and should be moved out of town. One scientist, however, maintained that it was all 'psychological'.

Since then loss of consciousness at OTE has become routine and an ambulance is on hand at all hours to take care of the victims. In early November the 'wake-up' service became so disrupted (no doubt causing complaints from oversleeping businessmen) that male operators were called in as replacements.

All of this is very distressing to hear as International Women's Year draws to an end. There are, however, two mitigating items of news: the half-hour break in the girls' eight-hour working day has been increased to an hour — and the male replacements are now beginning to faint, too.



P-s-s-s-s-t yourself.

Targets for the Next Five Years: Improving the Quality of Life

GREECE returned to democratic rule barely a year ago and is still in the process of reorganizing and, hopefully, modernizing its public administration. In the next few years, the major challenge will be entry into the European Economic Community, with all that this entails in the economic as well as political fields. Although fortifying the country's defence structure continues to be of prime national concern, the government is determined to define the broad economic and social framework within which the quality of the average Greek's life can be improved. In this context, the government is drawing up a Five-Year Plan of economic and social development, for the period of 1976 to 1980. Highlights of the plan were recently outlined by the Minister of Coordination and Planning, Mr. P. Papaligouras.

High rates: Economic and social progress relies on two basic prerequisites:

— Attainment of the highest possible rates of development (quantitative prerequisite);

— Rational readjustment of the economy's structure and organization (qualitative prerequisite). Artificial attainment of high development rates, simply for the sake of development but without restructuring the economy and the social fabric, would be damaging to the nation's future. For Greece, furthermore, the gradual increase of the national income is necessary in order to:

— Ensure the country's independence and integrity through required defence expenditure;

— Attain those social and cultural targets that are characteristic of a free society; that is, a fairer distribution of the national income among social classes and geographic regions, and a higher level of employment;

— Safeguard the country's democratic institutions.

Attainment of social and cultural targets represents, in today's society, an expenditure of by-no-means negligible proportions, and that includes education, social services, and even the organization of leisure time and family life.

Changes: Structural and organizational changes in the economy are considered necessary for the improvement of the supply, distribution and use of available resources, and the rational interconnection of dispersed activities. Such changes may be costly but are required not only for the country's long-term progress but also for the adjustment of the national economy to Common Market conditions. For example, agricultural production should be gradually streamlined in accordance with E.E.C. requirements.

Labour: A basic prerequisite for the attainment of desired economic development levels is availability of the necessary labour potential, both quantitatively and qualitatively. The new urban jobs forecast in the next five years — estimated at about 200,000 — are expected to be filled by those presently unemployed or underemployed (principally in agriculture or the services), by an increase in the proportion of those economically active (for example, by employing more women), and by Greek workers repatriated from abroad. Qualitatively, the supply of labour, required by specific sectors, will be met by proper technical and professional training.

Resources: Besides foreign capital, a substantial increase in domestic savings is necessary for the financing of required investments, which are planned to be particularly high in manufacturing.

Payments balance: The dependence of the Greek economy on foreign trade is expected to grow in coming years. Therefore, in order to improve the

balance of payments position, it will be necessary to:

— Intensify the systematic search and exploitation of local sources of energy (such as oil, lignite, etc.) as well as of mineral resources, which are known to be substantial;

— Intensify the economy's export orientation and so speed up the rate of foreign exchange earnings from the export of goods and services. Basic criteria for new investments will be their export potential and international competitiveness;

— Create major 'vertical' industrial units, based on local raw materials, that should rid the balance of payments of the import of costly semi-finished products. Even though balance of payments forecasts are highly uncertain, estimates are that both the deficit and requirements in foreign capital will be gradually reduced in the next five years.

Private initiative: The Greek government (like the governments of all other Western countries, including those where socialist parties are in power) considers private initiative to be the economy's prime moving force. It recognizes that seeking (legitimate and taxable) profits constitutes the principal incentive to the industrialist, the trader and the professional.

Employers, however, must understand — and where they do not, the government will have to make them understand — that, in the long run, they are not merely individuals but they also have social obligations.

The government is determined to regulate monopolies and oligopolies as West European economies do; the development of private initiative beyond the bounds of legitimate competition, is considered morally and economically unacceptable.

Competition: Creation of a competitive environment ensures economic and social development on a permanent and healthy basis. Excessive protection of local industrial production runs counter

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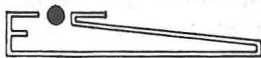
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FORECASTS...

The Plan hopefully forecasts for the next five years:

- An average annual rate of increase in the national income estimated at 2-3 percentage units higher than that of West European countries as a whole. This should narrow the gap in per capita income separating Greece from these countries. (Actual figures were not given, but unofficially it was believed the government envisages an average annual 6-7% increase in Greece's national income, at least from 1977 onwards.)
- A 9-10% average annual rate of increase in industrial production.
- A 10% average annual rate of increase in fixed asset investments.
- 200,000 new urban jobs by 1980.
- A reduction in the balance of payments deficit as a percentage of the national income by 1980 to one half the corresponding percentage in 1975. (Actual percentages were not quoted.)

The rule will be: If private initiative proves inadequate, the Five-Year Plan will not be allowed to fail. Public initiative will take over.

FOREIGN CAPITAL...

The Plan will aim at encouraging the influx of foreign business capital because:

- Without it, economic development will be slow.
 - It brings in new technology and modern management and marketing techniques. Basic criterion for new foreign investment permits: Increased productivity and higher exports.
- Foreign investments to be discouraged: Those producing items with low local content and aiming solely at the local market.*

to the normal operation of market mechanisms of supply and demand and helps maintain uneconomic and antiquated units. The government will continue to grant incentives for investment and development in vital sectors. These incentives should be rational and effective, however, aiming at encouraging truly productive activities and export orientations, without upsetting normal market mechanisms.

The government promises to remove obstacles to economic development, reduce bureaucratic interventions and simplify fiscal regulations and administrative controls. Small businesses will be particularly encouraged through rational investment incentives and necessary bank financing.

Public initiative: Large-scale investments in industry are to be undertaken by a 'consortium' of major banks, directly or indirectly controlled by the government. Such public initiative does not aim at competing with but at complementing private initiative, particularly in fields where the latter is absent or uninterested or does not possess sufficient capital for investment. Units created by the consortium will operate as private corporations. It is expected that such major units will encourage the creation of smaller, purely private, ancillary units. But the rule will be: if private initiative proves inadequate, the Five-Year Plan will not be allowed to fail; public initiative will take over.

Regional development: Special emphasis will be given to regional development, with the aim of reducing inequalities in income and opportunities among different geographic regions. Economic and cultural conditions in the provinces are to be improved through infrastructure works and relevant incentives.

Economic stability: The government believes that maintenance of economic stability is a prerequisite for proper distribution of available resources and for the protection of the working classes' real incomes. Its target will be to contain the consumer price index to Common Market levels.

Besides ensuring a more equitable distribution of the national income, the government will revise its policy on wages and salaries and at the same time seek a fairer distribution of the tax burden.

Finally, it is specified that the Five-Year Plan — which will aim at improving the quality of life in the countryside as well as in the cities — is designed to be a flexible organ of economic policy, open to constant revision in the light of internal and external developments, and not a fixed book of instructions with a list of projects to be carried out in the next five years. Its success will depend on the continued cooperation of the Greek people — individuals as well as groups.

—ANTONY M. ECONOMIDES

THE FIRST MIRACLE

AMONG the Dead Sea scrolls is a document that has only just been deciphered and which is believed to have been an account written by none other than Balthazar — one of the three wise men from the East who came to Bethlehem with gifts for the God-child who had just been born. The original language is rather abstruse so I have tried to modernize the text as far as possible to make it understandable. Balthazar writes:

I don't know what prompted us to start out on this long journey from Persia to Palestine but the signs were there in the sky and they were irresistible. Jupiter was in conjunction with Saturn in the constellation of Pisces and, as everybody knows, this meant something important was happening to the Jewish people. Moreover, by retrograde motion, Jupiter and Saturn had formed an exact conjunction three times and also once with Mars.

I was talking it over with my pals Gaspar and Melchior over a goblet of wine one night when Gaspar brought his fist down on the table and said: 'Mon Dieu, zis ees an opportunity ve must not miss. Ve must go to Palestine toute suite. Who knows, maybe ze new King of ze Jews is being born, hein?'

Gaspar had come to study astrology in Persia from Gaul and his friends called him 'Froggy Gaspar' or 'Frenchy'. But I knew he did not like these nicknames so I put my arms round him. 'Gaspar, mon ami, don't get so excited. The journey you are contemplating is a long and tiring one, fraught with dangers. We must think about it. What does Melchior say?'

Melchior lifted his goblet and took a dainty sip, with his pinky stretched out. 'Quite frankly, Balthazar, I think Frenchy's idea is absolutely thrilling. I'd love to go to Palestine. I know it's a long journey but we'll take sleeping bags and plenty of bread and wine. And if we meet any fierce tribesmen on the way you just leave them to me,' Melchior said, winking slyly at his companions.

Since it was two to one in favour I reluctantly agreed to go along with them, even though the autumn change of weather was playing hell with my sciatica. As we headed west towards Palestine we saw a bright star in the night sky moving along with us. Since all three of us were experienced astrologers, this phenomenon was one which naturally aroused our interest.

'What can it be?' I asked. 'It is none

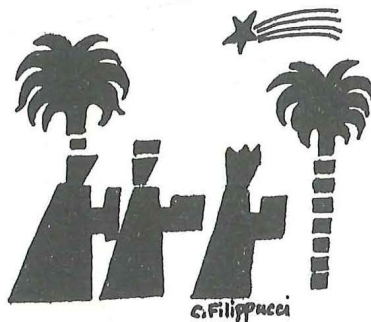
of the stars or planets we know.'

'Eet ees a flying saucer!' Gaspar exclaimed.

'Flying saucers are not stationary,' Melchior snorted, 'they whizz about at supersonic speeds.'

'Perhaps eet ees a flying saucer en panne, how you say, wiz engine trouble, hein?'

In my opinion it was a sign from heaven, sent to guide us on our journey, and I said so. We agreed to follow it. As the days went by our camels grew more and more cantankerous and my sciatica was almost unbearable. Gaspar, who



suffered from asthma, began wheezing and complaining about the damp nights while Melchior, who was troubled with piles, had to dismount frequently and walk beside his camel. At long last the star stopped above the small town of Bethlehem. We saw a lonely shepherd standing guard over large flocks of sheep.

'Ho there,' I cried. 'What are you doing in the dark my good man?'

'Abiding by the fields,' he answered.

'Where are the other shepherds?'

'Oh, they've gone into town. An angel came down among us and told us the King of the Jews had been born in

Bethlehem and they've all gone to see Him.'

'And where is He?' I asked.

The shepherd shrugged. 'I don't know, at the inn I suppose.'

We hastened to the inn but the night clerk told us nobody had been born there that night and, anyway, they'd been fully booked for a week. He told us to try the manger just outside the town.

'I am not going anywhere until I have had a bath and changed my clothes,' Melchior said firmly.

'And I simply must 'ave a steaming kettle for my inhalations,' Gaspar wheezed. 'Or else zis asthma will be ze death of me!'

My sciatica was so bad that I too felt I needed a couple of hours of rest before we made any calls on anyone, let alone the future King of the Jews. I slipped the night clerk a couple of gold pieces and in no time at all he had us fixed up in the best rooms the inn could offer.

A couple of hours later, with a fine meal under our belts and wearing our best robes, we made our way to the manger. We saw the Christ child lying in it, an aura of splendour all around and the shepherds worshipping in adoration. Joseph bowed low and bade us enter. 'I am greatly honoured to receive the visit of you wise men from the East,' he said, looking at us rather expectantly.

Gaspar, being quicker on the uptake than I, wheezed into my ear: 'Presents, ve didn't bring any presents. Quelle honte. Vot vill ve do?'

But Melchior saved the occasion by pulling out a bag of frankincense and offering it to Joseph. 'I bring the finest frankincense from the East,' he said. 'It has many medical properties and when burnt in a censer, its aroma is balm for the soul.'

We knew that Melchior used it to make a soothing unguent for his

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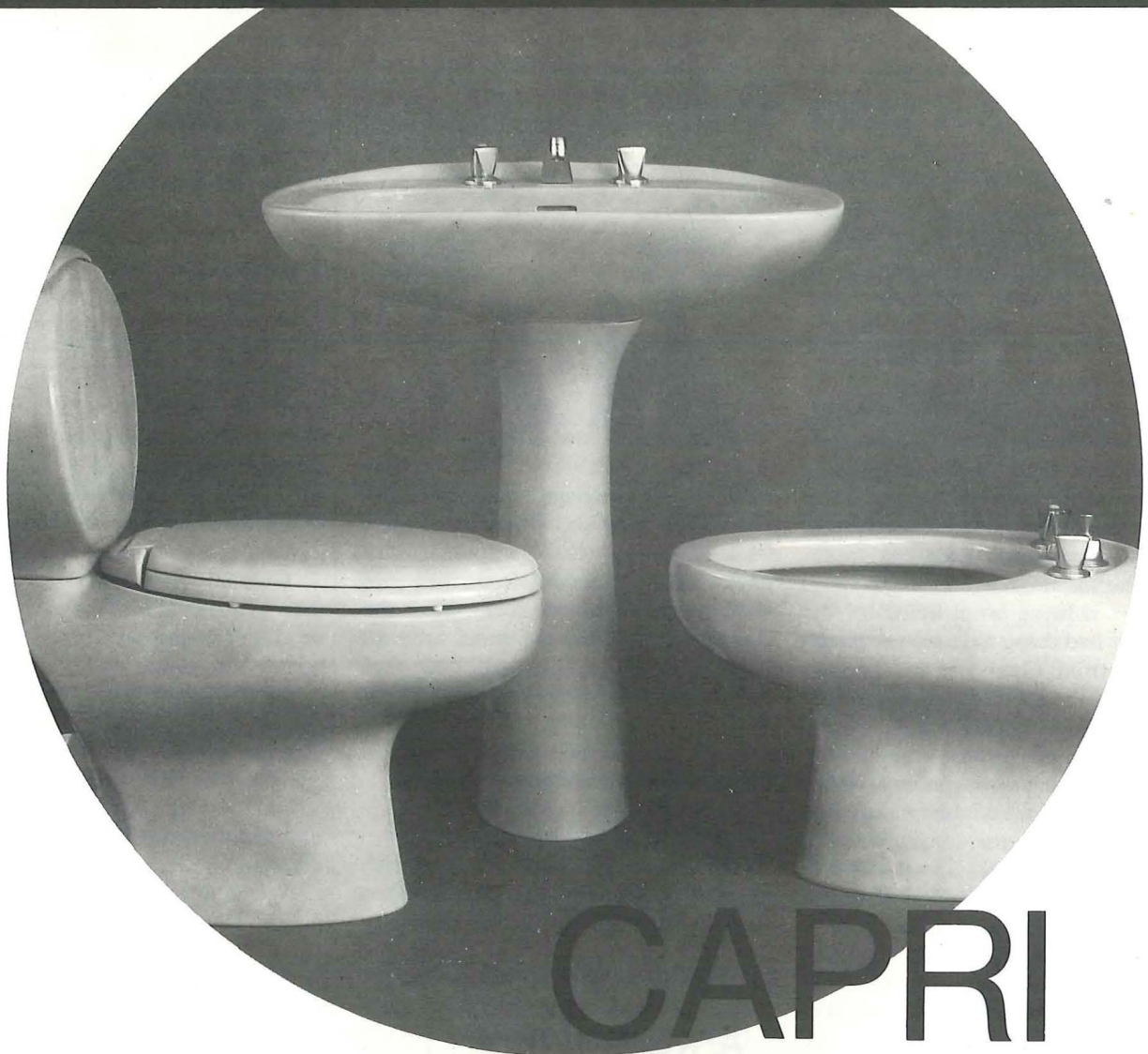
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affliction and we admired him for parting with it so readily.

Not to be outdone, Gaspar stepped forward and gave Joseph a bag of myrrh. 'Take zis myrrh, mon ami,' he said 'if you boil it in vater and make steam viz eet, ees ze best ting for colds in ze head or asthma.' Joseph accepted the myrrh gravely and turned to me.

I had nothing to give except some gold pieces — barely enough to pay our bill at the inn and see us home to Persia. After making some quick calculations in my head, I finally fished out five gold pieces and gave them to Joseph. He bowed gravely and thanked us for our generosity.

Outside, Melchior said: 'Well boys, we've done our duty. That was a marvellous experience. I thought the baby was adorable, simply adorable. I'm sure He'll make a delightful King. Let's go back to the inn now. I'm dying to sleep in a proper bed once again.'

'So am I,' Gaspar echoed.

'Not so fast,' I exclaimed. 'The gold I gave was all we had for our bill at the inn. I've barely enough now to buy some bread and wine for the return journey. So it's sleeping bags again and an early start in the morning before the inn keeper catches up with us with his bill for the baths and the meal.'

'Oh, no,' the others groaned. 'This is impossible! We simply can't start back without proper rest.'

I must admit I too didn't relish the prospect of having to suffer once again the agonies of my sciatica on the road without at least one night of relaxation. And then, suddenly, I realised there was no longer an ache. I felt my back and my thigh. The pain was completely gone.

'I say, boys,' I said. 'You know, my pain isn't there. I don't feel it any more!'

Gaspar drew a deep breath. 'And my asthma! Zat's gone too!'

Melchior looked at us with a quizzical expression. 'You know, I'd say that my piles have also disappeared.'

'How can this be explained?' I asked with a frown.

Gaspar tilted his head towards the manger. 'You tink perhaps ze little baby had sumsin' to do viz zees?'

'I don't know,' I said, 'but if it had, it is a miracle and the most wonderful gift anyone could have made us in return for our meagre offerings.'

'Indeed, indeed,' my companions said. 'A miracle indeed!'

And there ends Balthazar's text. There are two more words at the bottom of the scroll, so faded that they are barely discernible. I suspect they read: 'Merry Christmas!'

—ALEC KITROEFF

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STARGAZING IN ATHENS



In the middle of the garden, between two waterfalls, there stood a large room, three hundred feet in diameter, whose sky-blue dome filled with golden stars, reproduced all the constellations and planets in their correct position; and this dome revolved like the heavens, driven by a mechanism as silent and invisible as that which directs the real celestial motion.

Voltaire, *The Princess of Babylonia*

THE spidery-looking projector sits in the centre of the circular, dimly-lit auditorium like an aberration from a science-fiction film. The room grows dark and suddenly a phantasmagoria of the universe appears overhead as thousands of lights are cast onto the domed ceiling, reproducing the starlit heavens. Gone are the reflections from neon signs, lighted streets, buildings and vehicles, which obtrude in large cities. Gone is the smog which clouds the atmosphere. You can pick out Orion, the Big Dipper, Sirius — or just gaze in wonder at the enormity of it all.

Forty-five minutes later you will emerge with an increased awareness of the universe, and of planet Earth's place within the Great Scheme of Things, as well as some newly-acquired principles of astronomy.

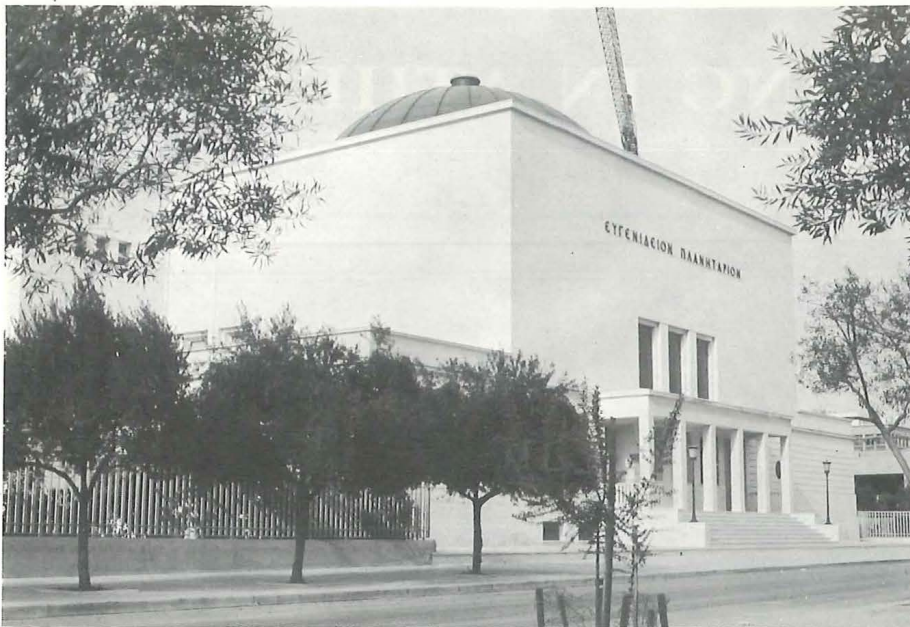
Stargazing is not a new phenomenon. The ancient Greeks were the first to attempt to interpret the stars and to make models of the night sky. Their artists tried to portray the universe (the most familiar shows Atlas supporting the heavens) at a time when it was generally believed that the stars, planets, sun and moon revolved around the earth, which was believed to be the centre of the universe. Aristarchus, a third-century B.C. astronomer, speculated that the sun was at the centre of

our planetary system, a theory revived by Copernicus in the sixteenth century A.D. A century later man was finally able to make a closer visual study of the sky when Galileo improved the telescope. Nonetheless, models made of the heavens remained small-scaled and rudimentary.

It was not until this century that a system was devised to project images of stars onto a domed ceiling, simulating the sky. Early 'planetaria' had observers sitting inside a large, slowly-turning sphere with holes cut out for the stars, and around 1700 the Earl of Orrery had invented a clockwork system of gears which set the planets revolving about a sun. Planetaria are no longer located in gardens as Voltaire depicted them in *The Princess of Babylonia* in 1768, but otherwise his description anticipated the planetarium of today made possible, finally, in 1924, by the development of a projector that is still, more than fifty years later, a mechanical and optical marvel. It took five years of research led by Walter Bauersfeld, Chief Engineer, at the Carl Zeiss Optical Works to reach this achievement. Two years later, in 1926, the projector was remodelled according to the suggestions of an associate designer, Dr. W. Villiger. This truly 'Universal Projector' remained the standard one until the 1950s when

additional technical improvements were introduced.

THE planetarium projector is no ordinary instrument. The Zeiss projector of the Eugenides Planetarium in Athens is made up of one hundred and fifty individual projectors which create a 'moving' picture of the universe, and can reproduce the sky as seen from any point on the earth at any time — past, present, or future. Five metres high and weighing approximately two and a half tons, the main projector is composed of some 29,000 individual parts. The domed chamber is fifteen metres in diameter and about ten metres high at the centre. The two hundred and fifty seats are arranged around the circular room in such a way that the viewer, gazing upwards, has the impression of being out in the open, viewing the unobstructed sky. In total darkness the technician operates quietly and smoothly and the viewer loses awareness that some earthly being is operating the controls. The equipment is so versatile that it can reproduce any aspect of the skies: constellation figures, the zodiac, eclipses of sun and moon, space probes, comets, the precession of the equinoxes, motions of the planets, sunspots, meteor showers, starclusters, nebulae, galaxies, artificial satellites, aurorae, the harvest moon phenomenon and so on. Clearly the most staggering sight of all is the view of the night sky with our own galaxy, the Milky Way, reproduced by 8,900 tiny lights streaking across the blackness, a creamy swath of stars, each a sun and many with a planetary system like ours.



The front entrance to the Eugenides Planetarium.

Since a planetarium seeks to convey the dramatic movement within the heavens, innumerable audio-visual effects are used. In addition to the powerful Zeiss Universal projector, the Eugenides Planetarium has seventeen movie projectors, one hundred and ninety-two slide projectors which, among other things, provide one hundred and sixty panoramic scenes simulating the effects of a visit to Mars, the moon, a twenty-first century space complex, or, returning to earth, the ocean floor. The zoom powers of the instruments make the birth of the earth, or its possible extinction, astonishingly real. In fact, most people become so involved that they do not immediately realize that they are acquiring considerable scientific information within this dramatic framework.

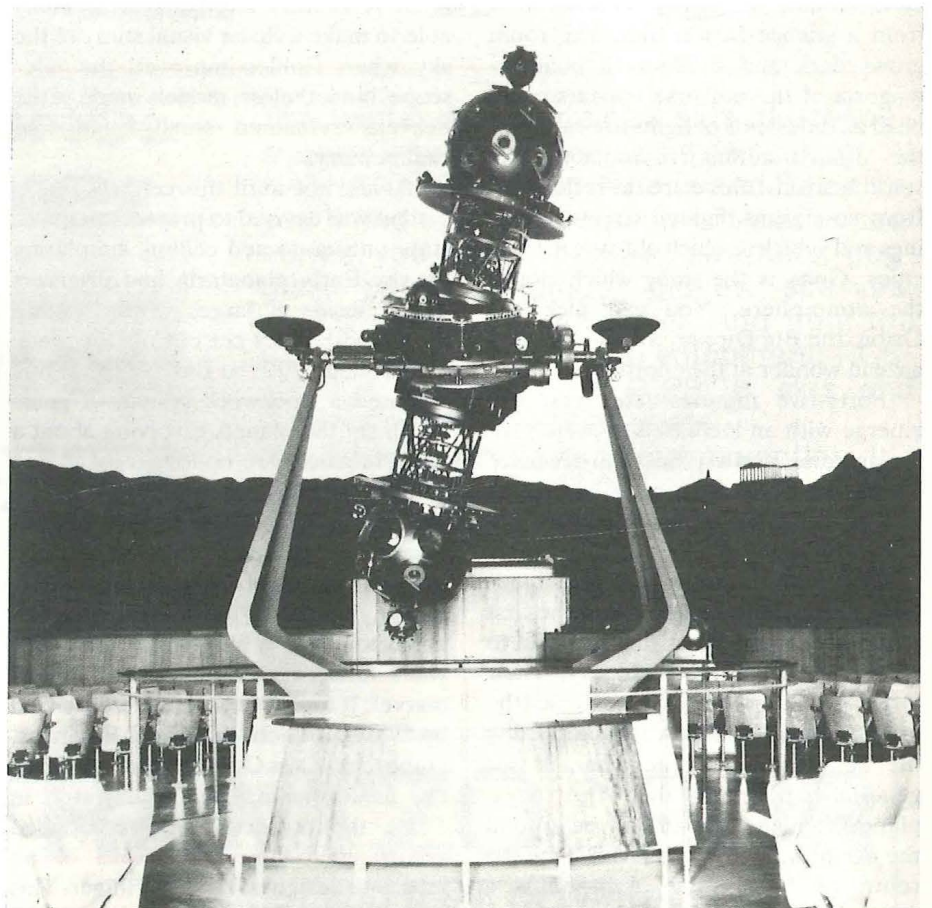
Obviously, there are various educational purposes to a planetarium. American astronauts receive their star-identification training in the planetarium at Chapel Hill, North Carolina, for instance. To the layman a planetarium demonstrates and interprets the basic laws of the universe, the nature and structure of the stars, the basic components and movements of planetary systems. To the young it introduces astronomy, a subject rarely available in elementary and secondary schools, and generally pursued at the higher levels only as a specialized science. And yet, astronomy has been introduced into our daily lives with no small amount of fanfare. From Sputnik's first orbital flight in 1957 to the Apollo-Soyuz venture in 1975, the general public has been aware of the 'challenge of the stars'. But astronomy remains a mystery to most and is even confused by some with astrology, the

supposed influence on human affairs of the movements of the planets and stars.

There is no such thing as a typical planetarium show. Star identification is a frequent beginning, offering an early opportunity to find the Big Dipper or Taurus. As is fitting in Athens, this part of the program is accompanied by colourful tales of Greek mythology, since most of the eighty-eight constellations in the sky are related to tales of the ancient gods. This may be followed by locating Earth in the Solar System, an

eclipse of the sun, views of the moon and the planets which man has probed (Mars, Jupiter, Venus, Mercury). Comets, meteorites, birth and death of a star are intermingled with moving pictures, three-hundred and sixty degree panoramas, variegated colours — all visual 'tricks' conceived by man and performed by machine. Tying it together are taped narrative and mood music to fit the scene. It is a total experience in sight and sound.

Usually the theme is introduced early in the program illustrating a pertinent astronomical theory or sky phenomenon. Some of the themes in the Planetarium's repertoire are the 'Violence in the Universe', 'The Birth and Death of Stars', 'Space Exploration' and 'Life on other Planets', not only the possibility or probability theories within our own system, but the real, mathematical probability of intelligent life elsewhere in the Universe, and, during the Christmas season, 'The Star of Bethlehem'. It is not surprising that astronomers should try to determine what astronomical event led the Magi to the stable in Bethlehem almost two thousand years ago. The Bible, which mentions the star four times, is quoted during the program along with historical records of the period. The most plausible scientific theory which astronomers have to offer for the nature of



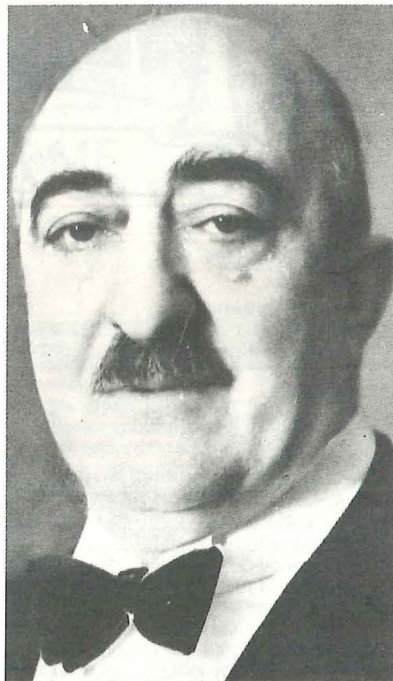
The star performer of the planetarium show, sitting in the dimly-lit auditorium like an aberration from a science fiction film, is the projector.

THE EUGENIDES FOUNDATION

Eugene Eugenides, the prosperous shipping industrialist, focused his extensive philanthropic activities on Greek education in science and technology which culminated, after his death in 1954, with the establishment of the Eugenides Foundation.

Born in 1882 in the East Thracian town of Didimothicho and educated at the Robert Academy in Constantinople, Eugenides started a shipping business there which he transferred to Piraeus in 1922. He subsequently established the Home Line, the first shipping link between Greece and North and South America.

Since its founding in 1956, the Eugenides Foundation has provided funds for comprehensive scholarships for study here and abroad to top technical students, the preparation and publication of various high quality technical books, and the establishment of a Centre for Technical and Vocational Training. This vast edifice houses an extensive scientific library, unusual technical exhibits designed to supplement classroom instruction, an auditorium and lecture hall, and, of course, the Eugenides Planetarium.



Eugene Eugenides.

The Foundation has been administered since its inception by Marianne Simu, the philanthropist's sister and executrix of his estate. Mrs. Simu is a familiar sight at the Eugenides Foundation where any day of the week she may be seen taking a personal interest in the Foundation and overseeing its activities.

the star is presented, but the final decision as to 'what the star was' and 'what caused it to happen' is left to the viewer. The presentation is designed to give not only the astronomical theory but to impart the message of Christmas against a background of traditional Christmas music.

So take a journey to where Man and Earth and our worldly concerns seem as far away as the closest star (our own sun, at that, a mere ninety-three million miles away!); where you will be struck with the wonder of the Creation and Earthman's ability to leave his own orb to explore a minute portion of it. It's worth a try, don't you think?

— DIONYSIOS P. SIMOPOULOS

What can the planetarium in Athens offer to the foreign community? First and foremost, school programs for English-, French-, or German-speaking children. Although children comprehend and enjoy the regular programs which are designed to provide something for everyone regardless of their knowledge, the special school shows, tailored to particular age groups, provide a special learning experience for the young. These are live or taped

lecture demonstrations in the domed chamber, with time for questions and answers. Along with the trip to the planetarium the children may visit a marvellous physics museum with push-button demonstrations where multilingual members of the Planetarium are on hand to assist the groups. What better way to learn the principles of leverage or hydraulics than by seeing them work?

Residents of Athens or visitors will enjoy the 'Starlight Concert' on the last Sunday of each month at noon. These consist of a relaxing hour of music, without narration, enhanced by the aura of the moving sky overhead. It is a time to marvel at the universe, its creation, and our place in it. Lastly, there are special group showings for the general public in English, French and German. The Christmas show, presented throughout December, has been particularly popular.

To learn more about any of these programs or the Eugenides Foundation, telephone Mrs. Vereketi at 941-1181 Ex. 38. The Planetarium is at the foot of Syngrou, directly across from the race track (the hippodrome). There is parking nearby; if you come by bus, get off at the 'Evgenidion' stop.

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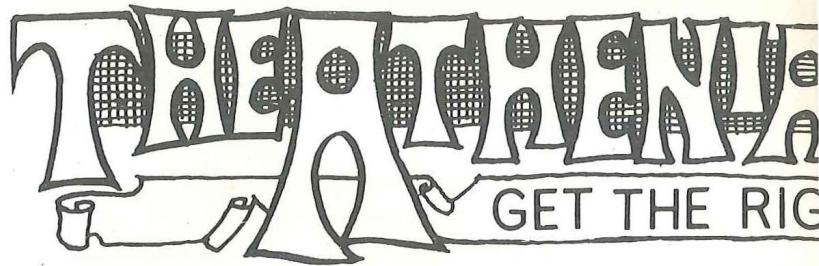
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Aharnon (Yiannari, Papanastasiou, Simvrakaki) Glifada (Agiou Gerasimou) Papagou (Kyprou, Elispontou)

FRIDAY

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

SATURDAY

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

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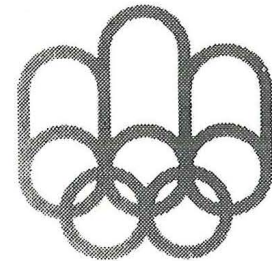
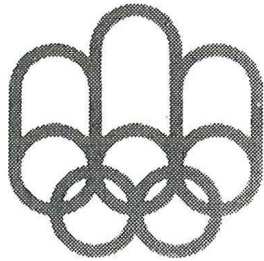
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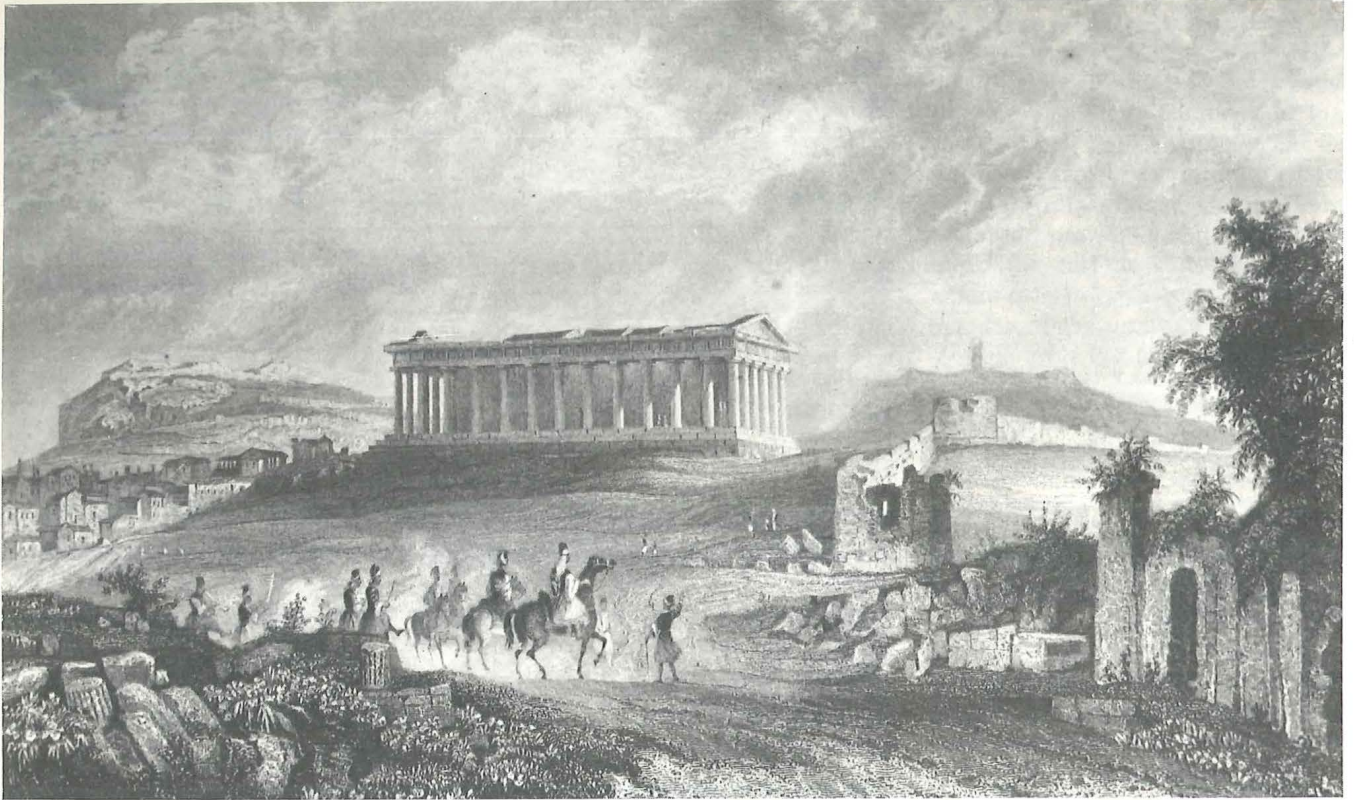
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THE HEPHAISTEION—ALIAS THESEION

A Working Man's Temple and Protestant Graveyard

ON a low hill overlooking the park of the ancient Agora stands a building that any guidebook will tell you is the best preserved temple in Greece. It has always been a landmark in Athens, and today gives its name to the nearby subway station: Theseion.

The name Theseion is a misnomer since the temple was not dedicated to the Athenian hero Theseus but to the divinities Hephaistos and Athena. Ancient writers, however, do speak of a Theseion, or shrine of Theseus. It seems that in 475 B.C. the Athenian general and politician, Kimon, was rooting about on the island of Skyros and found some bones. Since legend had it that Theseus died on Skyros, Kimon concluded that these were the bones of the hero. He brought them back to Athens and deposited them in a shrine. Noting that the sculptured frieze above the columns on the sides of our temple illustrates exploits of Theseus, eighteenth century travellers drew the conclusion that the building was the shrine called the Theseion, the final resting place of the hero. Since then scholars have determined that the temple is in fact the Hephaisteion, and that the Theseion is elsewhere, as yet undiscovered or unrecognized. The old name has stuck, however, and Athenian straphangers still catch the subway at Theseion station.

The foundation of the temple was laid around the middle of the fifth century B.C., slightly earlier than the Parthenon. Construction proceeded slowly, interrupted by the war and plague that beset Athens in the second half of the century, and it was probably three decades before the work was completed. The hill on which the temple stands was a centre of industrial activity in antiquity (archaeologists have found remains of bronze foundries and pottery workshops in the area). Day labourers congregated on the hill to await employment. It was appropriate, therefore, that the new temple be dedicated to Hephaistos, the Greek equivalent of Vulcan, god of the forge, and to Athena who was, among other things, the patron goddess of arts and crafts.

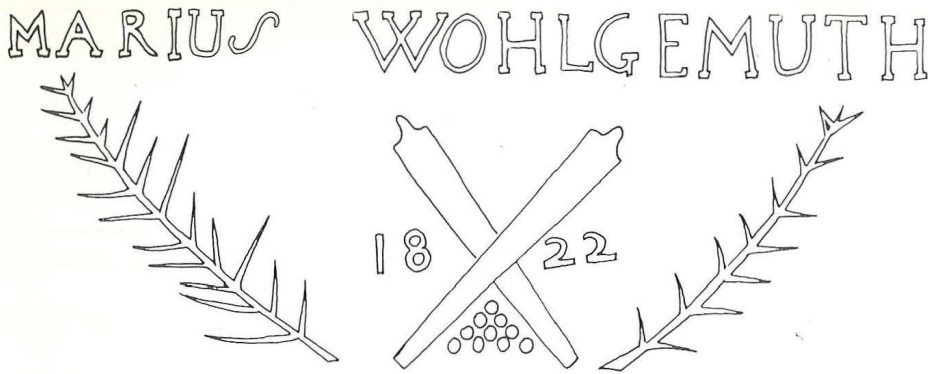
The Hephaisteion (as we really should call it) miraculously escaped being destroyed by the Romans and barbarians who levelled most of Athens at one time or another between 100 B.C. and the sixth century A.D. It owes its preservation throughout the medieval period to its consecration as a church of St. George. Archaeologists excavating inside the temple found a lead box

containing wax and incense under the altar, where it had been placed during the consecration ceremony centuries ago. The Christians, however, had destroyed the heads of all the sculptured figures on the temple with the exception of the Minotaur, the man-bull creature who wrestles with Theseus on a plaque or *metope* at the southeast corner of the building, testimony to the Byzantine bias that monsters were acceptable, heathens were not.

In the medieval period, probably from the twelfth to the fifteenth century, the Hephaisteion was used extensively as a mausoleum, and many family vaults and individual tombs were cut into the floor. The occupants of these graves were presumably Orthodox Christians, perhaps inhabitants of the local parish.

At the end of the eighteenth century the temple became the official Protestant burial ground of Athens. Englishmen had been coming to Greece for a long time before this (three of them left their autographs on the wall of the temple in 1675) but it was not until 1799 that anyone took notice of an Englishman dying here. The death of John Tweddell in July of that year put the authorities in an embarrassing position. There was an Orthodox cemetery for Orthodox and a Catholic cemetery for Catholics, but no one knew quite where to deposit a Protestant. The French

The Hephaisteion from the northwest, as it appeared circa 1800, when it began to be used as a Protestant cemetery, a 'classic and most appropriate mausoleum for those who by cruel fate expired so far from their native land'. In the background, to the left, can be seen the Areopagus; to the right, the Monument of Philopappos; in the foreground, to the right, part of a Turkish fortification.



A copy of the epitaph of Marius Wohlgemuth, which was scratched inexpertly near the bottom of the north wall of the Hephaisteion. It illustrates poignantly the idealism and dedication that brought the early travellers and Philhellenes to Greece.

consul, Fauvel, in whose arms Tweddell is said to have expired, suggested that the Hephaisteion be set aside as a Protestant cemetery.

Fauvel, however, had an ulterior motive. He was an enthusiastic dabbler in antiquities and proposed to dig the grave dead centre in the temple. There he hoped to find the bones of the hero Theseus. In this he was disappointed, of course, but Tweddell was interred in the Hephaisteion and thus a precedent was set for Protestants to come.

Tweddell's gravestone was to become a bone of contention between Fauvel and his rival, Lord Elgin. The latter wrote a Latin epitaph and

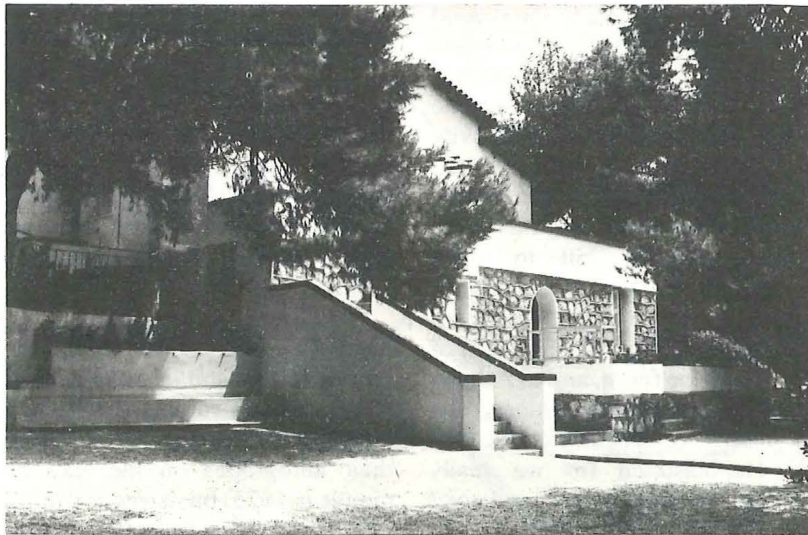
commissioned the Italian artist, Lusieri, his agent in Athens, to see to the erection of a tombstone. Lusieri no doubt replied 'Subito!' — and filed the epitaph away without another thought. Elgin left for England. En route he spent three years in a French prison, probably due to the machinations of Fauvel. Meanwhile a Greek epitaph was composed and much championed by Fauvel's friends, among them Lord Byron.

Twelve years after Tweddell's demise, representatives of both factions met in Athens. Lusieri, his competitive spirit now stirred, began to carve a corrected version of Elgin's Latin

epitaph. The Fauvel party decided they must beat him to the punch. Locating and transporting a suitable marble slab proved difficult, however, since Lusieri had the only marble saw and cart in Athens, and he was not about to lend them out. The Fauvelites finally succeeded in placing a stone but there is no trace of it today. Meanwhile Lusieri went ahead with his Latin version as well. Fragments of that stone have been found and are now displayed to the right of the door of St. Paul's Anglican Church on Philhellene Street. (Beside them is a copy of the epitaph of Benjamin Gott, a young Englishman who was buried in the Hephaisteion in 1818.)

Less intrigue attended the burial of George Watson, who died in Athens in 1810. Byron wrote of him, 'I knew him not, but I am told that the surgeon of Lord Sligo's brig slew him with an improper potion and a cold bath.' This time Byron was prevailed upon to compose a Latin epitaph. The gravestone survives, much worn, and is now built into the north wall of the temple. It reads, in translation, 'Here lie the bones of George Watson, whom neither virtues of spirit, strength of body, the spring of youth nor this most salubrious country could preserve.' Watson's bones were found when the interior of the temple was excavated in 1939. It is reported in the excavation records that he had a lovely head of blond hair, and that 'the thick sacking in which the body was wrapped retained too fully its original freshness'. His remains were decently reinterred and today still rest in the temple.

The Hephaisteion went out of use as a cemetery soon after the beginning of the War of Independence. In late April of 1822 a group of Philhellenes led a storming party against the Acropolis. One of the last epitaphs in the Hephaisteion is that of Marius Wohlgemuth, a German-Austrian, who fell in that charge. It was scratched inexpertly near the bottom of the north wall of the building. Below the name are crossed cannons, a pile of cannon balls, two laurel branches and the date 1822. The inscription illustrates poignantly the idealism and dedication that brought the early travellers and Philhellenes to Greece, some to lie forever in what one scholar has called the 'classic and most appropriate mausoleum for those who by cruel fate expired so far from their native land' — a corner of Greece that is 'forever England'.



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— SUSAN I. ROTROFF



In *O Thiasos*, the troupe travels around the countryside performing the Romeo and Juliet-like 'Golfo', a traditional folk drama about a shepherdess who commits suicide when social forces come between her and her lover. A scene from one of their performances which are regularly interrupted by real-life drama.

cinema

O THIASOS

Not so much a film as an experience

THODOROS Angelopoulos is a daring filmmaker with poetic vision. In *O Thiasos* (The Troupe) he has tackled a lyrical epic film about the troubled period of 1939 to 1952 in Greece. He had the guts to buck the commercial cinema establishment by producing a four-hour film which critics are now calling the best in the history of Greek cinema. In the first two weeks it was shown here over 100,000 tickets were sold, a record for a Greek film in a similar period.

I was impressed when I saw the film at the Thessaloniki Film Festival but, because it was on the day that the five Basques were executed, I wondered afterwards if perhaps I had been influenced by the drama of the moment. I saw *O Thiasos* a second time and felt, even more, that I had not seen a film but that I had lived through an experience.

The film is richly textured and profound. The theme of a travelling theatrical company is simple enough but Angelopoulos, who wrote and directed

the film, uses the troupe, wandering through the provinces, to simultaneously suggest theatrical, mythical, historical, political, personal and psychological realities. Such a description may make the work sound like a pretentious, labyrinthine bore, but there is a general agreement, even among those who expressed reservations about the greatness of the film, that the strength of *O Thiasos* lies in Angelopoulos's success in presenting characters, themes and events without over-simplification and didacticism.

At the heart of the film is a human story that is contemporary and universal. The myth is the tale of Atreus, Clytemnestra and Agamemnon. As in the ancient drama, the theme concerns betrayal and disaster. Angelopoulos's Agamemnon (Stratos Pahis) is a Greek from Asia Minor who joins the Resistance in 1940 as a non-Communist. (The major resistance forces were controlled by the Communists.) He is caught and executed by the

Germans after being betrayed by another member of his troupe, Aegisthus (Vangelis Kazan), the lover of his wife, Clytemnestra. The betrayal suggests not only personal drama, but the tragedy of Greek history: invaded and betrayed from without, Greece is also betrayed from within. On the mythical level, the tale suggests the cyclical nature of man: man betrays his fellow man but others survive to continue the struggle for a just and moral life.

The other protagonists also relate to the myth. Orestes, a young Communist in the Resistance, revenges the betrayal of his father by murdering Clytemnestra and Aegisthus while they are in the midst of a performance. (Their audience, believing it to be part of the show, applauds: Angelopoulos is fond of irony within irony.) Orestes is imprisoned in 1949 after the Civil War, and is later executed. Electra (Eva Kotamanidou) recalls her classical counterpart as she aids her brother (she herself is not a Communist). Chrisotheme, the second daughter, presents a contrast to her sister. She inherits her mother's sensuality, prostituting herself to a collaborator for olive oil and to British troops for fun and financial gain. She finally weds an American soldier in a Fellini-esque seaside wedding feast. A poet (Grigoris Evagellatos) is the idealist of the group. He becomes a Communist during the Resistance but withdraws into his own subjective universe when he sees history has not gone as he had hoped.

The principal characters are all members of the troupe. Their reality is the theatre and the drama they present is a traditional Greek folk drama *Golfo*, *The Shepherdess*. Whenever the show gets under way, however, personal and historical 'dramas' interfere. Similarly, as historical events begin to evolve, Angelopoulos interrupts the action to present soliloquies by his major characters who speak into the camera. Angelopoulos's explanation of this technique, which disrupts the flow and which many have found annoying, is that he wanted to create a Brechtian alienation effect in order to deny the audience the mindless satisfaction of a Hollywood epic. The audience is constantly reminded that what it is seeing is both real and theatrical, mythical and cinematic, and that the characters themselves are individuals although they represent archetypal patterns. The film begins, after all, with the curtain being drawn back to present one man's vision of a Greek experience.

Angelopoulos employs other techniques to separate the audience from



One of the more satirical scenes in *O Thiasos*. The group of reactionaries are performing a somnambulist tango after having exercised their authority by evicting a mixed group of young liberals from a dance hall. In the past, men dancing together was not an uncommon sight in the provinces where puritanism prevailed and contact between the sexes was restricted by a rigid social code.

the events and characters so that they may think as well as feel. Although *O Thiasos* is a historical film, chronological time is ignored and the film switches suddenly from one period to another. In the first scene, the troupe begins walking down a village street in 1952 during the election campaign which led to the premiership of General Papagos. The film moves back in time and when the walk ends they are in the village square in 1939 during the Metaxas regime. (Uniformed fascist youth organised by the dictator march with Prussian precision, a startling reminder that Greece was a party to the fascist madness that gripped much of the world before the Second World War.) The actors contribute to this Brechtian effect by muting their performances to a non-dramatic level often turning their backs on the camera. Angelopoulos dispenses with traditional montage and editing in order to present long scenes in which the camera is kept running even after the characters disappear from view. Some complain that this is evidence of the director's poor grasp of cinematic technique, but I would argue that the opposite is true: to audiences accustomed to the staccato pacing of television and films such as *Z* and *The French Connection*, he offers a deliberate antithesis which allows one to

experience the texture of a moment in terms of objects, characters, emotions, sounds and time. The lives of so many major characters are treated that the audience is unable to focus sympathy or attention on any one in particular.

The effect of the film is accumulative. Although each scene is self-contained, their combined impact creates an unusual cinematic experience. When Agamemnon is executed by the Germans, for example, the setting is a bright winter morning. Agamemnon faces the camera looking haggard but calm. The members of the German firing squad present their backs to the camera with their rifles pointed at the victims. Silence. Agamemnon cries out, 'I came by sea from Ionia. And you, where did you come from?' There is a short, seemingly eternal pause followed by a sharp volley. Agamemnon falls to the frozen earth. There is a simple yet dark beauty to this moment and each character has at least one, similarly stark, disturbingly-evocative confrontation.

Yeorgos Arvanitis's camera work creates a suitably subdued mood for the film. Angelopoulos has acknowledged his interest in Renoir's films and Arvanitis has done his shooting with an eye for composition and colour which produces an effect reminiscent of

Impressionistic paintings. Images linger in the imagination long after one leaves the cinema. The opening and closing shots of the troupe standing before the train station at Aigion, the troupe singing and dancing down a mountain road through a bleak winter landscape, political prisoners standing silently aboard a fishing boat putt-putting across a mirror-grey sea, the amorous and cocky Metaxas soldier standing naked and humiliated before a silent Electra who turns and walks out on him, or the humourless, right-wing thugs dancing together in a somnambulist tango after they have driven off a group of cheerful young couples (a fine example of Angelopoulos's razor-sharp satire). The use of sound and silence is an integral part of *O Thiasos*'s effect. Angelopoulos and Kilaidonis, who composed the score, selected demotic tunes, popular songs of the period, military marches, and jazz to symbolize personal feelings, political tastes or the foreign interests in Greece. Silence is equally important. The film is almost wordy in comparison to an earlier Angelopoulos film *Days of '36* (I Meres tou '36) which he considers a prelude to *O Thiasos* since it concerns the period leading up to the Metaxas dictatorship, but *O Thiasos* is 'silent' film in a style reminiscent of Robert Bresson's *A Man Condemned to Death Escapes*.

Angelopoulos unapologetically slants the film toward the Left. The Communist-controlled EAM and the other Resistance groups are the defenders of the better cause while 'the other side', Greek and foreign, are depicted as treacherous and oppressive. But *O Thiasos* should not be seen as a documentary by a political historian even though Angelopoulos, to a surprising degree, has avoided extremes.

If Angelopoulos had wished to make a strong political comment, he could easily have ended the film with the seaside wedding feast. At that moment Chrisotheme asks her bastard son to toast her marriage to the American. The youth rises, seizes the corner of the tablecloth covered with the feast, and walks away trailing broken dishes and scattered food behind him along the beach. The protest could not be clearer. Angelopoulos does not end the film here, however. He presents Orestes's burial (like ancient tragedy, *O Thiasos* presents little on-camera violence) and, later, shows us the bastard young man assuming his role in the troupe and setting out with the remnants of the original company to perform *Golfo* once again. Just as he prefers long shots to present his characters in their

surroundings, Angelopoulos opts for the long view of history instead of a short-term blast at contemporary politics.

D. H. Lawrence reminds us that the best art is moral rather than aesthetic. By this standard, *O Thiasos* excels because it explores the comedy and tragedy of people and nations who betray one another for selfish goals against the backdrop of the remaining individuals who survive to create a more durable innocence. It is not a perfect film, but it is an exceptional one. The total accomplishment outweighs the rough edges. To enumerate its weaknes-

ses would be a bit like finding fault with *Moby Dick* because Melville loved to ramble on about whaling.

Angelopoulos's work has scored as highly at the box office as it has with the critics. Perhaps this fact will encourage other producers to join Yeorgos Papalios, the producer of *O Thiasos*, in supporting serious filmmaking in Greece.

— ANDY HORTON

Note: The screenplay for *O Thiasos* with photos and some analysis, has been published by Themelio and is available for 100 Drs. (in Greek).

THE BACKDROP

BECAUSE the dialogue in *O Thiasos* is scant, those who do not speak Greek should not be discouraged from seeing the film which has been widely hailed here as well as abroad where it is appearing under the title, *The Travelling Players*. A knowledge of the period which Angelopoulos covers in his epic is essential if one is to follow the film, especially since emotions and drama are muted, and events and incidents pass briefly across the screen, usually without commentary.

O Thiasos begins in the late 1930s during the Metaxas dictatorship, spans the years of the Second World War and the Civil War, and ends around the time of the elections in 1952. The political career of the right-wing military officer, Ioannis Metaxas, had more or less followed the ups and downs of the Greek monarchy and culminated with his assumption of the premiership in 1936 under the then restored King George II. Shortly thereafter Metaxas suspended parliamentary government. Although his regime was not as ruthless as those of his fellow dictators in Nazi Germany and Fascist Italy, it imitated many of their ridiculous aspects. (The youth organizations, patterned after the Hitler Youth, are depicted briefly marching in a square in *O Thiasos*.) Political opposition was smothered, however, and opponents imprisoned or exiled. Nonetheless, when the Italians delivered their ultimatum to the Greeks on October 28, 1940, shortly before Metaxas's death, it was a united Greece that pushed back the Italian offensive and that Metaxas led into the Western Alliance. With the intervention of Germany, Greece was finally occupied in May, 1941.

During the next four years, the nation was generally united against the forces of occupation, but political divisions manifested themselves in the Resistance Organizations, among which those controlled by the Communists were the best organized. When the Germans and Italians withdrew, the Communist-led groups were in control of most of the country. The failure of attempts to negotiate compromises with the official government exiled in Cairo set the stage for a civil war. The single battle of the first phase (alluded to by Electra in her soliloquy, after she has been raped, and in what is presumably a juxtaposition of ideas) was fought in Athens during December, 1944, and ended with the defeat of the guerillas following the intervention of the British forces under the command of General Scobie, who is represented fleetingly in the film. The end of this 'First Phase' of the Civil War led to an armistice in 1945. The 'laying down of arms' by the guerillas at Varkiza is depicted in *O Thiasos*.

The strife, however, was not to end there. Fratricide blended with power politics and the nation was torn apart as the Civil War resumed. Britain relinquished her role as protector power, but the vacuum was filled by the United States, the Truman Doctrine having pledged America's commitment and interest to this area of the world in 1947.

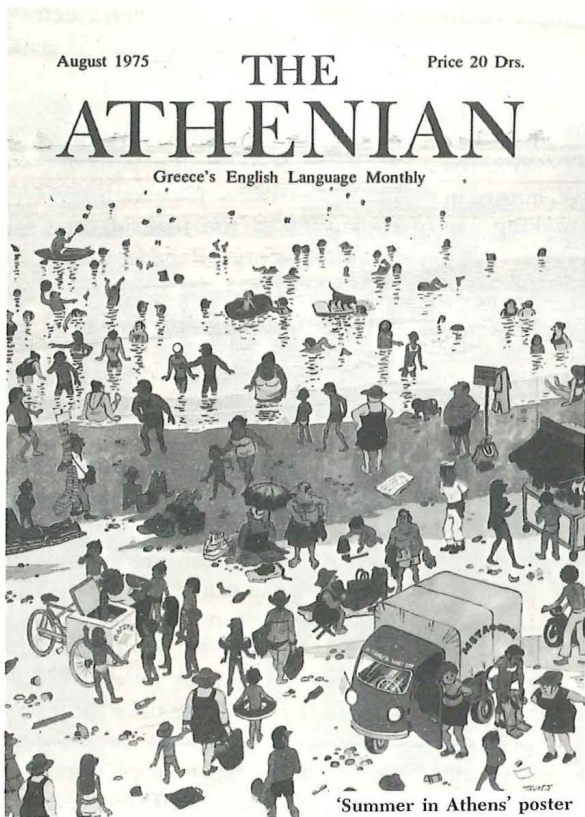
When the Civil War finally came to an end in 1949, the Greek nation was weary and exhausted, the wounds, which to this day have not healed, were deep. During the period that followed, political dissenters continued to be persecuted, imprisoned and executed, starkly represented in the film by the

executed resistance fighter lying dead on a slab in the prison when Electra goes to visit him, after the Civil War. (The troupe is seen applauding at his graveside, which may be distressing to those unfamiliar with this custom, but it is a form of political protest in Greece. In Junta times, for example, crowds applauded at the funerals of former-Premier George Papandreou, and the poet, George Seferis.) In *O Thiasos*, Angelopoulos carries his impressionistic, epic account up to 1952. The results of elections held in that year, which brought General Alexander Papagos to power, are widely believed, by Liberals and Left-wingers alike, to have been rigged, a view implicit in the film.

Throughout the film, Angelopoulos plays with time, shifting, in a matter of moments, the same performers in the same scene, from the Metaxas era to the Occupation, to the 1952 election, virtually superimposing one upon the other. He is implying the substitution of one form of repression for another and saying, in effect, *plus ça change, plus c'est la même chose*. This is also true of the foreign presences, which are heralded by the score, as 'Roll Out the Barrel' slips into 'Drinking Rum and Coca-Cola', and the sister, first fraternizing with the British and then marrying an American. (These scenes are perhaps the weakest in the film and the attempts at satire are crude, but 'Colonel Blimps' will be amused by the stereotyped G.I.'s and 'Yankees' will be delighted by the caricatured British.)

The reason that *O Thiasos* has had a tremendous impact in Greece (apart from the fact that it has been loudly praised as an exceptional film) is its presentation of a view of events which has been stifled, rarely discussed in 'polite company', and ignored in official accounts of the history. Even now, when a wide spectrum of opinion may be aired in Parliament, where Socialists and Communists are now represented, to see and hear another interpretation of those events is a new phenomenon. Understandably, the film has engendered animated responses. Although a partisan view, Angelopoulos tells his story without passion or heavy-handed propaganda. One may not agree with Angelopoulos, but his interpretation of events is shared by many Greeks, not just the Communists, and so provides a valuable insight. And in the final analysis, *O Thiasos* is a worthy reminder that repression of opinion, direct or indirect, overt or subtle, cannot be perpetuated indefinitely.

— H.P.K.



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Elli Lambetti rises to a great dramatic performance as the sole performer in Despinis Margarita, directed by Michael Cacoyannis.

theatre

Opening Nights

IT HAS always seemed to me that only Bertolt Brecht himself, or the Berliner Ensemble, which he founded in 1947 and which continued to perform under the direction of his wife after his death, could do justice to the German dramatist's works. I certainly never expected to see a truly Brechtian production here in Greece, yet Jules Dassin has pulled off a *tour de force* with *The Three Penny Opera* (Die Dreigroschen Oper). But Dassin is in a special position to interpret the works of the German dramatist. He was a young director living in California when Brecht and Kurt Weill (who wrote the music for this adaptation of John Gay's *A Beggar's Opera*) sought refuge there from Nazi Germany. He knew Brecht and had discussed the ways in which to produce *The Three Penny Opera* with the author himself.

Brecht's early works written in the 1920s when he was an assistant to Max Reinhardt in Berlin, show him trying to put into practise his theory of 'alienation' which sought through various methods, notably by interrupting the action and lowering the tension, to emotionally detach the audience from the action to allow them an objective view. (Kurt Weill shared Brecht's concept, believing that 'music should not cooperate in the action but only interrupt it at suitable spots'). Brecht believed that the actor should not identify himself with the person he

interprets 'but somehow stand by him criticising or approving him'. Up until now these theories never manifested themselves in productions here in Athens, even in those that were otherwise good. To be fair, it is easier to apply them to *The Three Penny Opera* which is one of Brecht's earlier works, but the possibility of a hash being made of it here in Athens (a 'pilafi' as Mercouri would no doubt say) was not to be excluded. Everything about the work is too well known.

The theme of *The Three Penny Opera* is greed, and the distortion of human beings in the pursuit of money and power. The application of Brecht's concept of alienation is essential in order to create the proper balance between realism and buffoonery. Jules Dassin has succeeded in striking this balance and elicits from the cast consistently fine performances that contribute to the unity of the production.

Dimitri Chryssomalis, as the narrator, introduces us to the world of the underground, the gang of pseudo-crippled beggars working under the tutelage of the Dean of the Institute, and his plethoric wife (Spyros Constantopoulos and Kaiti Lambropoulou), the gangsters, the whores and the policemen.

As Mac the Knife, Nikos Kourkoulos, is a charmingly tough rogue with smooth ways and a beguiling smile, the



Melina Mercouri returns to the Athens stage as the streetgirl Jenny, in *Three Penny Opera*. Nikos Kourkoulos is the rogue, shown with Mercouri in a scene from this excellent production directed by Jules Dassin.

epitome of Evil. He manages to charm the ladies in the audience as well as the girls on stage. Melina Mercouri, making her first appearance in Athens after a long absence, is superb as Pirate Jenny, the girl who honestly loves the roguish Mac who exploits her as a prostitute. Mercouri is a wounded bird in the body of a street girl but moves like an oracle, a Cassandra of the gutter. Pepi Economopoulou and Chryssoula Diavati are excellent in supporting roles. This is an excellent production and one that should not be missed. Melina Mercouri will leave the cast after the holidays to assume other commitments, however, so those wishing to see her in *The Three Penny Opera* should not wait.

A SURPRISINGLY original, full-length play in the form of a monologue, *Despinis Margarita* (Miss Margarita) was written by a twenty-six year old Brazilian, Roberto Jose de Athayde, whose peculiar career is reflected in his writing. An impossible student, he was expelled from several schools before developing an interest in music at the age of sixteen, devoting himself to the piano for a year, after which he left abruptly for the United

The new season, declares our Theatre critic, Platon Mousseos, is one of the best ever. Theatre-going in Athens is effortless, inexpensive and fun and reservations can usually be made at the last minute. Mr. Mousseos urges us to reward the gallant efforts of the local thespians with our attendance.

States where he participated in the Youth for Understanding Program. At nineteen he was in Paris studying French Civilization at the Sorbonne, and a year later he was back in the U.S.A. studying musical composition at the University of Michigan. Finally, he abandoned his erratic academic career and turned to writing.

Despinis Margarita, his first play, written at the age of twenty - one, seems to have been inspired by his hatred of the establishment and formal education. His Miss Margarita is a teacher who embodies the authoritarianism of institutionalized education and the establishment, and is the victim of both. Her personality combines the frustrations of human beings in today's world longing for love and kindness. She of necessity resorts to the use of authority to which she clings desperately, loathing it all the while. Her obvious sexual frustration emerges as an unfulfilled longing for the brotherhood of man and may well be the secret to the play's success. Otherwise Athayde's mixture of sarcasm and bitterness reveals a lack of expertise, and the drama is too bitter to generate a sound critique of life.

Athayde has expressed the wish, however, that the play be adapted to realities of each country in which it is produced, and novelist Kostas Tachtsis has remained faithful to the original while translating and adapting the play to the problems and experiences particular to Greece. Among other things, Madame Margarita has become a mademoiselle since the prototype of a frustrated school teacher in Greece, where there is a stigma attached to unwed women, is a spinster. Elli Lambetti gives an amazing performance. Her *Despinis Margarita* combines the characteristics of sacrificer and victim, and in the second act she rises to a great dramatic interpretation. It is an exhausting two-hour monologue, however, and Miss Lambetti delivers it with intensity. The pity of it is that the role is so demanding that it will be shown for only a limited time, as long, that is, as Miss Lambetti can sustain it.

Michael Cacoyannis has staged the production expertly and the set by Dionysis Fotopoulos is both simple and ingenious.

— PLATON MOUSSEOS

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music

Dido and Aeneas at the Lyriki

IT WAS with a certain sense of forboding that I attended the opening performance of the Lyriki Skini's production of Henry Purcell's classic seventeenth-century opera, *Dido and Aeneas*, knowing full well that works of the early Baroque Period are unfamiliar to both company and conductor. It is only within the past two decades that the music of this era has become regular fare with audiences in Europe and North America, and while a great deal of effort has been expended in bringing performances into line with what recent scholarship has revealed about seventeenth and eighteenth century stylistic demands, many nineteenth century misconceptions still prevail in contemporary productions of these early works. Since they have never been a part of the repertoire of Greek companies, however, a tradition of unstylistic performance does not have to be overcome; moreover, the subject matter utilized by baroque composers includes much of ancient mythology, making their works especially meaningful to Athenian audiences. Although these factors, coupled with the relatively economic demands of baroque works in terms of instruments and singers, should encourage their inclusion in local programming, the current production of *Dido* reveals clearly how much study needs to be undertaken by musicians before public performances are attempted.

In terms of staging, the production was a travesty. The director, Mr. Christodoulakis, apparently does not understand that baroque opera is static in form and does not require constant movement; so he interjected an appalling collection of sea nymphs, fishes, and other unknown marine factors who sashayed continuously from one end of the stage to the other in a distracting display of bad taste. In addition, the audience was subjected to the curious spectacle of two ballet dancers on either side of stage front performing warm-up exercises from beginning to end of the opera.

From the purely musical point of view, the picture was a bit brighter. Kiki Morfoniou was a very regal Dido, her rich mezzo carefully restrained to conform with seventeenth century style. She was occasionally sharp, probably as the result of attempting to reduce her

normal vibrato to the limits of baroque acceptability, but vocally ravishing throughout, particularly in the moving lament that concludes the opera. Andreas Kouloumbis was an effective Aeneas and matched Morfoniou's richness of sound. The other singers were less memorable. Fofi Sarantopoulou was a wooden and cheerless Belinda, vocally weak and unsure of



herself. Alexandra Papatzakou was not a very effective sorceress. Like Sarantopoulou she has a fine voice, but its dimensions are limited and not at all suited to the part. The lesser sorceresses were somewhat more convincing, but less than bewitching in their overall musicality. Michael Heliotis as the sailor was the vocal nadir of the evening, his watery tenor so obscured by a fearful vibrato that one really had no idea what key he was approximating. The chorus was much too heavy and Italianate in its approach to Purcell. A group half the size would have been far better and could have sung on stage where it belonged instead of being buried in the orchestra pit.

The string orchestra was competent and the continuo work inoffensive. Laudable attempts were made at embellishment, but as in the case of the singers the result was a potpourri of

Handelian ornamentation with only occasional and, I suspect, accidental Purcellian flourishes. It was a pity that the work was performed in Greek rather than the original English since so much of the impact of the opera is dependent on the clusters of hard consonants deliberately chosen by the librettist for effect. Also as the English language is often monosyllabic and Greek rarely is, much of the text was left out so as not to violate the original word pattern.

The main musical failing of the performance must be attributed to the painfully slow tempi that conductor Manos Hadzidakis insisted on taking. Here one must fault the Lyriki Skini for assigning so unqualified a person as Hadzidakis to conduct the opera. Many less than qualified people enjoy the role of conducting — from Danny Kaye to Ted Heath — but they do so only insofar as it is understood that they have no professional pretensions. Hadzidakis has no business conducting opera. He clearly had little or no idea what he was supposed to be doing in front of an orchestra and chorus and the response was predictable: insecure entrances, ragged cut-offs, dragging tempi and indefinable rhythmic patterns. With all the fine conducting talent that the State Orchestra and Opera have to draw upon, it is a great pity to ignore it in favour of a *bouzouki* pop-tune writer who has the blessings of people in power.

EARLIER this month the Hellenic American Union began its season with a recital by the American pianist, James Tocco. A young artist who has won a fine reputation on the European concert circuit, Tocco is clearly destined for a successful career. His playing of Handel's 'Concerto in F major' was impeccable, while his interpretation of Samuel Barber's 'Sonata' had moments of electrifying excitement, and beauty of the contemporary idiom. Less successful were the Chopin 'Ballades', but here the artist was on very well-travelled ground and altogether too many great interpretations by master pianists of this century were immediately brought to mind by way of comparison. Tocco is nevertheless a very skillful and technically admirable performer and, if not inherently emotive in his playing, still very worthwhile hearing. It is to be hoped that the H.A.U. will continue to offer performances of an equally high standard throughout the coming bicentennial year.

—ROBERT BRENTON BETTS

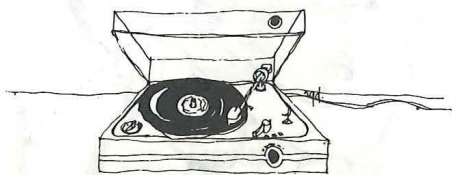
BOITE NEXT?

THE COMINGS and goings during the late summer left their mark on the winter boite scene. Nikos Xylouris, Mariza Koch, Domna Samiou and Tania Tsanaklidou have all left the Plaka (the first two for fresh fields and Domna Samiou is regrettably not appearing at all). Meanwhile, Sotiria Bellou has arrived. The *rebetika* singer's departure from *Harama*, the *bouzouki* spot located in the Skopectirion where she used to perform with Tsitsanis, and her alliance with the young pop singer, Dimitris Mitsias, in the Plaka at *Zoom*, came as something of a surprise. She herself ascribes the move to a desire to get away from 'the pseudo-manges' and closer to her student followers. Whether Tsitsanis's loss will be Mitsias's gain remains to be seen. Bellou appears last in the program, and is given a *kafenion* chair to sit on and the more-than-competent support of the *bouzouki* of Karnezis, but her performance, on the second night at least, did not live up to her Skopectirion days. Perhaps it was the restriction to a small and familiar repertoire, perhaps the need to adjust to a new environment, or perhaps she was just missing the backing of Tsitsanis. Whatever, her rendering was rather mechanical and, for her, lifeless. Mitsias, singing with her at the end, appeared slightly ill at ease, especially when challenged to demonstrate his *tsifteteli*. The rest of the program is much the same as before, with Mitsias offering a number of his hits. Petri Salpea replaces Tania Tsanaklidou, who has now forsaken the boites for the stage.

The sudden growth of interest in *rebetika* has had its impact on the Plaka generally. Both Dalaras and Haris Alexiou have been making recordings of *rebetika* songs, and a number of them are given a place of honour in the show at *Themelio*. Their performance would hardly satisfy the lover of genuine *rebetika*. (Haris Alexiou's rather apathetic rendering of 'Dimitroula', in particular, compares unfavourably with the original recording by Rosa Eskenazi). Indeed, the whole enterprise seems essentially commercial, and there is no evidence of a serious interest in either the music or the lyrics. The rest of the program is a predictable selection of hits, old and new, with Alexiou somehow conveying the impression that she really wishes she weren't there, and Dalaras wielding the microphone with a mannered intensity that becomes quite

wearing. It is difficult to see why this is by far the most popular program around.

At *Zygos*, Vicky Mosholiou almost has the show stolen from her by three old performers of *rebetika*, Bayanderas, Keromitis and Kalfopoulos (original creators of *rebetika* in the thirties), who are given pride of place in the program — again a reflection of the vogue of these songs. The *rebetes*, who accompany themselves, were strikingly at ease and played and sang with great panache. Vicky Mosholiou sings well with them, achieving an impressive rapport, and it is to her credit that she makes no attempt to dominate. She sings some of her newer hits, notably from *Now and Forever* by Xarhakos, along with older numbers by Hatzidakis and Theo-



dorakis. She also treats us to her unamplified voice and leaves us wishing it were for more than one number. Themis Andreadis's hyperbolic acrobatic style quickly loses its impact, while the satirical force of his material is weakened by repetition.

Elsewhere in the Plaka, Kaloyannis and Maria Dimitriadou at *Rigas* offer an evening composed of songs, mainly by Theodorakis, with Kaloyannis performing as well as ever, and Dimitriadou singing some tracks from her new LP *Politika Tragoudia*. They are given excellent support by Afroditi Manou and the dynamic Vasilis Papakonstantinou, who made his name last year with the vigorous *Tritos Pankosmios* (The Third World War) by Manos Loizos. There are fewer innovations here than at other boites in the Plaka, but it is probably the best balanced evening there.

Kostas Hatzis continues in his husky individual way at *Skorpios*, Yotta Yannou replaces Xylouris at *Lidra*, and Zografos is again appearing at *Digenis*.

The departures of Xylouris and Koch have left a gap in the Plaka, but they may be seen at a new boite, *Aposperida*, located in a converted theatre on Sina Street, just off Panepistimiou, where they have teamed up with the Pontic singer, Chrysanthos. The move was intended to break with the old

concept of the boite, but the result has been to separate the audience from the performers. The program is so 'star-studded' that Chrysanthos reappears almost as an afterthought after he, Koch, and Xylouris have made an initial joint appearance presenting a number of demotic songs, including an extended excerpt from the *Erotokritos*. Chrysanthos sings only one Pontic song, accompanied by the Pontic lyra of Gogos, but his Greek repertoire, arranged by the young composer Christodoulos Halaris, undoubtedly remains the most original and exciting part of the evening. Thanasis Gaifylias's contribution to the program is all too brief (but his devotees will be comforted by the news that his long-overdue LP has at last appeared). Mariza Koch gives a good performance of some of the demotic songs she has arranged and recorded, and a compelling version of 'O Trellos' (The Madman) by Kostas Varnalis. Xylouris sings tracks from the LP *Kapnismeno Tsoukali* by Leondis, which, apart from 'Avrio Bori na mas Skotosoun' (Tomorrow They May Kill Us) is undistinguished. However, the quality of Xylouris's voice does not fail to come through. Virginia Stavrou has a pleasant voice, but is no replacement for Tania Tsanaklidou, and Lila Christodoniou's presence is sadly missed.

Yannis Markopoulos has opened once again at the *Kyttaro*. The first part of the program is devoted to past successes, largely from *Thitia* and *Thessalikos Kyklos*, but the songs have worn well and, in contrast to shows at other boites, there is no feeling of mechanical repetition. The composer personally presents his latest work, which takes up the whole of the second part of the program, and is based on *Oropedio* by Katsaros. It is difficult to assess a work like this after one hearing, but it certainly lives up to recent works by Markopoulos, such as *Metanastes* and *Thessalikos Kyklos*, though perhaps falling short of *Ithagenia* and *Thitia*. He is aided by a fine group of performers: Lakis Halkias, who has one of the best male voices to be heard at the moment; Haralambos Gargarounakis, Lizetta Nikolaou, and Pavlos Sideropoulos, not to mention Moshos, whose *santouri* playing is as remarkable and enjoyable as ever. The fact that Markopoulos is present, and plays himself, reinforces the unity of the program and all in all this is undoubtedly the liveliest and most stimulating evening's entertainment to be found.

—RODERICK CONWAY MORRIS
AND DAVID HARDY

books

Nikos Kazantzakis
JOURNEYING

Translated by Themis Vasils and Theodora Vasils.
Little, Brown, Boston, 1975. 201 pages. \$7.50, paper \$3.95

The sections in this book — journeys to Italy, Egypt, Sinai, Jerusalem and Cyprus — were written by Kazantzakis for various Greek newspapers during 1926-27, and first published in a *Katharevousa* newspaper jargon in Alexandria in 1927. They were then rewritten and revised by Kazantzakis into his true demotic tongue, but not published until 1961, four years after his death. Unlike his other travel books, this one is a salmagundi of lands given unity by the voracious temperament of the author in the crucible of whose heart all landscapes were but the incarnate body of a God whose mud, sea, and sand he must turn into spirit.

All Kazantzakis's travel books are unlike those of any other writer. In his chapter on Sinai he writes: 'I've experienced most bitterly in my lifetime the horror of being obsessed by the longing to know other lands and people, and at the same time to be compelled [sic] to rush away and leave them behind.' His obsession with incessant travel derived, I think, not only from an omnivorous curiosity, but also from a profound realization that he who stays in one place only, usually the land of his origin, is doomed to accept the religious creeds, moral and political laws, and the aesthetic canons peculiar to one race and nation only. He is forced, therefore, to narrow his understanding of the world as a whole, of the entire universe, or what Karantzakis termed 'God'. Travelling was, for Kazantzakis, a means by which to study contradictory ways of life so that, by understanding and digesting them all, he could cast them off as confining shackles in order to contemplate the universe from no particular view but from an omniscient lookout tower. He longed for the Pantocrator's Eye in a celestial dome beyond time and space. This is why he so often reiterates in his works the need — indeed, the duty — to deny parents, religion, country and that God who has been debased into indigenous creeds. Travel was his means for attaining universality, for ultimately attaining freedom, and this best explains the epitaph on his tomb: 'I do not fear

anything, I do not hope for anything, I am free!'

His travel books, therefore, are by no means tourist guides, not even the intellectual or aesthetic man's understanding of or delight in cultures and climates. They are ramrods to batter down the fortress in which God lurks in hiding, only to find that the universe continues infinitely on the other side of the barrier, that God is not to be separated from the universal body, that God is Nature itself in a ceaseless, evolutionary struggle toward greater refinement of spirit. Essentially, as he states in this book, he is a monist: 'Matter and Spirit are but one', but when he is compelled to express himself in words, 'that is to say, with logic', he finds himself forced 'to separate what is by nature inseparable'. This quest is best exemplified by his pilgrimage to the famous Monastery of Sinai (Kazantzakis was fundamentally a monk in spirit) when he climbed the holy summit 'where Moses saw God face to face'. But his quest also takes him on to Cairo where he broods on the 'violent and sensual contact of life with death' (given apotheosis in Odysseus' visit to the Valley of the Dead in the *Odyssey*), to the Pyramids and the Sphinx where he contemplates the Egyptians' passion for defeating death, their thirst for immortality, their contempt for freedom as an ideal. The bulky and massive temples in Upper Egypt are repugnant to him, and later, in Jerusalem, gazing upon 'the cheerful Mosque of Omar that exudes a faith of flesh and aroma', he veers off to praise the Parthenon as 'that serenity that is the result of all storms', which 'rises somberly and legislates chaos'.

Considering the highly introverted manner by which Kazantzakis reforms whatever he sees, we must not, however, be surprised to note how shrewdly, how acutely, how prophetically his gaze penetrates and understands the currents of his times, for his political awareness was the reverse side of his personality. 'All Asia,' he writes in 1927 (and by this he means Russia also), 'China, Siam, India, Arabia, Syria, Palestine, Turkey, is in ferment ... The

Moslem world is awakening ... Egypt is destined to play a primary role' for it is 'the most sensitive and progressive vanguard of the Moslem battle array.' The value of the Greeks is their drive toward harmony and balance; the value of the Jews is their tendency to restlessness and the consequent agitation and intellectual ferment in a search for the Absolute. He fears that if the Jews ever truly formed the stable Zion of their dreams they would lose their drive toward greatness, and he addresses them in a fearful — though symbolic — statement: 'I hope — I hope because I love the Jews — that sooner or later the Arabs will drive you out of here and again scatter you over the world.'

Such fierceness, such savagery, often encountered in Kazantzakis's works, was, I believe, the result of a repressed romanticism. Scorning the self-deluded idealist in himself, he forced

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himself to search out grim reality that admits of no hope, and he concluded that we are living today in an age of great upheaval and disintegration preparatory for a life which man must make better as the only 'Saviors of God'. Since it is impossible to impede the devastating current, man must therefore hasten the inevitable and help push modern decadent civilizations over the abyss. This explains the tenor of his two 'interviews' with Cavafis and Mussolini. Although admitting Cavafis's genius as one bearing the stigmata of his times, he describes him as a 'soul of sanctified degeneracy', and finds him to be an affected, 'sly, coquettish, painted, embellished, sinful old soul'. He sees Mussolini, Lenin, Gandhi, as inevitable products of our times — for 'The Hero is not an unexpected heavenly phenomenon. His roots are deep in the masses' whose every effort is 'to create the

Hero, the Messiah, and be saved'. Communism and fascism are the opposite sides of the same coin, though the 'similarities are restricted to methods; the goals are completely different ... The middle road is lost.'

The sisters Theodora and Themis Vasils have done on the whole a splendid job of translation insofar as English structure and rhythms are concerned, and yet they are guilty of several strange grammatical lapses. Although I did not check generally with the Greek, certain errors of translation were forced on my attention simply because the text did not make sense in English. A 'tanner' does not cut 'cloth' but 'hides'; the Greek word is the one for 'dye'. Surely, I thought, Kazantzakis could not possibly have said that the highest motives of history are Hunger and 'Pathos'. 'Pathos' is one of many words that have changed in

meaning when brought over into English. What Kazantzakis means by it is not Compassion but Passion or Suffering (an obsolete meaning of 'pathos'). The only stylistic infelicity I found is the unnecessary transliteration of Greek words into English with explanatory notes in the Appendix. Why 'Yero-Jesse' when 'Old Man Jesse' is not only just as good but better? Of the Virgin Mary: 'And you arose as Commandress, lightly brandishing your *apelatiki*, and the *yerokoudouna* and your silver *tsaprassia* rang out.' This could adequately and even felicitously have been translated 'Lightly brandishing your nail-studded mace, and your bronze lyre bells and silver knee plates rang out', with the Greek words being relegated to the Appendix.

—KIMON FRIAR

art

At the Galleries

THE National Gallery of Art and the Piraeus Museum of Art were recently bequeathed collections of the sculpture of George Kastriotis who died in 1969. His widow has given the bulk of his remaining works to the nation as a memorial to Kastriotis himself as well as his art.

Kastriotis, who was born in 1899, came from a remarkable background. His grandfather, George Kastromenos, was active during the Greek War of Independence and was the father of Sophia Schliemann — the wife of Heinrich Schliemann. Kastriotis's early education was in Paris and Lausanne where, in 1917, he enrolled in the School of Engineering. Although he was already deeply interested in sculpture, it was not until 1926 that he finally became a student at the Grande Chaumière in Paris where Antoine Bourdelle recognized his genius by accepting him as a student in his *atelier*. Kastriotis's life after those two years with Bourdelle was full of turmoil. He was constantly beset by problems resulting from his personal sensitivity and vacillation over his final commitment to a profession. Much of this sensitivity is reflected in his preoccupa-



Kastriotis, *Sophia Schliemann*, 1933.

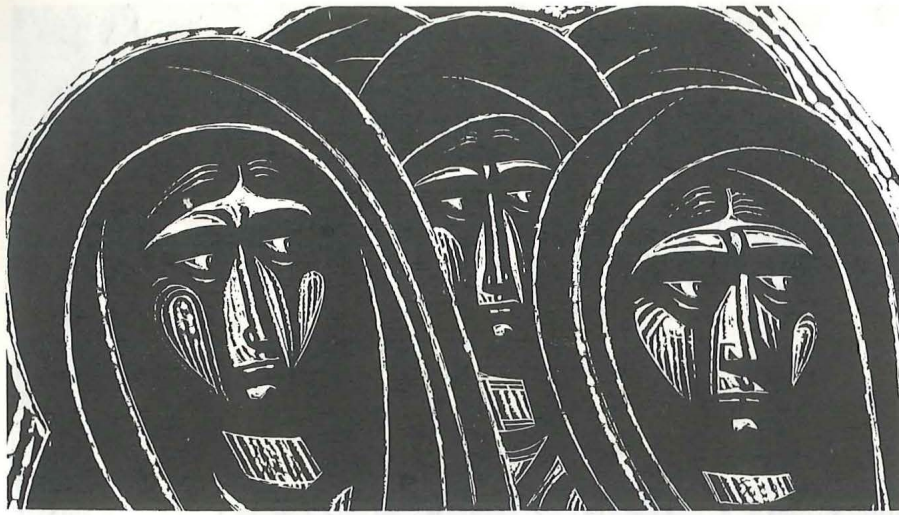
tion with emotive and almost sentimental themes — the result is a romanticism that is somewhat dated in our present age. The development of classical elements in his later sculpture was not consistent, and their absence is particularly apparent in the portrait heads. However, the works of a deceased artist should be assessed in terms of achievement as well as stylistic development. Kastriotis created some works of a truly classic and timeless quality. One of the most striking is that of a small figure bent under a heavy load. It was executed in 1917, almost nine years before he began formal training in sculpture. Another is a majestic head of Sophia Schliemann wearing the jewels of Helen that were found by Schliemann at Troy.

These two works alone demonstrate the quality of Kastriotis's artistic creativity.

His widow's concern that his memory be kept alive is commendable. It is to be hoped that the two museums will pay tribute to this artist by exhibiting his work in a fitting manner.

Camus in *The Plague* remarks that it is the habit of despair, rather than despair itself, that is the most debilitating condition of life. As a comment on contemporary living, the book considers the dreamlike movements that claim to be those of a life lived and experienced (as opposed to the mechanical, robot-like motions of a life merely existed) which are, however, often the signs of a profound boredom or despair. The recent exhibition of paintings by Byzantios at the Athens Gallery are evocative of the despair in the modern world and, as such, their thematic content and message appear to have been more important to the artist than his means of expression. The canvasses present a complex interaction of subtle contrasts and gradations executed in sharp black lines. Figures emerge and recede into the intricacies of line and accompanying shadow. Against a background of such pervasive darkness, the figures can only be conceived of as lonely, isolated entities that are awaiting or hurrying toward some meaningless destiny. As didactic paintings, these canvasses convey their message clearly, although this is weakened at times by an insistent repetition of a too facile style and technique.

—NIKOS STAVROULAKIS



Tassos, Mothers in Anger, 1968.

Tassos in Retrospect

The series of retrospectives continues at the National Gallery. Spyros Vassiliou pays tribute to Greece's foremost graphic artist, Tassos.

I WOULD like to carve words of tribute in wood to Tassos, the engraver, but I have not touched a chisel since the dark years of the Occupation when Tassos and I worked together. So I will draw a few words on paper in the simple language of an epigram.

We met around 1930 when the art of engraving was passing into the second phase of a revival that had begun at the turn of the century. Throughout most of the nineteenth century woodcarving and lithography were widely practised but mostly to publicize, by reproduction, works of art in other media, and to illustrate books. As a result, engravers were highly skilled but lacked creative stimulus, and the medium was reduced to a minor art. The violent winds that swept through the arts in the first years of this century revived an interest in the potentiality of wood, copper and stone as artistic media. Although weak in technique, early twentieth-century innovators began to free the art of engraving from professional routine, breathing new life into it. One of the leading figures in this revival was Dimitri Galanis. Along with Yannis Kefallinos, who taught at the Athens Polytechnic, he attracted many students to the art of engraving.

When World War II broke out,

engraving was in ascendance. The chisel became a sharp weapon in the hands of young artists during the Occupation. An engraving by Tassos, 'The Fool with the Carnation' — clearly satirical of the occupation forces — led to his being called in for questioning. This was the first of many incidents that led to the underground war between Greek artists and the forces of the Occupation. Messages, poems and exhortations for freedom were scratched on every available material and secretly, but widely, circulated; these works certainly deserve a special place in our history books. Stone and wood carvings of this period should one day provide some of the most beautiful pages in modern Greek art, and those of Tassos are among the finest.

His present show at the National Gallery confirms the austere, steadfast and creative devotion with which the artist — by the simple act of gouging a pure-white line with the force of lightning through a piece of black wood — has illuminated figures and themes with a clear and inspired art.

Tassos has never faltered in his commitment to personal beliefs or to his art. Despite persecution, he has remained loyal to his political commitments but, at the same time, he has never sacrificed his religious devotion to Art, Truth, and Creation. The seventy works now on display at the National Gallery give the effect of an immense black and white mural. 'Mothers in Anger', 'Hands', and other works



Tassos, Hands, 1968.

showing protest, martyrdom and youth, whether lying broken or standing in defiance, bear witness to his faith in justice and freedom and illuminate the struggle of a people with the light of art.

One hopes this exhibition will be visited by the spirits of the poets who have embodied this country's aspirations. Certainly the words of Kalvos, Solomos, Makriyannis, Sikellianos and Seferis will often come to mind while we are strolling through this exhibition.

—SPYROS VASSILIOU

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THE CHRISTMAS SEASON

AS CHRISTMAS approaches, the pace quickens with numerous preparations for the holiday season. Visits of family and friends are anticipated and the home fills with fragrant, spicy aromas. *Christopsomo* is prepared, cookies, *koulourakia*, and *kourambiedes* fill the crocks and cookie jars. By Christmas eve, a relaxation pervades the household as we listen for the children ringing their bells and singing the *kalanda* (carols). The human spirit seeks the purity of the quiet, starry night in Bethlehem.

I remember similar quiet moments in other countries where we have lived or visited during the Christmas season: in West Germany there is a particular magic to lighting the small candles on the evergreen tree, watching the flickering light while sipping *apfelwein* (apple cider) and munching *Lebkuchen* and *pfeffernusse*; in London, the carolling in Trafalgar Square and other midtown sites fills the air spontaneously with joyful tidings, feelings of goodwill. One year in Mexico City, arriving after Christmas, we saw in Alameda Park red-suited, white-bearded Mexican counterparts of Santa Claus. Festivities there reach a climax on January 6, the holiday of the Three Wise Men which is the day when children receive presents. On the other hand, in Germany, the

youngsters find a gift in their shoes which are set outside their doors the previous evening, on St. Nicholas Day, December 26.

While these customs of yule trees, gifts placed in shoes, and Mexican *pinatas* (papier maché animals stuffed with gifts), are not practised in Greece, there is a comparable rhythm which begins with St. Nicholas Day (synonymous with Santa Claus and gift-giving) and stretches to Epiphany on January 6.

Gifts are exchanged on New Year's (and, in most homes, people play cards on the Eve). During this holiday period, there are many traditional associations relating the holidays to certain foods. Among these, cutting the *vasilopita* on St. Basil's Day (New Year's Day) can be counted among the exciting customs. Every year I feel the same promise, hoping for the lucky coin (whether a drachma, shilling, mark, franc, or dime), remembering St. Basil, who established the first orphanage, for whom the *vasilopita* is named. Most business establishments in Greece cut a *pita*, too, sometime in January.

While Christmas dinner is usually celebrated with a roast pork, lamb or chicken, turkey (*galopoulo*) is becoming increasingly popular in Greece and fine turkeys locally bred or imported are available.

For Hellenes, whether living here or abroad, baking and cooking traditional fare is a joyful way to maintain continuity with their past. Youngsters enjoy and feel the importance of food and by watching their elders or participating, they eventually learn the recipes, a fine way to keep the spirit of Christmas alive without any need for the commercial aspects whatsoever, no matter how luxurious the gifts may be.

Traditionally, dried fruits and nuts, honey and sweetbread accompany the Christmas dinner. The latter is highly individualistic in each region and home. The recipe for *Christopsomo* happens to be my favourite. You may change the dominant spice (*mastic*) to orange, vanilla, or aniseed, for an entirely different flavour. Use only one spice, however.

The famed *Vasilopita* has even more variations than the other sweet breads. Since ancient Cappadocian bakers were outstanding, it seems fitting that one of the most delicious happens to be the one identified with Constantinople. It tastes more like a cake — pale yellow with a deep-chestnut, soft but thick crust, and the gentle flavour of *mahlepi* — so rich that it is an annual treat in our home. Hellenes from Smyrna also make a cake, without yeast, however, and stamp the top with the Byzantine double-headed eagle and stud the eyes with whole cloves. The wooden seal (*sfragida*) is available at the wood basement retailers on Athinas (see *Athenian*, September 1975), not far from the spice shops where you can find *mahlepi* and *mastiha*.

In our home, *loukoumades* have been sources of delightful family gatherings, particularly for holidays and late winter evenings. Mother mixed the yeast dough and Father did the frying while the rest of us waited eagerly for the plates to be set before us. *Loukoumades* are certainly descendants of the ancient 'small cakes boiled in olive oil and soaked in honey' written about by Athenaeus. Preparing them at home will make a pleasant family activity over the holidays. So keep the 'old-fashioned' traditions and recipes, sprinkling spice during the holiday season!

We apologize for the unfortunate typographical error in our 'Winter Vegetable' article in the November *Athenian*. In the 'Leek and Sausage Pie' recipe, the pork sausages should be fully-cooked before the pie is baked. There should also be one (rather than two) baked, nine-inch pastry shell, and one baked, eight-inch round of pastry for the top.

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LOUKOUMADES (Fried dough puffs with honey)

Yeast
Warm water
Salt
Flour
Fat for frying
Honey and cinnamon
Chopped walnuts or pistachios

Use any recipe for plain yeast dough made with white flour. Four cups of flour will yield enough dough to serve eight. Allow the dough to rise twice.

When ready, heat oil (about three inches in depth) in a six-inch pan to almost smoking point. Pinch off pieces of dough smaller than a walnut and drop into oil, a few at a time. Turn until brown on all sides. Drain on absorbent paper, then dip into the honey, previously warmed, and sprinkle with cinnamon and nuts. Serve hot.

VASILOPITA KONSTANTINOPOLEOS (Constantinople New Year's sweet bread)

To make 2 large round loaves

mayia for 1½ kilos or 2 to 3 packages active dry yeast

2 cups plus ½ teaspoon granulated sugar
1 2/3 cups milk, warmed, or slightly more
10 ¼ cups sifted all-purpose flour
2 teaspoon salt
5 to 6 eggs, lightly beaten
2 cups (1 pound) sweet butter, melted
1½ teaspoons *mahlepi*, boiled 2 minutes in 1/3 cup water and strained
Sesame seeds

Dissolve the yeast and half teaspoon sugar in one cup of the warm milk, cover and allow to rise for fifteen minutes. Place ten cups of the flour in a large mixing bowl and stir in the two cups sugar and salt. Make a well in the centre and add four to five lightly beaten eggs, the butter, remaining milk, the *mahlepi* water (discard the seeds) and swollen yeast. Mix into a smooth but stiff dough adding additional flour or milk only if necessary. Knead thoroughly for ten to twenty minutes, then place in a lightly-oiled pan and allow to rise in a warm place until doubled in bulk (two to three hours).

Punch down, then divide the dough into two parts (or three if you prefer smaller loaves). Knead each section thoroughly into a round shape and insert the 'lucky coin' (washed and wrapped in waxed paper) through the bottom of the loaf. Place in buttered, floured baking pans, cover and allow to rise in a warm place until doubled in size. With kitchen shears, clip the tops of the loaves decoratively in graceful garlands. Beat the remaining egg and use to brush the tops of the loaves. Dust with sesame seeds, then bake in a hot oven (425F or 218C) for ten minutes, then reduce the heat to 350F or 177C for the next thirty minutes. Lower the heat again to 325F or 170C and

continue baking for ten minutes until done. (Check the loaves after twenty minutes and reduce the heat sooner if the crust colour is deepening too quickly). Remove and cool on racks.

CHRISTOPSOMO (Fruity, glazed Christmas bread)

To make two round loaves

6 dried figs
Yeast (*mayia*) for 1 kilo flour or 2 packages active dry yeast
1 cup warm water
3/4 cup, plus 2 teaspoons granulated sugar
Approximately 1 kilo or 7½ cups hard flour (*skliro alevri*)
1 teaspoon salt
1 to 1½ teaspoons *mastihi* (mastic resin) — substitute orange, vanilla, or aniseed if preferred
1 cup warm milk
3 large eggs, lightly beaten
½ cup melted sweet butter or unsalted margarine
3/4 cup coarsely chopped walnuts
½ cup light raisins

Glaze

(2 tablespoons honey, 2 tablespoons orange juice, ¼ cup slivered almonds, mixed; or 1 beaten egg white, fine granulated sugar and ¼ cup glazed fruit)

Cut off the fig stems, quarter them, and place in a small bowl. Barely cover with water, then put a plate over the bowl and let figs stand overnight. The next day, when ready to mix the bread, dissolve the yeast with the water and one teaspoon sugar and let stand, covered, until doubled in volume. Meanwhile, sift seven cups of the flour with the three-quarter cup of sugar and the salt into a large mixing bowl. Pound the mastic with the remaining teaspoon of sugar (to prevent gumming) until powdered, then add to the flour. Make a well in the flour and add the milk, eggs, butter, figs and their liquid, swollen yeast, walnuts, and raisins and mix with fingers or in electric mixer with dough hook until smooth. Add a little more flour if necessary to form a soft, but not sticky dough. Knead by hand for ten to fifteen minutes. Place in a lightly-oiled bowl, cover, and set in a warm place to rise until doubled in bulk (two hours). Uncover the dough, punch down and divide into two parts. Knead each part for a few minutes, then form into round loaves and place in buttered nine-inch (or 23 cm) pans. Cover and allow to rise in a warm place until doubled in bulk (one and a half hours), then bake in a moderately hot oven (375F or 190C) for twenty minutes. Pull out the oven rack to spread on the glaze you prefer. The first glaze may be brushed on. If using the second glaze (it will produce a lighter glaze), brush on the egg white, then sprinkle with sugar, then the glazed fruit. Continue baking at 325F or 170C for forty minutes, or until bread is a deep shiny chestnut. Cool on racks.

—VILMA LIACOURAS CHANTILES

DECK THE HALLS ... AND YOURSELF

SINCE this month ends with Christmas and our gift list grows longer as the time grows shorter, we decided to do a 'shopping tour' of the boutiques in Athens to see what interesting gift ideas are available.

The plaguing problem of finding Christmas cards (or for that matter any cards) in English every year has been solved. In Kolonaki there is *Maljohn's* on Tsakaloff 10, with its selection of cards for all occasions. Not to be missed are the Snoopy and Peanuts collection. They also carry a delightful array of Snoopy paraphernalia from all over the world — an irresistible selection for all ages. Then, lest Kifissia be forgotten, there is a card shop there that is well worth the trip. *Carde Shoppe* (Levidi 5, Kifissia) run by two charming English ladies with taste and humour. Stocked with wrapping paper, cards, posters, and an array of ribbon and Gordon Frazier items we had not seen in years, this shop will answer your 'wrapping and sending' problems year round.

Then we popped into several of what we call 'a one-stop-shop' — where your whole gift list can be found under one roof. The first of these is *Meli* (Skoufa 26). This boutique has been in existence for two years and every year grows better and more varied. A small, imaginative shop — crammed with imports — they were the first to design and sell masses of pillows for decor, scented candles and sachets, colourful table settings (linen napkins, placemats, tablecloths). Their costume jewelry is unusual and reasonably priced. The newest additions — handicrafts and furniture imported from China — are more expensive, but stunning.

In the same area, *Sinanis* (Voukourestiou 23) is carrying a marvelous selection of glassware, silver items for the table and entertaining, teak bowls and cutting boards, and leather goods (bags and belts). They have just recently expanded the store so there is now even more of a good thing.

One of the most tempting shops in Athens is the *Studio E & E* on Irodotou 4. From the day this shop opened (less than a year ago) its show windows have been spectacular; what is inside is just as glorious. There is a range of designer imports, mostly Italian, that will 'deck' out any house in grand style. For Christmas gifts there are little gold and silver porcelain boxes in whimsical shapes, Valentino ceramic candlesticks

in sparkling white, Yves St. Laurent or Valentino sheets and towels, colourful throw cushions in chintz and printed cottons, in amusing shapes. In total, a collection of the most original (and expensive) knickknacks in town.

Luxurious lingerie is always a well-received gift, perfect for daughter, mother or grandmother. In Athens two of the shops that caught our eye for their selection were *Notta* (corner of Akadimias and Voukourestiou) and *Madame de* on Akadimias 22. Both shops have magnificent peignoir sets or separate nightgowns and robes in colours and patterns that are so lovely that it makes it impossible to choose a gift without wanting to buy something for yourself in the process.

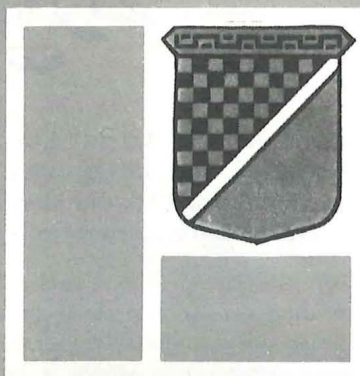
If the men in your life are creating a 'what-to-give-them?' quandary, don't hesitate to fall back on the classic gift of a tie. But make it one of the most elegant ones you can find. *Cerrutti* on Akadimias 24, *Boutique Gounaro*, on Patriarkou Ioakim 2, or *Ritsi* for Men

on Tsakaloff 13 are where to go. Their selections made us wish ties were in fashion for women this year.

And what better time than Christmas to splurge on something silky. *Bettina* (Voukourestiou 4) has a varied collection of Cacharel blouses in a rainbow of colours and designs. For the couture set, *Sistovaris* (Panepistimiou 9) has the latest in silk blouses and scarves from Ungaro in tempting shades; *Dior* (Kriezotou 7) speaks for itself — a blouse in silk jacquard or crepe or a signature scarf is always an impeccable present. *Ritsi 'F'* for women (Tsakaloff 23) has been enlarged and redesigned, and the same gracious young saleswoman has remained. (We must comment on how delightful it is to browse here without encountering difficulty). The classic St. Laurent crepe-de-chine shirts we found within are exquisite in prints or solid shades and can be coordinated with the square or oblong St. Laurent scarves available as well. How we wished we were doing more than 'just-looking'!

After our jaunt in and around Athens' boutiques, we can only say that we wish Christmas were tomorrow.

—NANCY KAPLAN



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KOSMOS

The Delphi Spiritual Centre envisioned by poet Angelos Sikelianos in the Thirties is to become a reality. Under the patronage of the Council of Europe, the centre will be initially financed with 500,000 French francs. The remaining funds will be donated by the Greek government.

Purse-snatching has arrived in Athens. Two men riding a motorbike grab the handbag of Virginia Varvaressou outside a bank where she has just cashed an 80,000 drachma remittance from her sailor-husband.

Protesting the plan to build the new international airport at Spata, writer Ion Vorres revokes the donation to the state of his house in nearby Peania. Besides a unique collection of folk art, the Vorres house contains 350 important examples of nineteenth - and twentieth - century Greek painting.

The publisher and the translator into Greek of the pornographic book *Emmanuelle* both received ten-month jail sentences. The film version also suffered an inglorious end when it was closed by the censors last April.

Kyprianos Biris, Minister of Public Works, explains that the reason why Athens has only 2.8 million inhabitants is that many areas within the city limits are sparsely populated. Fully built up, Athens could accommodate twelve million, Biris claims.

The Hippodrome, the P.I.K.P.A. hospital in Voula, the airbase at Kavouri and other establishments between the Delta at Faliron and Varkiza will be moved elsewhere to make way for parks, swimming pools, public beaches and small tourist centres.

Facilities for inexpensive, piped-in city gas now available in only some areas of Athens will be installed throughout the city and later through Attica by agreement with the French company, Chauffregaz.

The principal of the Seventeenth High School for Girls in Athens forbade the top pupil in the senior class to carry the flag in accordance with tradition during the 28th October parade because she is married and has a child.

Weekly open-air markets (*laiki agora*) will operate on different streets in each area of Athens so that there will be a fairer share of loss by shopkeepers on those days.

The Ministry of Industry announces it will strictly enforce the new regulations for the conservation of energy. Shopkeepers who leave neon lights on after closing hours will be fined up to one million drachmas. There will also be heavy penalties for drivers exceeding the nation-wide 100-kilometre an hour speed limit.

The old idea of cutting a tunnel through Lykavittos is under serious study. A final decision will be made before the end of the year.



Elpida Kokota, Athens' first and only woman taxi driver, died in November. She and her old Mercedes had been on the job for thirteen years.

An assortment of personal effects from the two former royal palaces, including bed linen, were found on sale in the flea market in Monastiraki.

Construction finally began on the Halls of Justice to rise on the site of the Averoff Prison demolished several years ago. It will house the law courts which have been 'temporarily' quartered for almost half a century in the Arsakion, formerly a girls' school which moved out to Psychiko in 1930. It will also include the Supreme Court which since 1928 has held its sessions in Schliemann's 'Palace of Troy' This townhouse will probably be made into a museum.

A Greek trawler fishing in international waters south of Lesvos netted the biggest catch ever: a Turkish submarine. They not only lost an immense catch but, taken aback at the sight of an

'enemy' submarine, lost their nets worth several hundred thousand drachmas.

Manos Hadzidakis, prolific composer best known for 'Never on Sunday', was taken ill while conducting Purcell's *Dido and Aeneas* at the Lyriki Skini on November 14. He was taken to Evangelismos Hospital suffering from a slight heart attack.

Four foreign and two Greek painters collaborated on a huge composition dedicated to the Battle of the Chilean People. It was commemorated here in the presence of the wife of the late President of Chile, Ortensia Allende, who was in town for an international meeting gathered to protest the Junta in Chile.

The second anniversary of the Polytechnic Massacre was observed. Two years ago the army, under orders from the military dictators, used battle tanks to storm the school, held by protesting students who were broadcasting to the nation. An estimated million people walked from the Polytechnic to the American Embassy in the biggest march ever to take place in Greece. There were no unusual incidents such as those that marked other demonstrations in the last year. Although the American Embassy was not involved in the Polytechnic incidents, it was included on the route to protest American support of the Junta.

Prime Minister Karamanlis, visiting northern Greece in late November, investigated the progress being made in oil-drilling off Thassos and in gold mining on the River Nestos. He was filmed wearing a hard hat at Thassos.

Defense Minister Averoff awarded the 1940-1 War Medal to 90-year old Despina Samsakou-Ahladitou. Known as the Lady of Ro, an islet near Castellorizo off the south coast of Turkey where she and her goats are the only inhabitants, Despina has raised the Greek flag there every day since 1927. Between 1940 and 1945 she helped many Greek and foreign patriots escape from occupied Greece. In spite of her daily flag-raising, she is admired by Turks who favoured the Allied cause, and was recently visited by journalists from Ankara.

Another Despina was in the news again last month. Despina Papadopoulos has been charged with misappropriating state funds. She continued to draw a salary from K.Y.P. (the secret police) even when she had abandoned her job there to assume her role as First Lady under the Junta.

VIEWPOINT

A YEAR ago the Deputy Minister of Press and Information, Takis Lambrias, caused a storm of protest when he publicly stated what was already obvious to even the least discerning: that the Fourth Estate in Greece is guilty of yellow journalism. Things have not improved since then. In October, Mr. Lambrias was once more driven to make an official protest because of news reports implying the threat of imminent war, which, despite the banner headlines and sensational reporting, appears to have existed only in the minds of the publishers. The truth of the matter is that these news accounts had only one purpose in mind: to increase circulation and, ergo, profits.

Competition for readership is stiff in Greece due to the number of daily papers (seven morning papers and six afternoon papers in Athens). The competition increased last summer when the Botsis Brothers Publishing Group dismissed the editor of their paper, *Apogevmatini*, which enjoys the second largest circulation (80 - 90,000) after *Ta Nea* (140,000). The editor, Alekos Filipopoulos, departed taking with him several members of the editorial staff, as well as reporters and contributors such as columnist Freddie Germanos and the cartoonist Kyr. Enlisting the services of several journalists from other papers and well-known personalities such as writer Vasilis Vasilikos and musician Mikis Theodorakis, he launched *Eleftherotipia*. It was soon competing with *Apogevmatini* for second place. The Botsis group fought back, employing still larger banner headlines and running second-rate sex serials with titles such as *The Story of O*, *The Return of O*, and *The Adventures of Nicole*. Similarly, newspapers in general have sacrificed journalistic responsibility for sensationalism in their pursuit of greater circulation. Despite official protest, there appears to be no respite in sight, however, and thinking individuals will have to continue to swallow the daily news reporting with a big grain of salt.

WHILE many share the Government's distress over the imperviousness of the Fourth Estate to its function as dispenser of reliable information, response to its stance in the EIRT scandal was divided.

The annual array of programs presented to commemorate the Twenty-eighth of October — the anniversary

of Greece's rejection of the Italian ultimatum which marked the country's entry into the Second World War — included two presentations on EIRT that led to an eruption of indignation from certain reactionary elements. The press, notably *Eleftheros Kosmos* and *Estia*, condemned the programs as acts of high treason.

In effect, what the two programs did was to acknowledge the contribution of the Left to the World War II Resistance by showing guerrilla fighters belonging to the communist National Liberation Front (EAM) and its military arm (ELAS) on the home screen and allowing their anthem to be heard. There would be nothing very remarkable about this were it not for the fact that the Civil War, which was initiated by EAM after World War II, and led to the defeat and outlawing of the Communist Party (legalized only in 1974), has never been forgotten by the Conservatives. As a consequence, the Left's role during the World War has been officially understated or suppressed. Except in the context of stereotyped accounts which presented them as the enemy of the people, they have been generally

ignored over the air waves. Now, for the first time, other interpretations of these events are being publicly broadcast and the far-Right has responded with alarm and anger.

The Government was quick to react. Takis Lambrias, the Deputy Minister of Press and Information, the ministry responsible for EIRT, promptly declared that the programs were a 'distortion of history'. An official investigation was ordered. EIRT director, Spyros Payiatakis, was summarily dismissed, and it is expected, at the time of this writing, that other heads will roll.

The entire affair has left a bitter taste in its wake. Almost thirty years have elapsed since the end of the Civil War, during which time the country has been run by successive right-wing governments and the left-wing has generally been portrayed as solely responsible for all of the misfortunes that have beset the country. Now that a second dimension is being added to the canvas of contemporary history, it has met with a backlash. The Government has chosen to acquiesce to the demands of reactionary elements rather than to allow the voices of others (by no means limited to left-wingers) to be heard.

— TAKIS PROKAS



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CABLES: WILEFA

MEMBERS
Greek Yacht Owners Association,
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GRAB BAG

● For our new readers we would like to repeat an idea from last year for Christmas decorating: how to create beautiful frosted effects on windows and mirrors. Simply mix Epsom salts (magnesium sulphate) with either stale beer or sour ale—say about one tablespoon salts to four of liquid—and apply to the freshly cleaned glass surface with a sponge. As the salts dry, they crystallize and form patterns like natural hoarfrost.

● Your Christmas tree will stay fresh longer if you saw an inch or so off the trunk and stand it in water overnight. For several years now we have been buying boughs instead of the tree. They can be decorated in much the same way as the tree and we find them a very good way to get the idea of a tree throughout the entire house. If you do your decorating on Christmas Eve, you can usually buy boughs at no more than 10 Drs. each.

● Roasted almonds have become a very expensive delicacy but it is easy to make them at home. Blanch the almonds by placing them in boiling water for about one minute. Drain. Slip off the skins and pat dry. You may roast them in a large pan on top of the stove or under the broiler in your oven, which is easier and quicker. The almonds should not be crowded. Dot with butter. Do not

use too much! A fairly small amount of butter will bubble up, coating the almonds and turning them a golden brown. Drain and sprinkle with salt. Store in a container but leave them uncovered for a day or so. By the way, if a recipe calls for slivered almonds, cut them with a small knife while they are still warm.



● Candied peel is much in demand for holiday cooking. It is expensive, but you can make your own. Collect the rinds of lemons and oranges, turn them inside out and scrape off and discard the white pulp. Cut into strips. In a deep saucepan, bring one cup of sugar and *one half* cup of water to a boil. Drop the rind strips into the boiling syrup and simmer until they become translucent. Drain. Roll in granulated sugar and allow to dry.

● An ordinary tinned ham or tinned pork shoulder can be 'dressed up'

deliciously by using this glaze: Heat ordinary apricot jam, sieve, spoon over the ham and bake for half an hour in a moderate oven. This is especially good because tinned hams do not have the fat rind one can score and stuff with cloves.

● For some reason popcorn is associated mostly with cold weather so in the days ahead why not use this delicious and very nutritious food? Popcorn has every advantage that most of the packaged non-food snacks do not and it is inexpensive. Buy it in bulk for 16-18 Drs. a kilo. (The supermarkets charge this much for a small can.) Before storing in a closed container be sure to sift in a colander. The volume doubles when it is popped. Transfer the amount to be popped into a sieve, wash quickly, let drain a few minutes, and then place in a jar for a few hours before popping. Once it has been popped, shake the corn in a colander or a wire mesh salad drainer. This eliminates all hulls and partially popped kernels. From there on use butter and salt or make caramel corn as a special treat.

● Save your used Christmas cards for the Hellenic Animal Welfare Society. Its members will recycle them and sell the 'new' cards to raise money in aid of our four-legged friends.

● And a final Christmas suggestion. The best gift for cold-footed friends is a pair of flokati slippers!

—DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

Around the holidays, shops open and close at odd times in accordance with an official decision usually announced by mid-month.

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Commercial Shops, Dry Cleaners, Pharmacies	8 am - 3 pm —	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm —	8 am - 1:30 pm 4:30 - 8 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm —
Groceries, Fruits and Vegetables	8 am - 3 pm —	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm —	8 am - 3 pm —	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 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 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Fish	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	7:30 am - 3:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 3:30 pm —	7:30 am - 3:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Wines and Spirits	7 am - 4 pm —	7 am to 10 p.m.	7 am - 4 pm —	7 am - 4 pm —	7 am to 10 p.m.	7 am to 10 p.m.
Barbers and Hairdressers	8 am - 2:15 pm —	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 2:15 pm —	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 5 pm —

— Indicates shop is closed

television

Several highly-acclaimed BBC and American series, vintage movies, and (on Wednesday over EIRT) film classics are among the highlights. During the week the networks come on the air at 5 or 6:30 pm and, on Sundays, at 1 pm. EIRT broadcasts the news in *dimotiki* at 7, 9, and sign-off, YENED in *katharevousa* at 7:30, 9:30, and sign-off.

The following is a selection of programs scheduled in December, by the networks, but we draw your attention to the fact that time slots are sometimes changed or programs are withdrawn at the last minute. Programs in Greek are followed by an asterisk (*).

SUNDAY

EIRT 1:00 Folk Songs and Dances*... 2:00 Queen Elizabeth: BBC series starring Glenda Jackson... 3:15 Film*... 5:00 Beyond Science (astrology, etc)*... 5:20 Born Free (dubbed in Greek)*... 5:45 Zorro... 6:10 Man in Space... 7:30 Music program*... 9:30 Sports*... 10:00 Film*
YENED 1:00 Folk Songs and Dances*... 2:15 Tourism in Greece*... 3:00 Captain Scarlet: realistic puppets... 3:30 The Real McCoys... 6:45 Documentary... 7:15 Lucy Show... 10:00 Eyes on Sports*... 11:00 Kung Fu

MONDAY

EIRT 6:30 Lassie (starting Dec. 8)... 7:15 Greek Myths*... 7:45 Sports*... 8:25 Sites and Cities alternates with Meeting with a Master (on the arts)*... 9:30 Queen Amalia: Life in Otto's court where the members sound somewhat like the Bavarians they were but Amalia sounds and behaves like Aliki Vouyouklaki at her wiggliest best (or worst)*... 10:25 Famous Greek and foreign plays (usually in Greek).

YENED 5:00 Untamed World: American documentary series... 10:00 Opera or Theatre

TUESDAY

EIRT 6:30 Fireball XL5 (puppets — adventure series)... 7:15 Sports*... 8:00 Les Fauchers de Margueritte (in French, starting Dec. 9)... 10:10 Little Women: Louisa May Alcott's famous saga about the March family... 10:35 The Mighty

Continent: the BBC series about Europe with comments by Peter Ustinov

YENED 5:00 Cartoons... 6:30 Arthur of Brighton: BBC series for children about King Arthur... 7:15 Rhoda... 10:00 Foreign film

WEDNESDAY

EIRT 6:30 Brandy Kids... 8:20 The Saga of the Western Man... 10:30 The Seventh Art: classic films. Highly recommended.

YENED 5:00 The Real McCoys... 7:00 Medical Stories... 10:00 Resurrection: a serial based on Tolstoy's novel... 10:45 The Forsyte Saga: famous British television series adapted from Galsworthy's epic novel.

THURSDAY

EIRT 6:30 Shadow Theatre: Karagiozis alternates with Barba Mitousis*... 6:45 Comedy: American films usually worth watching... 7:15 Short films*... 9:30 Kazantzakis's *Christ Crucified* dramatized for television*... 11:05 Policewoman: Angie Dickinson is swinging Sergeant Pepper, a female cop.

YENED 5:00 Rovers: Australian adventure series... 7:00 The Little House on the Prairie* (dubbed in Greek)... 10:00 Music program... 11:30 Towards the Year 2000: American science documentary.

FRIDAY

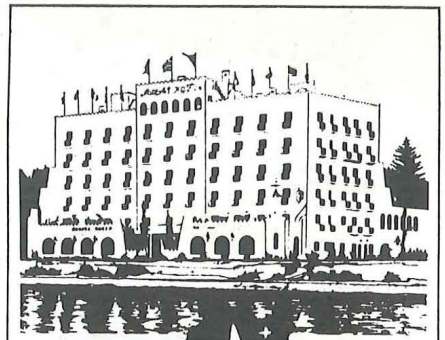
EIRT 6:30 Greek Fairy Tales*... 9:30 *Ekinos ki Ekinos*: Kostas Mourselas's famous series*... 10:00 Round Table: interviews with prominent people*... 10:30 Leo Tolstoy's War and Peace: the highly-acclaimed BBC series... 11:15 Ballet Evening: Films of famous dancers from Pavlova to Ulanova.

YENED 5:00 Puppets... 7:00 Spy Force: adventure series set in Australia... 8:45 Music program... 9:00 Our Neighbourhood*... 10:00 Jane Austen's *Sense and Sensibility*... 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*... 9:30 Foreign film... Music program

YENED 5:00 Cartoons... 6:30 Greek Folklore*... 7:15 Arnie: American comedy series about Greek immigrants in the U.S... 7:45 Foreign Documentary... 10:00 Film*



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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. and at 7:15 a.m. on Sun. Weather report on the same station in Greek and English at 6:30 daily and 6:35 a.m. on Sun.

THE ARMED FORCES RADIO - YENED

News broadcasts (980 KHz or 306m) 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.

Voices in the Headlines, Meet the Press, and Face the Nation 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.

VOICE OF AMERICA -VOA ●

VOA may be heard in Athens (through March) from 5-9 a.m.: 7200 and 6040 KHz (41.7 and 49.7m). Also from 5-6 a.m., 8-8:30 a.m. and

11-12 p.m.: 1259 KHz (238m). From 6-9 a.m., 8-9:30 p.m. and 11-11:30 p.m.: 791 KHz (379m). Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show, Press Conference U.S.A., VOA Magazine, Science Digest* as well as jazz, popular and classical music programs.

BRITISH BROADCASTING CORPORATION - BBC ●

BBC broadcasts 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.

BBC may be heard in Athens from 6-9:30 a.m.: 6.18 MHz (48.54m); 7-9:30 a.m.: 15.42 MHz (19.46m); 11a.m.-6:15 p.m.: 9.75 MHz (30.77m); 11-1:15 a.m.: 9.41 MHz (31.88m).

Broadcasts in Greek: 3-3:15 p.m.: 17, 15, 11 MHz (16, 19, 25m), 9-9:45 p.m.: 9, 7.6 MHz (31, 41, 49m); 12:30-1:00 a.m.: 7, 6, 4 MHz (41, 49, 75m).

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, 40m; 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: 9-10 p.m.: 6075, 7235 KHz (49, 41m).

Short Wave Broadcasts ●

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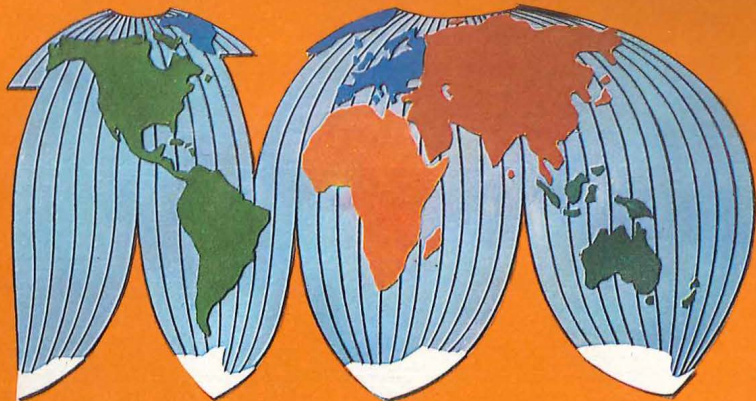
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