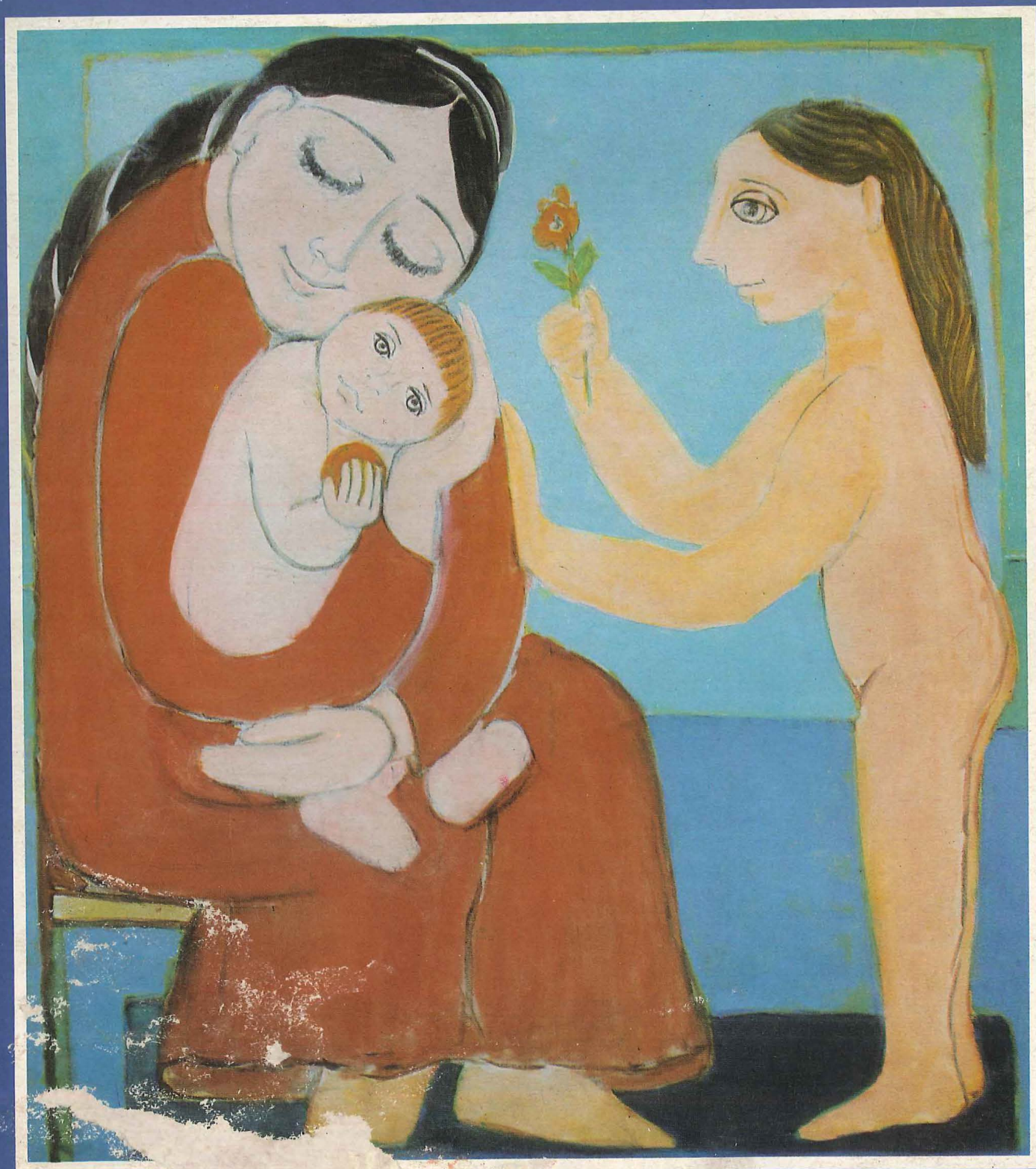


February 1976

Price 20 Drs.

THE ATHENIAN

Greece's English Language Monthly



E. J. PAPADOPOULOS S.A.

BISCUIT INDUSTRY

since 1922



Top Quality

WANTED



The Long Ranger

This man is known to prefer the Fast Way West with SAS Pacific Express — to Seattle and Los Angeles.

He insists on travelling with the No. 1 airline in polar experience.

He makes his connection in Copenhagen

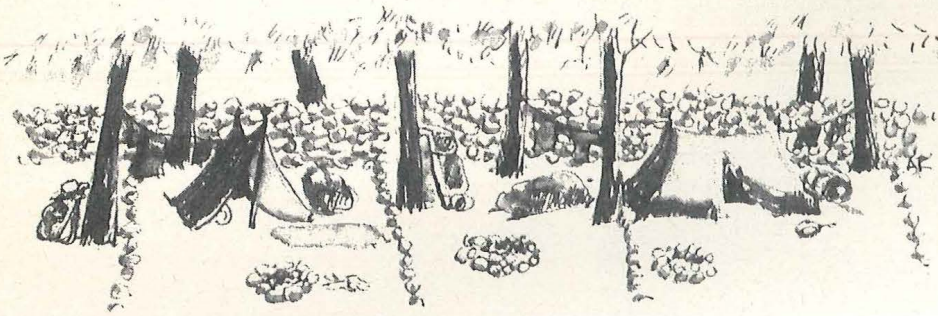
— and rides SAS DC-10 wide-body jets. **SAS—more than a seat**

Yours all-ways
SAS
SCANDINAVIAN AIRLINES

CONTACT YOUR TRAVEL AGENT OR SAS, 16 VENIZELOS AVENUE, TEL. 634 444

community calendar

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29						



FEBRUARY 3
Rotary Club — Meeting with speaker Spiro Harokopo 'From the Psychosomatic Development of the Child'. Kings Palace, 8:45 pm.

FEBRUARY 4
Canadian Women's Club — Meeting at the home of Karen Brett, 60 Kalari, Paleo Psychiko, 10:30 am. For information: Tel. 651-7455.

German Community — Coffee afternoon for elder members of the community. Sina 66, 4:30.

FEBRUARY 5
American Community School — High School Forensic Night. Gymnasium, Halandri campus, 7:30 pm.

Duplicate Bridge — American Club, Kifissia, 7:30 pm. For information call Ken O. Yung at 323-0956 or Georgia Schlesinger at 746-670.

Lecture — 'The Poet of One Generation' about 1975 Nobel prizewinner Eugenio Montali, by Stefano Terra, in Italian, summary in Greek. Istituto Italiano, 7:30 pm.

FEBRUARY 6
St. Andrews Women's Guild — General meeting and a presentation by Polly Casdos, 'Surrealistic Art'. At the home of Mrs. Russell Ernest, Pappaflessa 4, Nea Erithrea, 9:45 am. For information: Tel. 651-5327.

Lecture — 'Myth in Early Greek Art' by Professor Anthony Snodgrass. British Council, 8 pm.

FEBRUARY 7
Propellor Club Ball — Athens Hilton, 8:30 pm. For information: Tel. 951-3111.

FEBRUARY 8
Lecture — 'Parallel Researches on Colour' by art critic Eleni Vakalo, in conjunction with an exhibit of engravings by contemporary German artists. Goethe Institut, 8 pm.

FEBRUARY 9
Lecture — 'Sociological Aspects of the Actual Italian Situation' by Professor Carlo Morgandini of the University of Rome, in Italian, summary in Greek. Istituto Italiano, 7:30 pm.

FEBRUARY 10
Rotary Club — Meeting with speaker Dr. Zoe Gaitanou, 'Alcohol and Road Safety'. Kings Palace, 8:45 pm.

FEBRUARY 11
German Community — Coffee afternoon for young women of the community. Sina 66, 4:30 pm.
Lecture — By Giuseppe Gabrielli, University of Rome. In Italian, summary in Greek. Istituto Italiano, 7:30 pm.

FEBRUARY 12
Duplicate Bridge — See Feb. 5

MULTI-NATIONAL WOMEN'S LIB

General meetings the first Friday of each month at the Women's Centre, Ellanikou 3, Pangrati, at 8 pm. General discussions, lectures or movies on other Fridays. The Centre is open Tuesdays from 10 am to 10 pm to women (and their children). Feminist literature available in the library. For information: 681-1734 or 681-3985.

FEBRUARY 14
American Community School — American College Test

FEBRUARY 16
Lecture — 'The Legend of Pegasus in Literary Tradition and Art' by N. Yalouris, director of the National Archaeological Museum, in conjunction with an exhibition of books on archaeology. British Council, 8 pm.

FEBRUARY 18
American Community School — Deadline for application for Mar. 27 GMAT.

Lecture — 'How a Film Was Born' by film director José Pantieri. In Italian, summary in Greek. Istituto Italiano, 7:30 pm.

FEBRUARY 19
AWOG — Luncheon at Old Stables, Koropi, 11:30 am. Reservations necessary; call 724-645. Tickets on sale at American Embassy and American Club.

Duplicate Bridge — See Feb. 5.

FEBRUARY 20
Lecture — 'The Heroic Age: Birth of an Idea' by visiting Fellow Dr. A. M. Snodgrass. British School, 52 Odos Souidias, 6 pm.

American Community School — Middle School Bicentennial Dinner and Square-dancing. Gymnasium, Halandri campus.

FEBRUARY 21
Rotary Club — Official Ball, Kings Palace. Tickets 250 Drs. at the Rotary offices.

German Community — Opening of an exposition of paintings and sculptures by German-speaking artists (through Feb. 23). Sina 66, 6 pm.

FEBRUARY 23
American Community School — Deadline for application for April 3 SAT.

Lecture — 'Max Reinhardt in Greece' by Dr. Walter Puckner, and two films. Goethe Institut, 6 pm.

FEBRUARY 24
Lecture — 'Excavations at Keos' by John L. Casky. Sponsored by College Year in Athens. British Council, 7 pm.

FEBRUARY 25
German Community — Coffee afternoon for young German women. Sina 66, 4:30 pm.

FEBRUARY 26
Duplicate Bridge — See Feb. 5.
American Community School — Middle School Bicentennial Drama and Music Program. Gymnasium, Halandri campus, 7 pm.

FEBRUARY 27
Lecture — By Mrs. Athena Spanudi Guirri, with songs. In Italian, summary in Greek. Istituto Italiano, 7:30 pm.

Canadian Women's Club — Apokries Dance, Aperi Hotel, Kefalari, Kifissia, 8:30 pm. For information: Niki Golf, Tel. 651-7455.

FEBRUARY 28
Puppet Show — 'Dr. Faust' (not for children). Goethe Institut, 7 pm.

German Community — Carnival party. Sina 66, 8:30 pm.

NAME DAYS IN FEBRUARY

There was a time when one was at home to well-wishers who stopped by to say *hronia polla* on the occasion of one's Saint's Day or Name Day. This is a fading tradition now in Athens and some Athenians take the precaution of announcing in the local newspapers that they will *not* be celebrating this year. Nonetheless, it is customary to telephone, cable, send flowers or sweets to friends and acquaintances on their name days.

FEB. 2 Panayiotis (Panos), Panayiota (Yiota) and some Marias... FEB. 10 Haralambos, Harilaos, Haris (Harry), Hariklia... MAR. 1 Eudoxia, Koula

DATES TO REMEMBER

FEB. 6 New Zealand National Day... FEB. 14 St. Valentine's Day... FEB. 15 Apokries (Carnival) begins... FEB. 25 Kuwait National Day

BADMINTON BUGS

International Badminton League meets every Tues. and Thurs. 6:30-9:30 at the American Community School gym. Open to all. Small admission fee. Tel. 659-3200.

LESSONS

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

MODERN DANCE LESSONS — Jazz-Rock dance taught by Marilyn Dubrisk every Tues. and Thurs. at the Hellenic American Union. Call 629-886 for information.

BALLET LESSONS — The following schools teaching the Royal Academy of Dance (London) method have opened in the last year. For children ages 3 and up, Grades Primary to IV. The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patission 75, Athens, Tel. 821-3535; Sofi Katsouli, Theofanous 33, Ambelokipi, Tel. 642-6782; Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 602-965; English School of Ballet, Car... A.I.S.T.D., Ploutonos 20, Pale... Tel. 981-6310; Aspasia Zarades-Kopitopoulou, Iliados, Pangrati, Tel. 765-0...

THE ATHENIAN

Greece's English Language Monthly

Vol. II, No. 28, February 1976
Alopekis 20, Kolonaki
Athens 139
Telephone: 724-204

PUBLISHER AND EDITOR

Helen Panopalis Kotsonis

EDITORIAL DIRECTOR

Sloane Elliott

PRODUCTION EDITOR

Stephanie Argeros

LISTINGS EDITOR

Sheri Jakobsson

ADMINISTRATIVE ASSISTANT

Stefano H. D. Kotsonis

EDITORIAL ASSISTANTS

Elisabeth Chronopulo

Kathleen Maloy

BOOKS

Kimon Friar

THEATRE

Platon Mousseos

ART

Nikos Stavroulakis

MUSIC

Robert Brenton Betts

Roderick Conway Morris

CINEMA

Andy Horton

Gerald Herman

SPECIAL FEATURES

Alec Kitroeff

John Stathatos

Alan Walker

FOOD

Vilma Liacouras Chantiles

RESTAURANTS AND NIGHTLIFE

Angela Haggipavlou

FASHION

Nancy Kaplan

THE ATHENIAN ORGANIZER

Lorraine Batler

CONTRIBUTORS

Vassilis Andonopoulos, Jeffrey Carson, Kay Cicellis, Costas Couloumbis, Antony M. Economides, Drossoula Elliott, Christian Filippucci, Elsie Hirsch, Basil Kazandzis, Lou Efstathiou, Sophia Nicholas, Haris Livas, Willard Manus, Maria Mavromichali, Takis Prokas, Susan Rotroff, Theodore Sampson, Don Sebastian, George Dillon Slater, Paul Valassakis, Thanos Velloudios, Susan Walker, Bernie Winebaum, Menelaos Kyriakidis (Montage), Philip E. Potamitis

PRINTED BY

E. Valassakis/K. Angelis O.E.
(E. Valassakis, Sina 38)

PHOTO TYPESETTING

Fotron S.A.

(A. Lechonitis, Anap. Polemou 16)

Yearly Subscription Rates

Greece and Cyprus—200 Drs.

Other countries:—\$9.

Air Mail: Europe—\$10.

Rest of the World—\$16.

The Athenian is published by Helen Panopalis Kotsonis, at the address above, and published by Helen Panopalis Kotsonis, at the address above. All rights reserved. No part of this periodical may be reproduced without the consent of the Athenian.

in this issue

Community Calendar ...	4
Goings on in Athens ...	6
Restaurants and Nightlife ...	10
Our Town ...	15
Where Those Drachmas Go ...	17
Letter From Abroad: New York, New York ...	19
Arms and the Man ...	21
A Diary of the Greek Month in London ...	22
The Athenian Organizer ...	26
Christina Savalas: A Woman All-Embracing ...	28
Theatre ...	33
Music ...	34
Books ...	37
Cinema ...	38
Pikilia ...	41
Kosmos ...	43
Viewpoint ...	44
Grab Bag ...	48
Athens Shop Hours ...	48
Television and Radio ...	49

publisher's note

'America Discovers Greek is Beautiful' proclaimed a headline in the New York Times in December as 'it's chic to be Greek' reached a fever pitch abroad. Hard on its heels, however, followed a backlash of disenchantment with recent Greek developments often just as preposterous as the current anti-Americanism which provoked the reaction to begin with.

The traditional preoccupation in this country with the foreign factor has always tended to veer from extremes of love and hate. Whichever the prevailing direction, it is an unfortunate obsession that distracts the nation from immediate social, political, and economic issues (which should be our major concerns) and gives rise to misguided prejudice travelling under the cloak of nationalism. Nonetheless some of the recent reports from abroad, recounted or reprinted in the local press, have been equally disconcerting. Prior to these developments, however, Daedalus's latest letter had already arrived in our office and one of its subjects was, ironically, that august publication, *The New York Times*, the source of several of these reports.

Meanwhile in Athens, John Stathatos, poet, translator and correspondent, was completing his *Diary of the Greek Month in London...* another manifestation of interest in things Greek. He gives an insider's view of that event, complete with blemishes.

An artist-musician of our acquaintance once described Christina Savalas as 'the greatest influence in her life'. Not long after, we found ourselves sitting next to a famous Hollywood star who described his friend Telly's mother as 'an extraordinary woman'.

In 'A Woman All-Embracing' Sophia Nicholas, a teacher and freelance writer living here in Athens where she is Coordinator of television and media at the American Community Schools, provides an insight into this unusual woman.

Our cover, a painting by Christina Savalas, is a somewhat whimsical rendition of the artist's favourite theme, 'Woman'.

goings on in athens

MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 614-344. Tickets may be purchased in advance or at the box office before performances. Admission 60, 50, 30 Drs. (10 Drs. for students). Concerts every Monday at 8:30 pm... Feb. 2: Chou Hoey conducting Webern's 'Im Sommerwind', Shostakovich's Symphony No. 10, Mozart's Piano Concerto K 482; soloist M. Papaioannou... Feb. 9: Thimis conducting Konstantinidis's 'Dedication', Mendelssohn's Symphony No. 3 and Brahms' Piano Concerto No. 1; soloist Dora Bakopoulou... Feb. 16: Vyron Kolassis conducting Ravel's 'Sheherazade', Vibert's Symphonie Funebre, and Berlioz's 'La Carnaval Romain' and 'Les Nuits d'Ete'; soloist, Lela Stamatopoulou... Feb. 23: Friedman conducting Mozart's Don Juan Overture, Tchaikovsky's Symphony No. 5 and Schumann's Cello Concerto; soloist G. Chronopoulos.

LYRIKI SKINI (National Opera Company) Olympia Theatre, Akadimias 59, Tel. 612-461. (Tickets 50-300 Drs.) Performances at 8:30, Tues. through Fri. but at 7 on Sat. and Sun. Premières, however, begin at 8:30 regardless of the day... Feb. 1: Xirellis's 'Spring Story' conducted by Vyron Kolassis with Di Tasso, Palli, Zarvara. Feb. 13, 15, 17, 20, 22: Donizetti's 'Anna Bolena' conducted by Chou Hoey with Papanтониου, Di Tasso, Apostolaki; Voutsinos, Petrakis. Feb. 29 (and into March): Rossini's 'The Barber of Seville' conducted by Vyron Kolassis with Papoulkas, Voutsinos, Angelopoulos.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century, and more or less 'preserved' in its natural state, a wrinkled but proud vestige of Athens of old. The various and sundry musical performances presented in its somewhat rococo interior (worthy of a visit for its own sake) range from recitals by students of the conservatories to concerts sponsored by cultural and other organizations. Call ahead to verify the following tentative dates and hours: Feb. 2, 9:30 pm: Union of Music Lovers of Greece... Feb. 4 and every Wed., 7:30 pm: Greek-French Union... Feb. 5, 9 pm: Chamber music... Feb. 6: Artistic Society of Academics... Feb. 9, 7 pm: Brotherhood of the Granitsiotes of Euritania... Feb. 12, 7 pm: Trumpet recital by Gerasimo Raymondis... Feb. 13, 8:30 pm: Union of Greek Composers with a concert of modern Greek music... Feb. 16, 6 pm: Recital by Ellinikon Odion students... Feb. 19, 9 pm: Chamber music... Feb. 21, 6 pm: Recital by Ethnikon Odion students... Feb. 26, 8 pm: Recital by students of Arion of Athens Odion... Feb. 29: Recital by the 'Orpheus' Panhellenic Musical Society with string instruments and choir.

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

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

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

GERMAN COMMUNITY — A recital of works for piano and two flutes (Feb. 8, 8 pm) at the Community Centre.

BRITISH COUNCIL — Fortune's Fire (Wynford Evans, tenor and Carl Shavitz, lute), renowned interpreters of 16th - and 17th-century lute songs in two performances. Feb. 9, 8 pm: 'Mirror of Love'; Feb. 10, 8 pm: selections from the works of Danyel, Dowland, Campion and other Elizabethan composers. At the Council.

CHRISTOS KIRCHE — Concert of music for organ, viola and cello (Feb. 22, 8 pm).



THIS AND THAT

HIPPOTHALAMUS — A multi-media production based on Purcell's *Dido and Aeneas*. Presented by George Christodoulakis of the National Theatre of Greece and starring Konstantine Tzoumas, Kyriakos Sfetsas and George Tsemberopoulos. Hellenic American Union, Feb. 9-13, 8 pm.

PUPPET THEATRE OF DIMITRI SOFIANOS — Monthly performances at the Goethe Institut in Greek and German (suitable for children, but primarily for adults). Mr. Sofianos, who is assisted by his wife and two children, has a collection of 250 puppets and has been giving performances for over twenty years. His *Faustus* won the highest prize at the 1967 Puppet Festival in Bonn. Feb. 28 at 7 pm: *Doctor Joannus Faustus* (in German). This 16th-century folk play, the oldest and best-known in the German repertory, was derived from Marlowe's *Faustus*. First seen by Goethe at the age of thirteen, it became the inspiration for his masterpiece.

SEMINAR OF MODERN MUSIC, Feb. 16-20, every day at 11:30 am and 4:30 pm, Goethe Institut. Modern Piano Music by Professor Peter Roggenkamp and Aspects of Modern Music by Wolfgang Becker, in German with Greek transla-

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29						

tion. Register before Feb. 10; 200 Drs. or 300 Drs. Feb. 20, 8 pm: Round-table discussion, 'The Role of Mass Media and Musical Institutions in the Promotion of Modern Music'.

PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, French, and German on Mondays by arrangement. The regular programs are in Greek but of interest to all. Feb. 2-Mar. 7, every Wed., Fri., and Sun., 7 pm: *The Fireworks of the Sky*. Special shows every Sun. at noon: Feb. 8, *Sky of February*; Feb. 15 and 22, lectures and shows on space or astronomy; Feb. 29, *Music Under the Stars*. The fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8) and Wed. and Fri. (5:30-8:30).

RECREATIONAL

XAN-KIFISSIA, Athens Association of YMCAs, 1 Tatoiou, Kifissia, Tel. 801-1610 and 808-1860 (for nursery school). Three lighted tennis courts, track, soccer, basketball, volleyball, rollerskating, ping-pong, playground, nursery school, summer day camp, and a full range of group and family activities. Annual membership: 100 Drs. per youth, 200 Drs. per adult, 500 Drs. per family. Annual tennis membership ranges from 500 Drs. for youth to 4,000 Drs. for the entire family. (Instruction available.)

EXCURSION CLUBS — There are several which organize hikes, mountains climbs, trips within Greece and, occasionally, abroad. The prices are reasonable. The Federation of Greek Excursion Clubs (Dragatsaniou 4, Platia Klathmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

SKIING

The following are the major ski areas in Greece. We suggest you call them directly for the ski report. The Hellenic Alpine Club has refuges at many of the areas and offers excursions every weekend. (Yearly membership 300 Drs.; initial subscription 200 Drs. Call 323-1867 for information). Lift tickets are 150 Drs. at most resorts and 50-100 Drs. for members of the Hellenic Alpine Club. Metsovo and Vermion have ski instruction and rental equipment available, but Parnassos and Pilon do not as yet.

METSOVO (Tel. 0656-41206) 2 km from village of Metsovo where accommodations are available. Beginner and intermediate slopes; 1 chairlift and 1 T-bar; also sleds for rent. (The surrounding area is nice for cross-country skiing). Open daily.

PARNASSOS (Tel. 0267-41376 after 8 pm). Two ski centres: Gerontovrachos, for Athens Ski Club members (non-members pay 500 Drs. a day for lift ticket), and Fterolaka, 10 km from Arachova and 15 km from Delphi; both places have accommodations. Fterolaka has beginner, intermediate, and expert slopes; 3 lifts. Open daily.

PILION (Tel. 0421-9115) Accommodations available in many of the picturesque villages of Mt. Pilion and in Volos (28 km). Beginner, intermediate, and expert slopes; 2 chairlifts. Closed Tuesdays and sometimes Mondays.

VERMION (Tel. 0332-71226, and in Verria, 0331-26237) 3 km from Seli which has one hotel, and there are accommodations in Naoussa (18 km) and Verria (28 km). Beginner, intermediate, and expert slopes; 1 chairlift, 1 T-bar. Closed Wednesdays.

MUSEUMS

The archaeological museums and the Byzantine Museum are open from 9 to 4 during the week, from 10 to 2 on Sundays, and are closed on Tuesdays (except for the Agora Museum which for the present closes on Mondays). These museums are free to the public on Thursdays and Sundays. The hours of other museums listed below vary and some may change on short notice. We suggest you call before going.

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 Mon., 8:30 am - 2 pm. 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 Tues. 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, geology and paleontology. Daily except Fri. 10am-5pm. Admission 15 Drs

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 346-3552. Located in the ancient cemetery where Pericles delivered his famous oration. Finds from the cemetery excavations. Daily except Tues. 9am-4pm, Sun. and holidays 10 am-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 Mon. 10 am - 2 pm.

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. 10 am - 2 pm.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patisson 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 10 am - 2 pm. Closed Tues. Admission 30 Drs.

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.

PANOS ARAVANTINOY MUSEUM, Agiou Konstantinou St. (in the Piraeus Municipal Theatre), Tel. 716-351. About three hundred paintings, set designs, costumes, and billboards representing the work and attainments of the Greek artist-director Panos Aravantinou (who established his reputation in Germany). Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Admission free. Open Tues., Thurs., Sat. 9-1:30 and Mon. and Thurs. 3-8.

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.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vass. Konstantinou, opposite the Hilton, Tel. 711-010. The current special exhibition, 'Panorama of French Art: 1960-1975', presented in collaboration with L'Institut Français, will continue through Feb. 23. Engravings by the Austrian artist, Oskar Kokoschka, through Mar. 9. The photographic show, 'Our Architectural Heritage', ends Feb. 8. (The Gallery's permanent collection, which includes the major assemblage of nineteenth-century Greek paintings and works by European masters, will be on exhibit when the rest of the museum, now in the process of completion, is opened later this year.) Closed Tuesdays, but otherwise open from 9 to 6 daily and from 10 to 2 Sundays.

ASTOR (Kar. Servias 16, Tel. 322-4971) Watercolours; landscapes of Mytilini by Manolis Kaliyannis (Jan. 27-Feb. 5); watercolours, pen and ink, and sketches by Tsara (Feb. 6-21); oils by Roula Kynagou (Feb. 22-Mar. 1).

CHRISTINA SAVALAS

The well-known artist and poetess returns to Greece after a sixty-five year absence with a retrospective exhibition of oils and watercolours. Sponsored by the City of Athens, the exhibit will be held from Feb. 28 through Mar. 5 at the City of Athens Museum (Kosti Palama Gallery) on Akademias St. (Tel. 629-430). Three of Mrs. Savalas's paintings will be auctioned to benefit the Cyprus Relief Fund. (For information contact the organizer of the exhibit, Sophia Nicholas, Tel. 779-4859.)

ATHENS (Glykonos 4, Dexameni, Tel. 713-938) Oils by Kouzounis (through Feb. 5); Manolis Mavrommatis presents a group show of conceptual art by seven Greek artists (Feb. 15 - Mar. 15).

CONTEMPORARY GRAPHICS (Haritos 8, Tel. 732-690. Closed Sat. evenings). Permanent group show of original graphics and sculptures. Drawings by Christos Caras (through Feb. 9); silk screens by Diohandi (Feb. 15-29). Limited editions of graphics available at discount prices through the Collector's Club.

DESMOS (Syngrou 4, Tel. 910-521. Open Tues. - Sat. 6-10 pm, Mon. 6-midnight) Sculptures by Vassilis Skylakos (Feb. 9-29).

DIOGENES INTERNATIONAL (Kydathineon St., Plaka, Tel. 322-4618) Thirty copper reliefs by Hadziathanassiou from Posnakoff's drawings and watercolours, also on exhibit (Feb. 11-29).

DIOGENES INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942). Bronze and ceramic sculptures by Rosa Iliou (Feb. 4-24).

IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278. Closed Sat. evenings and Mon. mornings). A selection of oil paintings and photographs by American artist Martial Raysse and oils by Japanese artist Tiger (opens early Feb. and continues through the month).

KREONIDES (Iperidou 7, at Nikis St., Tel. 322-4261) Wood, stone and clay sculptures by Stamatis (through Feb. 16).

NEES MORPHES (Valaoritou 9a, Tel. 616-165. Closed Sat. evenings). Oils by Dimitris Darzentas (through Feb. 10); oils by Moschides (Feb. 10-25).

ORA (Xenofontos 7, Tel. 322-6632. Closed Sat. evenings). Oils by Kaliyannis and Perivola (through Feb. 14); oils by Akrivopoulos and Nenedaki (Feb. 16-Mar. 4).

PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310. Open Sun. 9-1). A series of exhibits of oil paintings by Greek artists

WHITE ELEPHANT (Dinokratous 99, Tel. 720-918) Etchings and engravings from Sotheby's in London (Feb. 10-29).

ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mon., Wed., Sat. evenings). Lithographs, oils and silk screens by Niki Kanaginis (Feb. 7-27).

EXHIBITS

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) Paintings by Thodorou Manolidis (Jan. 21-Feb. 8).

BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211. Closed weekends). Embroidered quilts and prints by Polly Hope (through Feb. 6); books on archaeology (Feb. 9-20); Bill Cunliffe's collection of maps and engravings of Greece by British travellers and cartographers (Feb. 23-Mar. 12).

GOETHE INSTITUT (Fidiou 14-16, Tel. 608-111. Closed weekends). Engravings by contemporary German artists (Feb. 11-17); German theatrical posters (Feb. 23 - Mar. 3).

HELLENIC AMERICAN UNION (Massalias 22, Tel. 629-886. Closed weekends). Photographs by John Demos (Feb. 3-17); photographs by award-winning photographers (Feb. 16-27); 'California Gold', an exhibition of unique works on paper by leading Northern California artists (Feb. 23-Mar. 5).

HILTON HOTEL (Tel. 720-201) Open-air sculptures.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS (Mitropoleos 9, Tel. 322-1017). Call for hours and details.

STROFI BOOKSHOP (Stoa Kolokotroni 3, Tel. 322-9122. Open during shop hours). During Feb. various activities are planned to coincide with an exhibit of French books for children.

ZAPPION (in the National Garden, Tel. 322-4206) Exhibition of ready-to-wear woollens by Greek manufacturers (Feb. 5-10).

LIBRARIES

AMERICAN LIBRARY, Massalias 22, 4th floor, Hellenic American Union, Tel. 638-114. Books, periodicals, records and reference in English. There is also a microfilm-microfiche reader and printer. Journals available on microfilm are *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics*. Also a small video-tape collection. Mon.-Fri., 8:30-1:30 and 5:30-8:30.

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

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

EUGENIDES FOUNDATION LIBRARY, Syngrou Ave. opposite the Race Course, Tel. 941-1181. Scientific and technical books in various languages. Open Mon.-Sat. 10 a.m. - 2 p.m. and Wed. and Fri. 5:30-8:30 p.m.

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

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

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

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

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

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

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.

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 Dialegmenos, written in the spirit of Joe Orton. (Stoa, Biskini 55, Zografou, Tel. 770-2830)

CABIRIA — Fellini's *Notte di Cabiria* is hardly recognizable, nor is Neil Simon's *Sweet Charity*, from which this adaptation by Paul Matessis is drawn. Yet Alik Vouyouklaki still manages to carry it off in her own *sui generis* way. (Alik, Amerikis 4, Tel. 324-4146) See Review

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

EROTOKRITOS — This seventeenth-century Cretan romance, a masterpiece of modern Greek poetry, has been transformed with imaginative daring into epic theatre by director Spyros Evangelatos. (Anna-Maria Kalouta, Patission 240. Tel. 875-588) See Review Jan. Issue.

FACES FOR VIOLIN AND ORCHESTRA (Prosopa yia Violi kai Orhistra) Karolos Koun's production of a set of four one-act plays by Iakovos Kambanellis. Written in a variety of styles, they describe familiar

personalities and situations of the last decade. (Veaki, Stournara 52, Tel. 523-522)

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 (I Apagogi tou Papa) Pope Albert IV is kidnapped in a taxi in an effort to bring peace to the world. Stefanos Lineos plays the cabbie and Elli Fotiou, his wife, and it's all good fun. (Alfa, Patission 37, Tel. 538-742) See Review.

MISS MARGARITA (Despinis Margarita) Elli Lambetti is the cast in this play by Brazilian Roberto de Athayde. Her taxing performance is stunning. Adapted by Kostas Tachtsis, directed by Michael Cacoyannis. This is a limited engagement. (Dionyssia, Amerikis 10, Tel. 624-021) Reviewed Dec. 1975.

THE MOTHER (I Mana) Bertolt Brecht's stage version of the Gorky novel with Nelli Angelidou, Yannis Fertis and Xenia Kaloyeropoulou. (Athina, Derigny 10, Tel. 823-7330)

ONE BED FOR THREE (Ena Krevati Yia Treis) Andre Roussin's farce, *Nina*, gets fine performances from Kakia Analyti and Kostas Rigopoulos in this fast and fluent adaptation by Platon Mousseos. (Analyti, Antoniadou-Patission, Tel. 823-9739) See Jan. Review

ONE FLEW OVER THE CUCKOO'S NEST (Sti Folia tou Koukou) Dale Wasserman's stage version of the Ken Kesey novel has been translated by Mitzi Kouyoumtsouglou and directed by George Messalas. Aleka Katselli, Zoras Tsapelis and Yannis Argyris lead the cast. (National-New Stage, Agiou Konstantinou and Koumoundourou, Tel. 523-242).

PARAKRATOUPOLIS — 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) See Jan. Review

THE SEA GULL (O Glaros) George Theodosiadis directs the Chekhov play with Mary Aroni, Stelios Vokovits, Niko Tzoyias and Pandelis Zervos. (National, Agiou Konstantinou and Koumoundourou, Tel. 523-242).

THE STRIKE (I Apergia) Satirist George Skourtis directs. Music by Dimos Moutsas; sets and costumes by Nikos Petropoulis. (Louzitanias, Lefkados 33, Tel. 822-7201)

THE THREE PENNY OPERA (Opera tis Pendaras) Athens gets a truly Brechtian production at last from the very able hands of Jules Dassin. Nikos Kourkoulos is superb and sexy as Mack the Knife. (Kappa, Kypselis 2, Tel. 883-1068) Reviewed Dec. 1975.

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.

TINCAN CITY (Denekedoupolis) Evgenia Fakinou's delightful puppet theatre in which the performers are all tin cans. Tues. through Sat. at 4:30, Sun. at 11 and 4:30. 30 Drs. (Anoichto, Kefallinias 18, Kypselis, Tel. 823-5070)

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.

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.

THE CONFESSION (I Omologia) A French film, made in 1970 by exiled Greek director Costa-Gavras (after *Z*, but before *State of Siege*). The subject is torture; the victim is Yves Montand. The setting resembles Czechoslovakia, but, tragically, the story would seem authentic in any number of places in the world today.

THE DROWNING POOL (O Epitheoritis Harper) Paul Newman and Joanne Woodward in a Ross McDonald mystery. (K)

THE ERROR (To Lathos) The film version of Antonis Samarakis's best-selling novel, *The Flaw*. Director Peter Fleischmann used Greece for some of the shots in this story about one man's journey of self discovery during a totalitarian regime's efforts to suppress individual expression. Starring Michel Piccoli, Ugo Tognazzi and Mario Adorf. (K)

LEGITAN (O Tsinganos) Starring Alain Delon and directed by José Giovanni. (A)

GUN MOLL (To Koritsi tou Gangster) Thriller comedy produced by Carlo Ponti with Sophia Loren and Marcello Mastroianni. (K)

HUSTLE (O Tihodioktis tou Los Angeles) Robert Aldrich (*What Ever Happened to Baby Jane? The Dirty Dozen*) produced and directed this contemporary tale of a Los Angeles cop (Burt Reynolds) with a Paris call-girl admirer (Catherine Deneuve). With Ben Johnson, Eddie Albert and Ernest Borgnine. (A)

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.

LE JEU AVEC LE FEU (To Pegnidi me tin Fotia) Sylvia Kristel is, for a change, allowed to use more than her body in avant-garde, novelist-and-director Alain Robbe-Grillet's latest film. Robbe-Grillet (who scripted *Last Year at Marienbad*) again weaves his complex visual and mental tricks with a sophisticated wry humour. Like his earlier novel, *La Maison de Rendez-Vous*, *Le Jeu* exposes sexual fantasies and obsessions. Jean-Louis Trintignant and Philippe Noiret also star. (A)



THE KILLER ELITE (Aristokratia tou Engklimatou) Sam Peckinpah's latest is a disturbing CIA caper set in San Francisco. James Caan is excellent as an almost crippled killer who grows through revenge to the realization of how much he has been used. Fine performances by Robert Duvall, Arthur Hill, Bo Hopkins and Burt Young. The first half of the film is Peckinpah at his best while the ending tends toward early James Bond. (K)

LOVE AND DEATH (O Irinopis) Woody Allen's *War and Peace*. Tackling the extremes of human experience with his special verbal and visual wit, Allen treats us to a romp through a world of allusions to the great Russian novels. Diane Keaton is once again his true love. (K)

LUCKY LADY (I Tyheri Kyria) Stanley Donen (*Singing in the Rain*, *The Little Prince*) directs an unlikely trio of Liza Minelli, Gene Hackman and Burt Reynolds in a period musical comedy which Vincent Canby of the *New York Times* calls one of the ten worst films of 1975. (K)

THE MAGIC FLUTE (O Magemmenos Avlos) Ingmar Bergman not only provides rich proof that opera can be fun, he presents Athenians with the rare opportunity to enjoy intelligent, top quality entertain-

ment in the company of their children (so many of the good films that come to town being *akatalila* which means 'leave your young at home'). This one is — (K). See *cinema review*.

1900 — Bernardo Bertolucci's (*Last Tango in Paris*) period epic about a troubled era of Italian history. Burt Lancaster, Donald Sutherland, Dominique Sanda and Stephania Sandrelli. (A)

ROLLERBALL — Norman Jewison (*Jesus Christ Superstar*) A futuristic world in which a bloodsport telecast to billions of viewers becomes a principal means of subduing aggression. James Caan stars as a man who refuses to play the game by the rules. The plot is thin — just enough to justify the 'blood and guts' scenes which are worth seeing if you are so inclined. (A)

SCENES FROM A MARRIAGE (Skines Apo Ena Gamo) Bergman's terrifyingly perceptive glimpse of the marital state. (A) See *cinema review*.

ART CINEMAS

STUDIO, Stavropoulou 33 (Platia Amerikis), Tel. 861-9017. Call for exact dates (the following are tentative). Feb. 1: Films from 1975 Berlin Festival: *Murder of Fred Hampton* (4 pm); *Duvidha*, an Indian film (7 pm); *My Childhood and My Ain Folk*, a Scottish film (10 pm). Feb. 2: *Blues Under the Skin*, a touching documentary of the most important blues singers, made by Robert Manthoulis, the former filmmaker and newly-appointed program director of ERT-TV. Feb. 9: Hungarian director Gyorgy Revesz's 1968 film *Suburb of the Angels*. Feb. 16: Andy Warhol's controversial but most popular work *Trash* is presented as a follow-up to last year's *Flesh*.

TENIOTHIKI (Film Society of Greece) Kanari 1, Tel. 612-046. Call for programs. Yearly membership open to all: 250 Drs., students 200 Drs.

AT THE INSTITUTES

BRITISH COUNCIL — *Romeo and Juliet*, Margot Fonteyn, Rudolph Nureyev (Feb. 12, 6 and 8:30 pm). Ealing Festival: three comedies of the late 1940s and 1950s starring Alec Guinness: *The Ladykillers* (Feb. 17, 8 pm); *The Lavender Hill Mob* (Feb. 18, 8 pm); *Kind Hearts and Coronets* (Feb. 19, 8 pm). *The Rebel Angel*, about the life of artist J.M.W. Turner and a lecture by art critic Charles Spencer (Feb. 27, 8 pm).

GERMAN COMMUNITY CENTRE — *Die Feuerzangenbowle* (Sina 66, Feb. 4, 8 pm).

GOETHE INSTITUT — In German with English subtitles: *Alice in the Cities* (Feb. 6, 6 and 8 pm); *Farewell to Yesterday* (Feb. 9, 6 and 8 pm); *Sign of Life* (Feb. 13, 6 and 8 pm). Films and lecture on Max Reinhardt (Feb. 23, 6 pm); Mozart's *Marriage of Figaro* with the Hamburg Opera (Feb. 25, 8 pm); Karl Maria von Weber's *Freischutz* (Feb. 27, 8 pm and Mar. 3, 6 pm).

HELLENIC AMERICAN UNION — 'Women by Women', films by American women filmmakers (Feb. 2, 8 pm). Marlon Brando films: *Mutiny on the Bounty* (Feb. 4, 8 pm); *The Chase* (Feb. 18, 8 pm); *A Streetcar Named Desire* (Feb. 25, 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.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants where dinner is graciously served by candlelight. Though not spacious there is dining on two floors; we prefer the downstairs which is more rustic, warm and intimate and where Miki Tasiopoulos entertains, with old and new favourites, at the grand piano. The accent is on French cuisine and good service. 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. A Hungarian Festival during the first half of February. See announcement this page.

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.

HUNGARIAN FARE

The atmosphere of Hungary reigns at the Athens Hilton during the annual Hungarian Festival (Feb. 4-15). Dine on Hungarian food, prepared by Hungarian chefs, accompanied by Hungarian music at *Ta Nissia*. Reserve ahead. There will also be art exhibits, films, and a display of handicrafts.

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, Tsoha 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.

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, Levendi 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 20, 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. 731-706. A pleasant, small, authentically French restaurant where the *plat du jour* (usually good) is scrawled on a

small blackboard. The *rilette maison* and the *gigot d'agneau* are tasty. Entrees from 100 Drs. Open daily 7:30 pm to 1 am.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 p.m. - 1 a.m.

Lotophagus (The Lotus Eaters), Parodos Ahamon 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.) Excellent veal soup. Recommended for before or after theatre supper, or family dinners. Open daily 7 pm - 4 am.

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.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut) 179 Drs. for two, Jager schnitzel (served with a spicy sauce) 79 Drs., cherry pie 29 Drs., beef fondue for two, 320 Drs. Daily from noon until 1 am.

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.)

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.



DRY ROSE WINE CIMAROSA


CAVIROS WINE CO S.A. 2 MESSOGHION STR. (Athens tower) ATHENS CALL 77.92.608-9

MR. YUNG'S Chinese Restaurant

最佳食府

LUNCH NOON TO 3 P.M.
DINNER 7 P.M. TO 1 A.M.

3 Lamahou St., Athens
TEL. 323-0956



FIRST STEAK HOUSE IN GREECE

Quiet Elegance

Air Conditioned Cocktail Bar
Banquet Facilities

6 Aiginitou St. (Four blocks after the Hilton towards the U.S. Embassy)
717-445 or 736-691
Open daily from 6:30 p.m.

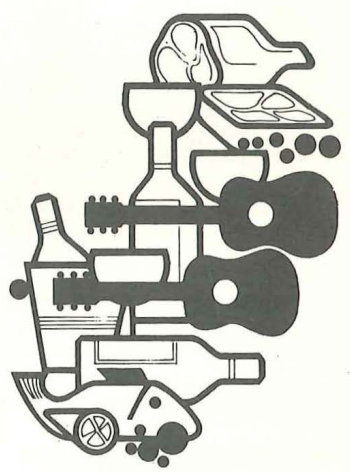
Cosy Evenings at Glyfada

Come and enjoy a cosy evening by a warm fire at the Asteria Tavern with good food, guitars and Greek songs.

Monday is a fish menu at Drs. 195 per person


Thursday is a meat menu at Drs. 215 per person

Saturday is a special menu at Drs. 235 per person



with free CMBAS wine every time — as much as you can drink!

Make the ASTERIA TAVERN your winter rendezvous



ASTERIA TAVERN

GLYFADA - TEL. 894.5675

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

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.

Kapoulos, 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, Karela-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.

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 kokinelli 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.

Kavaleratos, 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; *soutzoukakia* (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 Enithrea. 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, Paliyenesias 2 (on the peripheral road of Lycabettus). No phone. Cosy in Cycladic style, decorated with earthen casks. Spicy appetizers, broils (served on wooden platters), pork and green peppers (a specialty), yoghurt with honey and nuts. Reasonable. Daily 12:30 - 3 p.m., 8 p.m. - 2 p.m.

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-panelled with huge fireplace. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc) Moderately priced. Daily: 6:30 p.m. - 1 a.m. Sundays: 10 a.m. - 2 a.m.

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.

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. Virtually an Athenian landmark since 1918, frequented by connoisseurs of the authentically Greek. Small, with creaky floors and a miniature mezzanine, the specialty is game (which you identify from illustrations presented by Mr. Nikos, the owner), served in spicy sauces or broiled. Wild duck prepared with green olives in wine; wild boar; quail on the spit; chicken stuffed with grapes and nuts, are some of the specialties (in season). Entrées from 120 Drs. Daily 9 pm-1:30 am. Closed Sundays. Closes from May to October. *Reservations are a must.*

KOUTOUKIA

Koutoukia, are simple, picturesque, but vanishing Greek institutions, the remnants of another era. Usually located in out-of-the-way places, they are lovingly sought out by devotees who guard the secret of their discoveries like rare treasures. (If you have a prized koutouki, we would like to hear about it and we promise not to reveal our source.) These informal eating places were spawned by neighbourhood groceries or coal and lumber yards where the enterprising owners used their wares, either for fuel or food, installed their wives in improvised kitchens, and launched themselves in the restaurant business. Most are now located in the basements of old, about-to-be demolished houses, where a few random, paper or oilcloth-covered tables are surrounded by barrels of retsina. The neighbourhood characters strum on guitars that have seen better days and 'outsiders' come in search of good, hearty food and atmosphere.

Kottarou, Agias Sofias 43 (behind the Larissis railway station), Tel. 513-2124. An unmarked door leads down a few steps to this colourful establishment, at this location since 1924. The present owner is Kyrios Vassilis whose parents, poultry merchants in the Central Market, diversified when Mother Panayiota began to cook and market the merchandise. Hence the name which means 'the wife of the chicken man'. The fare now includes charcoal - broiled veal and lamb chops, codfish with garlic sauce, and

excellent *retsina*. Opens in October and closes when the *retsina* stock is exhausted — usually at the end of April. Daily 8:30 to 1 am.

O Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. Recommended to connoisseurs of the unusual only. Surrounded by factories, the establishment's decor is spartan, and its clientele's table manners untarnished by the progress of civilization but faithful to the symposium style of eating (i.e. cutlery is not available except, mercifully, for salads). The meat is scooped onto your table and you eat with your hands. The owner, Mr. Scooper, decked out in white — and managing to look for all the world like a U.S. marine in summer dress — stands proudly next to his beloved broiler, counting heads as they arrive and, without consultation, placing what he considers to be the right portion on the coals. The results? The tastiest and juiciest meat you will find anywhere, and we are not exaggerating! Salad and *feta* cheese and good *retsina* are automatically brought to your table. Customers are mostly labourers from the area and adventuresome gourmards who come a long way to savour the atmosphere and the food. Open from 8 pm until midnight.



O Sotiris, Loukareos 41 and Kalvou (off Leof. Alexandras opposite the former site of the Averoff prison), Tel. 642-0417. Opened in 1897 by Sotiris's father on the ground floor of his grocery store, it is now a 'split-level' enterprise that includes the basement and first floor. Sotiris presides over the wall-to-wall hubbub and his wife Eleni cooks. No frills, no broils, just exceptionally tasty (one hundred percent) veal, pork and chicken stews, casseroles and roasts, at nostalgically low prices. Open daily from 8:30 pm from October to May.

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 Yioti, Katy Psatha. Entrées 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. Entrées 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. Entrées from 120 Drs. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

NIGHTCLUBS AND BOUZOUKIA

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.

Diogenis, Vass. Georgiou and Androutsou 150, Piraeus, Tel. 425-471 or 425-102. Kostas Christou, Haroula Lambraki, Yannis Dounias and an international show with Bessy Aryiraki, Robert Williams and the ballet ensemble of Pedro Martinez provide the entertainment, but you may begin dancing from 11 pm. The show begins at the witching hour (12 am).

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, Litsa Diamandi and Fillipos Nikolaou are the stars. Show starts at 12:30 am. 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 pm. Minimum charge 250 Drs. Closed Mondays.

Le Figaro, Levendi 3, Kolonaki, Tel. 728-627. Chic, old-world touches have transformed this basement-level night spot into a lively discotheque, with the latest music (which draws the younger

set). Dimly lit with a spacious bar, brass headboards provide clever back rests for the booths. Snacks, soft and hard drinks served. Minimum 150 Drs.

Mostrou, Mniskleous 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 Dimitisanos. Show at 11:30 pm. Food edible. Entrées from 200 Drs. Closed Mondays.

BOITES

The latest hits, bouzouki, rebetika and folk, and now, revolutionary songs performed in nightspots that range from low-ceilinged bistros to converted theatres. Strictly for music but the admission price includes one drink; snacks are usually available. Prices range from 50 to 185 Drs.

Most boites offer two shows on week nights. Some offer three on Saturday and Sunday. Most close one night a week. Exact times of the shows and closing nights are improvised according to mood (and you may spot people coming and going at whim). We suggest, therefore, that you call ahead or wander down to the Plaka, where most boites are concentrated, and take your chances.

First shows usually begin between 9 and 10; the second show, between 11 and 12. The weekend 'third' show around 1 a.m.

Aigokeros, Lisiou 15, Plaka, Tel. 324-4124. Violaris, Perakis, Homata and others perform from midnight to dawn in this bouzouki-like boite. Closed Mondays.

Aposperida, Sina 4 (next to the university), Tel. 623-607. Folk and recent pop, including excerpts from the Cretan epic, *Erotokritos*, performed at this newly converted theatre, by Nikos Xylouris, Mariza Koch, Gaifilias, Chrisanthos, and Halaris. Closed Tuesdays.

Kyttaro, Ipirou 48 (perpendicular to 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. Closed Mondays.

Limeri, Flessa 3, (no telephone). Revolutionary songs (*andartika*) mostly from the 1940s. The decor is spartan and the prices have a proletarian appeal (50 Drs.). Closed Tuesdays.

Medousa, Dionisiou Areopagitou and Makri 2 (near the Acropolis), Tel. 918-277.

George Marinos, the pop-singer Marina, Vlasias Bonatsos, Sofia Hristou. Closed Mondays.

Rigas, Atroditis 9, Tel. 322-3702. The emphasis is on political themes and Theodorakis and his special brand of socio-political-music but reliably sincere philosophy. Kaloyannis, Maria Dimitriadou, Papaconstantinou, Manou, Thomopoulos, Bezopoulou. Closed Mondays.

Skorpios, Kydathineon 15, Tel. 323-3881. Kostas Hadzis ('The Gypsy') accompanies his own moody singing with fine guitar playing, and leads a group of performers in a new, three-hour show. Closed Mondays.

Sousouro, Adrianou 134, Plaka, Tel. 324-5606. National and international revolutionary songs in a small, smoky spot more like boites of old with drinks at 75 Drs. Closing day 'varies'.

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

Zoom, Kydathineon 37, Tel. 322-5920. Sotiria Bellou, Manolis Mitsias, Christos Lettonos, Petri Salpea, Natasa, Giorgios Danezis and *bouzouksis* Lakis Karnezis. Pop hits by various composers including Linos Kokotas and *rebetika* sung in the good old-style by good-old Bellou who has yet to make her 'cultural' adjustment to a souped-up Plaka. Closed Tuesdays.

Zygos, Kydathineon 22, Tel. 322-5595. A rather 'slick' and comfortable nightclub-like boite where the waiters wear black ties! Past hits by Viki Moscholiou, hyperbolic frolics from Themis Andreadis and a finale of *rebetika* classics performed vintage-style by Keromitis, Bayanderas, and Kalpnopoulos, well accompanied by Moscholiou. Also the Tzavara Brothers, and Papadopoulos at the *bouzouki*. Closed Mondays.

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.

JAZZ ROCK

The only Jazz Club in Athens.
Open every day from 9:30 until 2 a.m.
Ragava Square, Plaka, Tel. 324-8055
(located directly above the Fanari Boite)

BALTHAZAR RESTAURANT

according to the TRANS
WORLD GETAWAY GUIDE
to ATHENS 1975-76 we
rate a full page of
editorial commen-
tary.

We try to match the
19th century elegance
of our mansion with
quality cooking for a
variety of tastes and
casual but efficient
service.

The address is TSOCHA
NO 27 & YOURNAZOU;
250 yds away but on
the same street with
the U.S. Ambassador's
Residence. Phone 644-12-15



our town

A Plea for Reason

IN THE last few months, a growing sensationalism in the press has created uneasiness among responsible citizens. This situation was aggravated by the murder of CIA official Richard Welch in December, an event exploited by some of the press in an offensive and irresponsible manner.

That the CIA has been active in Greece for many years — along with the intelligence services of other countries — is well known. The United States has had a pervasive influence on Greek affairs over the last twenty-five years, however, which accounts for the current resentment and preoccupation of the Greek people with U.S. intelligence activities in this country. (To attribute it to left-wing conspiracies, as the press abroad has done in the last month is, at best, simplistic.) Nevertheless decency dictates that the death of an individual not be callously exploited for its news value.

The recent orgy of sensationalism in the press has been directed at Greeks, of all political persuasions, as well as at non-Greeks. Unsubstantiated theories impugning the reputations and integrity of individuals, news accounts presented as truth one day and denied or simply dropped the next, have all begun to create an atmosphere disconcertingly reminiscent of the period in U.S. history which led to the McCarthy witch hunts. Opinions or views that do not meet the rigid and arbitrary definitions of particular groups or individuals have been branded as 'disloyal' or otherwise suspect. The reputations of individuals have been placed at the mercy of innuendos frequently based on random and indiscriminate rumours, which all too often appear in the press as 'news'.

The power of the press is great and carries with it the responsibility to respect and, moreover, uphold the rights of people and the principles of a democratic society. Such abuse undermines the fundamentals of journalism, raising as it does doubts about the credibility of all press reports, and negating the value of those that are true.

The best protection against foreign intervention and internal tyranny is *not* a people beset by rumours and confused by distortions. Only an enlightened and informed people, served by a responsible, analytical press concerned with issues and problems facing the country can ensure a nation's independence.

The Lady of Ro

WHEN WE feel ourselves to be in a beleaguered state, we become nationalistic and our frontiers at such times take on an almost poetic importance. So it was natural that our choice of heroine in International Women's Year was not so frivolous as one who fought for equal-pay rights, or walked out on a 'closed' marriage, or in any way advanced Women's Liberation. None other than a nonagenarian, patriotic frontierswoman would do.

Last December the majestic Academy of Athens (whose list of Immortals is only surpassed by those who have humbly rejected invitations to have honours bestowed upon them) announced that it was giving a special honorary diploma to ninety-year-old Despina Achladioti, better known as the Lady of Ro.

Despina Achladioti, for thirty years leading the solitary life of a goatherd, raised the Greek flag on the rock islet of Ro less than one kilometre off the south coast of Turkey. A dependency of nearby Kastellorizo, an inhabited island hardly larger, Ro lies so far from the Greek mainland that it only appears on maps of Greece in an inset.

Indeed, when the Lady of Ro arrived in Athens in mid-January to accept the homage of the Academicians, she did seem to have come from another world. Heaped with honours by the Ministry of Defence and the Academy, received by the President's Lady, the Governor of the National Bank, and by ERT in an hour's tribute on prime-time television, she won the hearts and the admiration of all Athenians.

'They were wonderful days,' she explained, recalling in particular the

heroic years 1940-44 when she played a notable role in assisting her fellow-countrymen to escape occupied Greece and join the Allied cause in the Middle East. 'The danger was great, but the duty was greater. Greece above all! In 1943 my deaf mother and I were the only ones left in Kastellorizo when they evacuated all the other inhabitants to Cyprus and the Middle East. With the flag raised above me and the love of Greece rooted within me, I was able to endure all misfortunes. I love the dry islands of Ro and Kastellorizo deeply. Certainly life is not easy but one understands Greece better there, lost at sea as one is, yet only a few hundred metres off the Turkish Coast.'

The slight but indomitable old lady then astonished those around her by jumping up, her bodice covered with her newly-won medals and shouted in a resonant voice, '*Zito I Ellada!*'

Having once more performed her patriotic duty — this time restoring the faith of fickle Athenians in national aims — the Lady of Ro has returned to the purer atmosphere of her rock islets and her goats.

The Last Picture Show

IN RECENT years itinerant, outdoor photographers have been disappearing from the streets of Athens. Today there are only eight left, active in two or three squares of Athens.

At one time there were one hundred and fifty such photographers in the city, picturesquely and strategically placed before imposing public buildings and fountains, in parks, and in front of statues of Kolokotronis, Byron, or assorted athletes, which afforded backgrounds to suit a martial, a poetic, or a sporting mood. On Sundays and holidays they were very busy, especially in the Zappion Gardens, as soldiers in uniform, grandmothers in fancy hats, and children in *evzone* or Amalia costumes stood ten - deep waiting to be snapped.

Who can forget those bulky square boxes with their sagging accordion

lenses set askew on rickety tripods? Those photographers, in orange-brown smocks matching the colour of their cameras, always carried mirrors and sometimes combs as well so that their clients might groom themselves for the camera. 'Smile now. In ten minutes your photograph will be ready.'

Today the few remaining photographers can be found only in front of the Town Hall, the University and on Syntagma Square. Among these anachronistic figures is Barba Iordanos who sits near the University, usually in the shadow of the statue of Socrates. For fifty years he has been photographing mankind as it strolls by: soldiers and civilians, children and lovers, Greeks and foreigners, the unknown and the famous. He remembers the day when he snapped Sophocles Venizelos and spent ten minutes discussing the virtues of the old camera obscura with the statesman.

Now Barba Iordanos is ignored except by those who mark time impatiently to have their picture taken for an identity card and by children who manage to persuade their hurrying parents to stop. In modern Athens this pleasant ten-minute interval is vanishing in the wake of the ubiquitous amateur photographers who now pose their friends and family before the same popular shrines once the exclusive territory of Barba Iordanos and his colleagues.

International Scoops

I SPOTTED the error immediately,' our old sage Kyrios Stelios announced proudly when we visited him at his latest base of operations, the well-known haunt of members of the fourth estate, Orfanidis' ouzeri. 'Although one of the captions said that he had "the startled look of a provincial",' our old friend explained 'the photograph showed a gentleman who might well have been an Oxford don given to shopping on Savile Row.'

Kyrios Stelios was referring, of course, to the December 27, 1975 edition of a mass circulation daily which devoted its entire front page to a blown-up photograph and the declaration of an 'international scoop', and the better part of its third to more 'never before published photographs', of the late American diplomat, Richard Welch, taken during his 'sole public appearance' while in Athens. Where else but at the Turkish Embassy, of course! The paper is now a collector's item since the photographs were those of an Australian diplomat.

Since that day, Kyrios Stelios has abandoned *tavli* and politics and is devoting himself to uncovering other bloopers and generally making nervous wrecks of us all. His collection includes a January 3 edition of another major paper which devoted a quarter of its page twelve to photographs of Teddy Kennedy skating with 'his wife Ethel' in Brooklyn, and the January issue of this magazine which refers to the Kifissia zoo which closed down over a year ago. (We excused ourselves on the grounds that when we were up there last autumn we had assumed, intimately familiar as we had been for many years with the predatory habits of the zoo's inhabit-



ants, that they were simply out for a stroll, but he would not accept this.)

Perhaps the most charming item in Kyrios Stelios's collection is the little map above which appeared on the front page of another newspaper on December 19. At first glance it appears to be the boot of Italy turned upside down but, in fact, it is 'North America'. And, indeed, there is Boston up on the northeast coast, and, a little below, New York. An arrow pointing to where Cape Cod used to be identifies the spot as Cape Hatteras which when last heard of was down in North Carolina. The swiggly lines around the peninsula indicate ocean, and Canada appears to have been completely submerged.

Deep Deception

EIGHTEEN months ago, when Athenian audiences were innocently jamming into cinema houses to see those edifying political movies which had been denied them for seven years, a film unpromisingly titled *Deep Throat* would have been dismissed out of hand as a bourgeois travelogue about the Samaria Gorge.

Democracy, however, is a maturing

process (as it has been tirelessly repeated) and by last April, puberty had almost been reached by cinema audiences. Having had their fill of political fare, they were ready to give *Emmanuelle* full attention when it arrived from the rich coffers of Western pornography. Hardly more provocative than a cheerful, uninhibited tourist arriving early in the season, she was, however, sternly declared *persona non grata* by the Public Prosecutor and packed home.

Almost a year later, when advertisements announced that *Deep Throat* was to open in January, the Athenian audience had reached the flower of man- and woman-hood and was fully prepared — Linda Lovelace having become, in the course of International Woman's Year, a household word, second only to Patty Hearst and Squeakie Fromme.

The hardcore porn centre of Athens is Omonia Square, softening up in the neighbourhood areas, and becoming positively mushy out in the suburbs. Porno films in the heartland begin at ten o'clock in the morning — while the dew is still on them — and run unabated until the following morning, while in the more sedate parts of town, audiences are willing to wait for the more discreet hours of evening before queueing up.

But even eighteen months of democracy proved hardly enough to prepare audiences for the sophisticated ways of the Western cinema industry, for, unbeknownst to most, Athens's *Deep Throat* was not the original classic which everyone had been dreaming about, but an Italian remake with far shallower implications.

Although *Deep Throat* was opening in thirteen cinema houses, the early birds got the first worm in Omonia by midday and those aficionados of porno spotted the deception immediately. Soon the news of treachery was spreading like wildfire throughout town. By nightfall the atmosphere had reached riot proportions and the Public Prosecutor had to step in as he had done at the debuts of other porno films. This time, however, it was in the interests of the aficionados — who felt they had been deeply deceived — as well as the theatre owners who, along with their theatres, were almost carried off by irate patrons.

Although the owners of the cinema houses did not refund money, they were prevailed upon to return tickets to customers, making them good for a later attraction. The next day the thirteen cinema houses were cautiously advertising *Deep Throat, Number Two*.

issues

WHERE THOSE DRACHMAS GO

OVERALL GREEK STATE BUDGET FOR 1976

(In Drs. million)

REVENUE		EXPENDITURE	
ORDINARY BUDGET			
Direct taxes	46,000	Ministries' central services	156,415
Indirect taxes	112,300	Ministries' regional services	5,085
Other ordinary revenue	13,200	Reserve	10,000
Total	171,500	Total	171,500
PUBLIC INVESTMENT BUDGET			
Public investment revenue	1,000	Public investment expense	35,500
Borrowing (local)	25,000	Reserve	5,500
Borrowing (foreign)	15,000	Total	41,000
Total	41,000	Grand Total	212,500
Grand Total	212,500		

walks of life and with inflation making its presence evident, practically all countries in the world in our day are apt to show record budgets. In any case, the Greek Budget for 1976 will amount to the impressive sum of Drs. 212,500 million (about \$6,071 million at the current rate of exchange), compared to a mere Drs. 172,000 million in 1974.

The Greek State Budget is peculiar in that it is really two separate budgets combined into one. There is first the Ordinary Budget of state revenue and expenditure for every government department (amounting to Drs. 171,500 million in 1976) and then there is the Public Investment Budget (totaling Drs. 41,000 million). This latter budget concerns infrastructure works of long-term yield; it also reflects the government's policy in the field of economic development. The idea is that the economy cannot develop in the long

PUBLIC INVESTMENT BUDGET EXPENDITURE BY SECTORS IN 1976

(In Drs. million)

Agriculture	1,220
Forest, fisheries	700
Land improvement works	4,450
Mines, quarries	225
Industry, handicrafts, power	1,920
Railways	1,240
Other communications	6,300
Tourism, museums, monuments	820
Education	4,685
Housing	410
Health, welfare	620
Water supply, sewage	3,250
Public administration	804
Technical assistance	45
Provincial funds (incl. public works)	3,700
Miscellaneous (incl. reserve)	10,611
Total	41,000

THE DAWN of a new year is a good time for defining targets and drawing up plans for implementing them. It is also a good time for compiling balance-sheets for the year just ended and budgets for the coming year. This is true for nations as well as for individuals. By February 25th, every Greek will be expected to have filed his tax return and he is entitled to know to what use his tax drachmas are to be put. A closer look into the targets and prospects of the Greek budget for the calendar year 1976 provides information not only useful to the Greek taxpayer but also of interest to anyone who would like to know how a small, European country, mid-way on the road to industrialisation, thinks it can bolster its military defences while providing, at the same time, for its social and economic development.

Professor Xenophon Zolotas, Governor of that august institution, the Bank of Greece, recently said that in order to survive, Greece must become an industrial power. 'Solely with agricultural development and tourism, we will not be able to raise the standard of living and increase the prosperity of the Greek people,' he told an assembly of Greek industrialists. 'We will achieve this primarily with rapid industrial development that will ensure high rates of increase in production and productivity.' Professor Zolotas said there was a further reason why Greece should

rapidly industrialise its economy: the need for a strong defence. The basis for defence nowadays is to a great extent technological, he added, and only an advanced and strong industry can ensure such defence.

Similar views obviously guided those who compiled the new budget. To say that the 1976 Greek budget is a record budget would be a platitude. What with expanding government activity in more

ORDINARY BUDGET EXPENDITURE BY GOVERNMENT DEPARTMENTS IN 1976

(In Drs. million)

Ministries, etc.	Budget estimates	Percent of total
Presidency of the Republic	70.9	0.05
Parliament	518.0	0.33
Coordination-Planning	627.2	0.40
Prime Minister's Office	1,164.9	0.75
Foreign Affairs	1,724.4	1.11
National Defence	35,845.6	23.13
Interior	2,423.3	1.56
Justice	1,749.4	1.13
Public Order	8,163.5	5.27
Culture-Science	968.7	0.62
National Education	17,194.9	11.09
Finance (incl. general state expenses)	51,233.8	33.06
Agriculture	8,491.1	5.48
Industry	575.7	0.37
Commerce	452.2	0.29
Labour	139.2	0.09
Social Services	20,810.0	13.43
Public Works	1,593.6	1.03
Transport-Communications	408.6	0.26
Merchant Marine	822.2	0.53
North^n Greece	22.8	0.02
Total	155,000.0	100.00
Provision for higher salaries, pensions	6,500.0	
Reserve	10,000.0	
Grand Total	171,500.0	

run unless substantial sums are spent on well-planned development projects.

One of the fundamental rules of public finance is that the state is required to make certain expenditures and these must somehow be covered. It is also, a basic tenet of democratic parliamentary government that the taxpayer who is called upon to cover these expenditures expects to be informed of where his money will go.

The Ordinary Budget provides for expenditures of Drs. 161,500 million, while Drs. 10,000 million are to remain as reserve. Biggest single outlay is the Drs. 35,845 million (or 23% of the total

budget) earmarked for national defence. The Government realizes the illogical character of the armaments race and is convinced that it is not spending more than is absolutely necessary for safeguarding the country's defence needs. The cost is admittedly high but without adequate defence there can be no assurance of national integrity or the creation of that climate of security that is vital for economic development. The need for high defence outlays was the one point on which the government and opposition parties were in full agreement during the parliamentary debate on the budget.

The next highest outlay is for health-welfare-social security, which is expected to absorb Drs. 20,810 million or 13.5% of the entire budget against 11.7% in 1974. The increase this year is due to higher expenditures for child care stations, doctors' and nurses' fees and medical care for civil servants, state pensioners and farmers.

Education comes next with Drs. 17,195 million or 11% of the total. The government considers this sector as fundamental infrastructure for raising the Greek people's cultural level. Universities will be allotted Drs. 2,100 million to face pressing needs in teaching staff as well as in equipment. A total of Drs. 1,377 million will be spent on technical and professional training, which is vital for further economic development.

Thus just three sectors, namely defence, welfare and education, account for a little more than 47% of total outlays in the Ordinary Budget.

Funds for all these outlays will come principally from direct taxes, to the tune of Drs. 46,000 million (or 54.4% more than last year), and from indirect taxes, which are expected to yield Drs. 112,300 million or 24.5% more than in 1975.

Principal tax measure, imposed for this year only, is a special 'contribution' that many enterprises will have to pay. The amount of this tax is calculated on the average level of bank credits which these enterprises received in the past year over and above Drs. 5 million. Certain categories of credits, including loans in foreign exchange, are exempted from this tax. Companies not qualified to pay such a 'contribution' on the basis of their credits will pay it just the same on the basis of their net profits exceeding Drs. 2 million. The government estimates that the contribution will yield about Drs. 10,000 million, that will be principally used to strengthen the defence budget. Otherwise, the tax position on incomes of private individuals and those of small traders or small enterprises will be unaffected this year.

Finally, in the Public Investment Budget, priority is given to communications, education, land improvement projects and public works. The target here is, on the one hand, to strengthen demand (and, in the long run, give a boost to economic activity) and, on the other, to promote regional development. After all, economic development in the long run is just as important as facing the day-to-day problems.

—ANTONY M. ECONOMIDES

LE FIGARO



**Dancing, drinks and refreshments
in a sophisticated old-world atmosphere**

Levendi 3, Kolonaki

Tel. 728-627

LETTER FROM ABROAD

New York, New York

'One felt that in the Sulzberger-Times version of Greece, what was wrong with the Colonels was that they were not the kind of people the Queen would invite to dinner.'

THE LATEST communiqué from the front lines is that New York City has narrowly escaped bankruptcy. Meanwhile, an armistice is herewith declared on filing reports on the financial crisis. Not because of military censorship or state secrets. Nothing so frivolous. It is just that the whole conflict is too dreary, complex, and overworked to be refought here.

Despite the martial metaphor, which unfortunately seems so apt for New York affairs, the crisis had little effect on most New Yorkers' year-end holidays, at least as judged by outward manifestations and traditional observances. In general, there is nothing like Christmas or New Year to align New York City with the mainstream of colloquial America. The same sentiments, symbols, and activities tend to embrace all Americans during major holidays.

What does distinguish the New York idiom, of course, is the sheer size of everything. Trucks carrying thousands of Christmas trees rumble into the city, and hundreds of vendors set up temporary tree stands on street corners where they warm themselves by burning scrap wood in large barrels. The tree at Rockefeller Center is always a child's fantasy of a Christmas tree, towering and sparkling over the outdoor skating rink and other decorations and festivities. Then there are the Santa Clauses — hundreds of them all over town, ringing bells to collect money for the poor, sitting in stores to hear the wishes of children, dropping in on parties for young and old. (Many of these men attend classes to learn how to be proper Santas: 'Don't drink on the job.' 'Don't promise a child too many gifts.') Or the music, one of the major ingredients of an American Christmas: in New York it attains a fantastic polyphony and volume — medieval carols and modern hit songs, impromptu neighbourhood songfests and professional performances of Handel's *Messiah*, Muzak in elevators and Masses in church.

The immensity of the great department stores like Macy's and Bloomingdale's is also part of New York's special impact. Floor after floor crammed with goods of incredible variety, provenance,



colour — yes, and expense. But go into a store like Macy's a week or so before Christmas, and at 9:30 at night you'll find it jammed with thousands of ordinary people, not one of whom seems to have anything else to do in this world except be there, looking, trying on, playing, spending. It's like stumbling into Shangri La, some modern Arcadia — fifty-nine colour TV sets all vibrating with the same program, hundreds of radios and phonographs blaring away, magicians performing tricks, demonstrators promoting products from French perfumes to Taiwanese vegetable peelers, hundreds of kids gone berserk in Toyland. It is your true *Homo americanus*, subspecies *consumeritis*, in his natural habitat, as is found all over America. It is just that in New York everything is on such a fabulous scale.

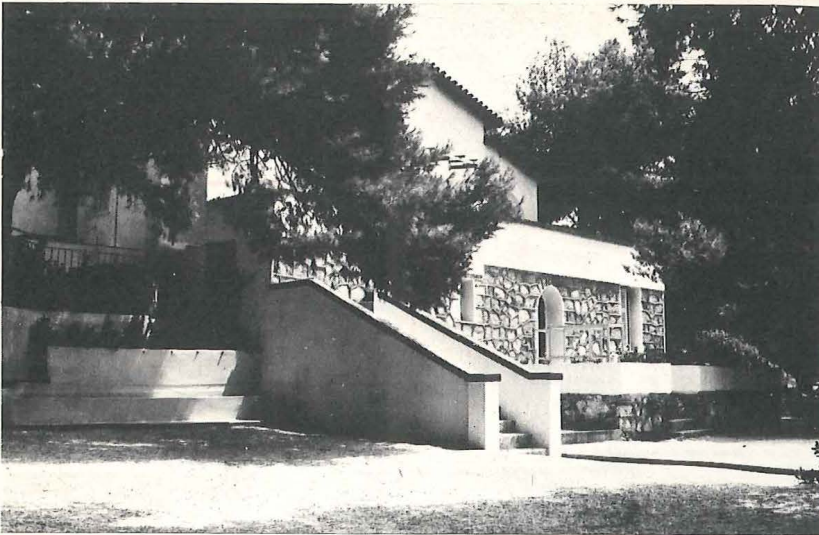
And occasionally there is some undeniably distinctive New York accent to Christmas. Many American cities, for instance, take pride in their department stores' window displays at Christmas — often lavish mechanical productions of fairy tales and such. But the typically

New Yorkerish jokey sophistication comes with *The New York Times* sending a mother and child around to rate the window displays, awarding boughs of holly à la *Michelin Guides* stars for restaurants or sights.

Ah yes ... *The New York Times*. Sooner or later, anyone who pretends to be in touch with New York City must come to grips with that institution. It is difficult to explain, briefly, the role that this newspaper plays in American public life. It does not derive from its circulation figures: several American newspapers have larger circulations. It is not quite a 'national newspaper' in the way, say, that some of the London, Paris, or even Athenian papers can claim to be: *The New York Times*' readership is, finally, too restricted. Even its place in the political spectrum is hard to define. Anyone who leans slightly to the Left regards the *Times* as an Establishment Apologist, while those tilting to the Right become apoplectic at the mere mention of the *Times*.

What, then, defines and explains the *Times*' undeniable role? To begin with, like Christmas in New York, there is its sheer physical size. The daily paper runs to about ninety large, closely-printed pages. Even allowing for masses of advertising, the stock market reports, and the occasional publication of transcripts of Presidential press conferences, complete government reports, and other major documents, that still leaves a lot of words. (The Sunday *Times* is virtually a parody of itself — running to some 500 pages and weighing about five pounds.) Individual papers around the world may do better in certain areas, but none probably beat the *Times* in comprehensiveness. The *Times* is the fullest daily accounting of what goes on at all the higher levels of activity and power in America and the world at large. Anyone in New York and several other large American cities — particularly Washington — who aspires to be influential reads it.

No wonder the *Times* prints its motto on the top of the first page: 'All The News That's Fit to Print'. Fair enough, but in the very ambiguity of the word 'fit' lies the *Times*' image problem. Is that 'fit' as in tailored? Or as in 'proper'? Some would say both. For the faults of the *Times* lie not in the gross crassness that marks so much journalism but in the more subtle compromises of liberalism. Its editorials, written in a sort of American *katharevousa*, are frustrating in their evenhandedness: 'on the one hand... but on the other...' And for all their admirable stands in recent



THE KASTRI COUNTRY DAY SCHOOL

Kindergarten and Grades 1 and 2

(Administered by the American Community Schools of Athens)

The Kastri Country Day School will provide an educational program and setting for young children whose parents prefer a small school for the early years. Located in Kastri in a villa surrounded by pine trees, the school offers a program emphasizing reading, writing and arithmetic, plus Greek, French, Art, and Physical Education, as well as other kinds of enrichment that such a setting can provide

For information regarding registration, please call 808-1753 or 659-3200: Monday through Friday, 8:00 a.m. to 4:30 p.m.

An appropriate gift at any time during the new year

THE NATIVITY

poem for dance and oratorio

By Kimon Friar

in English

Translated into Greek by Nikos Kazantzakis
Bilingual edition

With four colour plates by Georges Roualt

'Two superb poets have collaborated on a poem beautiful both in its original English and in Greek.'

— Mary Renault

Pleias, Athens. 140 drachmas. In all bookstores.

THE HELLENIC INTERNATIONAL SCHOOL

Private California co-ed college preparatory school in association with La Verne College, California, founded 1891, fully accredited.

Small classes, full American (C.E.E.B.) and British (G.C.E.) curriculum, sports facilities, student-faculty ratio 8:1.

Tuition \$1,200 per year including books and lab fees.

Limited scholarship aid for deserving applicants. Discounts given to families with more than one student enrolled.

Bus transportation available from all areas. Located on spacious wooded grounds at Grammou & Konitsis Streets in Kastri (Kifissia).

For information telephone 808-0717 from 10:00 - 1:00 daily, Monday through Friday.

years — printing the Pentagon Papers and Watergate documents that helped two disasters slightly faster to their end, exposing the CIA and other such scandals — for all that, the *Times* fails to convince that it is ready to upset the levers of power.

You would have to read the *Times* closely over the years to realize how insidious their conservatism can be. One pertinent instance must serve. The *Times* can afford to maintain its own large force of correspondents around the world — including, at this moment, a fine one in Greece. He sends back continual reports on the Greek scene, not just the obvious political developments in Athens but a lot of background on socio-economic, cultural, and human interest matters. Thus, Steven V. Roberts went to a village in the Peloponnisos and described, on November 26 of last year, how its people are emigrating to America. Then, such is the majesty of the *Times*, it sent a reporter to talk with the immigrants from this very village who now live in New York City. Fine — on the one hand.

But on the other ... The *Times* for decades now has carried the articles of Cyrus Sulzberger, roving correspondent extraordinaire and, not so incidentally, a member of the family that owns the paper. Sulzberger has always enjoyed access to the world's leaders and has long written generously on the Greek political situation. And that's where all that news begins to get fit. Sulzberger, evidently through his Greek wife, was extremely close to the former royal family, so that for years he presented an image of Greece that was, to put it politely, partisan (not to be confused with guerilla fighters). One felt that in the Sulzberger-*Times* version of Greece, what was wrong with the Colonels was that they were not the kind of people the Queen would invite to dinner.

At which point the *Times* papers over those ambiguities. Informed — yes. Civilized — to be sure. Concerned — indubitably: it will always make space for those articles about the poor peasants of the Peloponnisos. Yet it is not about to do anything that endangers its dining privileges with the reigning families of this world. Perhaps all that can be said is to paraphrase once more that retort of André Gide, when asked to name France's greatest novelist: 'Victor Hugo — *helas!*' The *New York Times* is America's greatest newspaper — alas.

—DAEDALUS

ARMS AND THE MAN

The discovery of a cache of arms in New-Democracy - M.P. Hippocrates Savvouras's Kolonaki apartment stunned the nation (see Viewpoint) but Alec Kitroeff has uncovered yet another collection of weapons hidden in Athens.

ONE DAY last week I bumped into my old friend So-and-So, who will have to remain nameless for reasons that will become obvious as you read on.

He is as well-known and as respected as any other member of the Greek Parliament. On second thought, perhaps this isn't saying very much for him; but basically he's a decent chap even though he gets crazy ideas from time to time.

He was elected to Parliament solely on the strength of his resistance activity during the dictatorship. Nobody was quite sure of what he did exactly, but it was generally understood that he had been an important cog in the underground machine that placed plastic bombs under cars parked outside the American Embassy.

The day I bumped into him he looked extremely worried and kept looking over his shoulder to make sure he wasn't being followed.

'What's the matter, old pal,' I said. 'You don't look very happy.'

He looked at me fearfully at first, then conspiratorially as he dragged me into a nearby café and ordered two *metrios*.

'You heard about Savvouras?' he whispered hoarsely into my ear.

I said I had *indeed* heard about his fellow-deputy who had been expelled from the party after an arms cache had been found in an apartment he had rented on the western side of Mount Lykavittos.

'Well, I'm in the same boat,' he said, 'but they haven't found out about me yet. I must get rid of the incriminating evidence before they do. I want you to help me. Will you do this for me? I'll fix all your parking tickets for you and perhaps I could even wangle an appointment for you on some committee in the Ministry of Culture. What do you say?'

'You mean you've got guns and dynamite hidden away somewhere?' I cried.

'Not guns, a gun. And no dynamite.'

'Oh, well, that shouldn't be too difficult then. But why don't you just put it in your pocket and go and dump it somewhere?'

'A 75 mm. howitzer will not fit into my pocket,' he said testily, 'it has too many angles.'

'Good grief,' I gasped, 'you have a piece of heavy artillery stashed away somewhere?'

'Not heavy. Light. Light mountain artillery. But it still needs two or three mules to carry it after it has been dismantled.'

'Oh, and are you proposing to use me as a mule?'

'Heaven forbid! No, I was wondering if you could help find some mules. We would then take it up to Mount Pendeli or somewhere and dump it down a ravine. Nobody would be any the wiser.'

'I'm afraid I can't help you there. I don't know anyone who has any mules. Why don't you ask Mr. Savvouras? He's a vet isn't he?'

My friend shook his head. 'Only for small animals,' he said.

The coffees arrived and we interrupted our conversation for a moment. Then I asked him:

'By the way, what were you intending to do with that howitzer? Bombard the city of Athens?'

He smiled wryly. 'I had a beautiful plan' he said, 'really beautiful. Every detail worked out, every contingency provided for. A masterful conception from A to Z.'

'Well, what was it?'

'I was going to carry the gun on muleback in the dead of night on the eve of March 25th, 1973 up to a spot on Lykavittos from which you can look directly at Constitution Square in one direction and at the Military Police Headquarters behind the American Embassy in another. By dawn, the gun would have been assembled and hidden behind camouflage netting. My fellow-conspirators and I would have pretended we were couples necking in the pine forest in the vicinity, to divert the attention of the military detachment of Lykavittos that fires the gun salutes. As soon as the Independence Day military parade had started, we would have rushed to the gun, fired six quick rounds into Constitution Square, killing Papadopoulos, Makarezos and Patakos, then swivelled it round to the Military Police Headquarters and blown Ioannides to bits, too!'

'But, good heavens, man,' I exclaimed, 'you would have killed hundreds of innocent people at the same time!'

My friend shrugged. 'You can't make an omelet without breaking some eggs,' he said.

'And what went wrong?' I asked.

'The one, small, unpredictable and unexpected detail that has aborted many a grand plan like mine in the past and will do so again and again in the future. The man who was bringing the mules got cold feet and didn't turn up.'

'He lost his nerve?'

'No, his blankets slipped off as he slept and when his alarm clock went off his feet were frozen stiff. By the time he warmed them up it was broad daylight and too late to do anything.'

'Why didn't you try again, at some other time?'

My friend shrugged. 'I got involved in other exciting projects like putting plastic bombs under cars. Anyway, two of the mules got run over when they didn't move fast enough at the pedestrian crossing in Ambelokipi and I couldn't get any others. That's my problem. I can't find any mules.'

'And where is the howitzer now?'

'Under my bed.'

'Under your bed?'

'I have a double bed. It's all dismantled anyway and the barrel is standing in a corner disguised as a tall vase with an aspidistra growing out of it and I've hung the gun-shield from the ceiling with two wires and it looks like a mobile sculpture if you don't examine it too closely. But the gun-carriage and the shells are a dead giveaway if someone starts snooping under my bed. Then I shall be expelled from the party, too, my parliamentary immunity suspended and I shall be charged with concealing dangerous weapons, etcetera, etcetera.'

We sipped some more coffee as we pondered his problem. Then I had a brilliant idea.

'Look,' I suggested, 'The army needs weapons. Why don't you put it together again and present it to Mr. Averof as your personal gift to the Greek Army. You'll even get thanked for it!'

'You must be kidding,' my friend replied. 'Where do you think I stole the gun from in the first place?'

At the time of writing, the problem remains unsolved. Anyone who can give us any information on where we can find three strong mules or four fairly stalwart donkeys will earn our eternal gratitude and get all his parking tickets fixed at the same time.

—ALEC KITROEFF



Takis Sinopoulos



Vlassis Caniaris and 'Hopscotch'.

A Diary Of The Greek Month In London

Where all the participants were to be recruited or at least corrupted by the CIA, the British M15, the Turks, or Wall Street...

WALKING westwards from Buckingham Palace towards Trafalgar Square, the casual visitor to London will sooner or later come across a monumental flight of steps running up towards Lower Regent Street. Flanking these steps is Nash House, an elegant Georgian building housing the Institute of Contemporary Arts. Within this sober exterior, the ICA has for several years organized exhibitions by British and foreign artists. One of the most successful shows was the 1973 exhibition of works by young German artists; fleshed out with a season of German films and some panel discussions, the entire program became known as the German Month in London.

Encouraged by the success of the German Month, Christos Ioachimides of the ICA decided last year to organize a Greek Month, on a larger scale than the German, with the intention of introducing as wide as possible a spectrum of contemporary Greek culture to British audiences. The Greek Embassy in London when approached offered enthusiastic assistance, but the ICA maintained final responsibility for all aspects of the project which was to be financed from various sources, including the Arts Council of Great Britain and generous contributions from the Greek Community in London.

Preliminary planning went on throughout the summer, and the advice of a number of experts was sought on various fields of Greek cultural life such as film, literature and the theatre. At the

same time, here in Athens, trouble began to brew in certain quarters which felt slighted at not being asked to advise or contribute, or who had rooted objections to any form of cultural exchange with foreign 'imperialists'. This last objection was rather discredited when it became apparent that among the artists who had accepted invitations to participate were many with impeccable liberal or left-wing credentials, but the waters remained muddied by confusion over the exact identity of the organizers: Was the Greek Government responsible — in which case the field was wide open for all sorts of marvellous accusations about government interference in the arts! — or was the ICA?

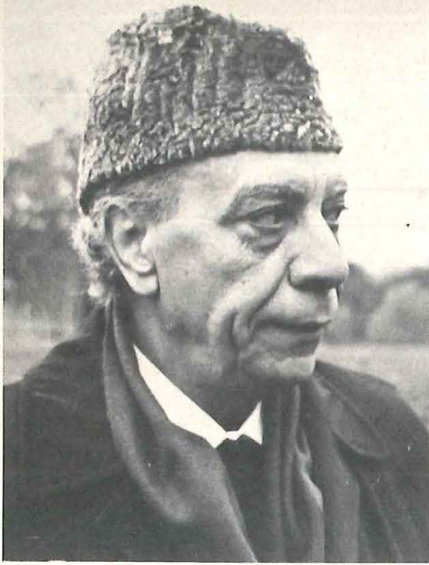
By early autumn the fragmented but extremely vocal opposition to The Month had become more than a little hysterical, questioning the right of a foreign body such as the ICA to dare consider making up its own mind about whom it would present on its programs, and making wild-eyed accusations about imperialist, royalist, or even Turkish plots lurking behind the Greek Month. The controversy was fuelled by a number of personal vendettas (so-and-so was invited instead of myself; ergo, and since I am an incomparably superior artist, there has been funny business somewhere...). An exasperated but salutary outburst by Mr. Lambrias, the Deputy Director of Press and Information, in which he lashed out at the people trying to sabotage an event

of some national importance, cleared the air somewhat, but left the hardliners feeling even more ill-used.

Meanwhile, back in London preparations went on regardless, with such bodies as the National Book League, the London Poetry Society and the Wildenstein Gallery offering their premises and assistance to the organizers. The Greek Month was to be launched on November 4th, and it was with a certain sense of expectancy that I left for London. There, according to the liveliest stories floating about, all of the participants, including me, were to be recruited, or at least corrupted, by the CIA, the British M15, the Turks, or Wall Street — depending on which brand of paranoia one happened to be hooked on ...

Tuesday November 4th: Straight into the deep end with the opening of the Month's war horse, the ICA exhibition entitled 'Eight Artists — Eight Attitudes — Eight Greeks'. Much of the controversy was focused on this show — because it's all experimental art, because for some people the artists are not 'Greek' enough, because here the ICA is defending its home ground. Most of all because big money is involved.

So on to Nash House, where a very mixed crowd of blue jeans, furs and crushed black velvet is milling around. Vlassis Caniaris's 'Hopscotch' assemblage takes up most of the foreground in the main exhibit hall: nine figures crudely fashioned out of chicken wire



Stratis Tsirkas

are gathered round a child's hopscotch pattern drawn in chalk, the labelled boxes leading from 'immigration' to 'disorientation'. The headless figures in their tatty clothes and their cheap cardboard suits exude melancholy like a Liverpool boarding house. Caniaris succeeds in making an effective statement about the plight of immigrant workers, but like all statements it must remain one-dimensional.

The work of Costas Tsoklis is ranged all the way along one wall. It consists of meticulous *trompe-l'oeil* paintings from which real objects (planks, broomsticks, tissue paper) project, extensions of their own representations. Considerable skill has obviously been expended on what seems a rather arid cause. At the end of the room, Lukas Samaras's huge hollow cube of mirrors crouches rather disquietingly, great spikes projecting from its sides. A small, low hatch is open, and one can crawl inside, ignoring the 'do not enter' sign. A clumsy elephant of an object from the outside, the cube becomes a chamber in which the observer's figure is strangely lost among shards of light multiplied to infinity.

To reach the theatre which houses Takis's 'Music for the ICA', one passes Yannis Kounellis's little stacks of coal and folded sacks on trolleys. They are best ignored. It can be questioned whether or not simplistic *jeux d'esprit* are worth exhibiting, but Kounellis lacks even the virtue of wit. Passing into the echoing darkness of the theatre, however, one reaches the high point of the whole exhibition. Takis has set four, great, bronze shields of gongs around the room, flanked by flat, white panels. A weight hangs before each gong; propelled by the random impulses of electromagnets placed beneath them, the weights swing back and forth to

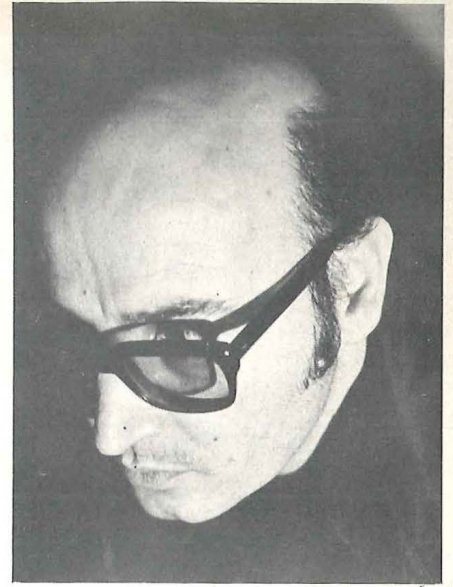
sound against the gongs. At the same time, steel needles hang down the panels vibrating at random against electronic chords of various pitches. The theatre is kept in darkness except for projectors highlighting the instruments, and the visual and acoustic effects are stunning.

Upstairs, the neon artifacts of Antonakos and Chryssa leave me cold; they are sterile objects with the numbing effect of a blankly shimmering television screen. A surfeit of gadgets. In search of a drink, I wander back down a long passage to the bar. Along the walls is housed Peter Gaitanos's carefully arranged exhibition of posters, leaflets and other ephemera which document the resistance against the Junta. A clutch of shipping matrons are leaning across one show case, reading KKE (Greek Communist Party) pamphlets with well-intentioned perplexity...

Wednesday November 5th: To the National Book League, where the Seferis Exhibition is to open at 12:00. At ten minutes before the hour, Pavlos Zannas and Clifford Simmons, the exhibition's organizers, are still stapling labels to the walls. All is ready as Lord Annan forges a way through the thick crowd to deliver his opening speech, which includes a graceful welcome to the poet's widow in French.

The Seferis exhibition will remain one of the Month's high-water marks. Over two-hundred-and-fifty items have been collected, the majority lent by Mrs. Seferis and the Gennadius Library, which houses the Seferis archives, and arranged in groups reflecting major periods in the poet's life. Perhaps the richest section is the one entitled 'Seferis and His Friends' which includes a selection of letters to and from Henry Miller, Lawrence Durrell, E. M. Forster and other friends and colleagues. This exhibition, which is to be dispersed at the end of the month, should be found a permanent home in Athens as soon as possible.

Thursday November 6th: Back to the ICA in the evening for the Visual Arts Panel. Those taking part include Christos Ioachimides of the ICA, who has been picking up a lot of flack and looks like a harassed grizzly, Nicolas Calas, a New York art critic of stupendous erudition, and a rather unbelievable French critic called Pierre Restany. Short and tubby, with a fleshy face and a long mane of hair curling over his shoulders, Restany looks so much like a corrupt, eighteenth-century cardinal that I suspect him of being a drama student in disguise.



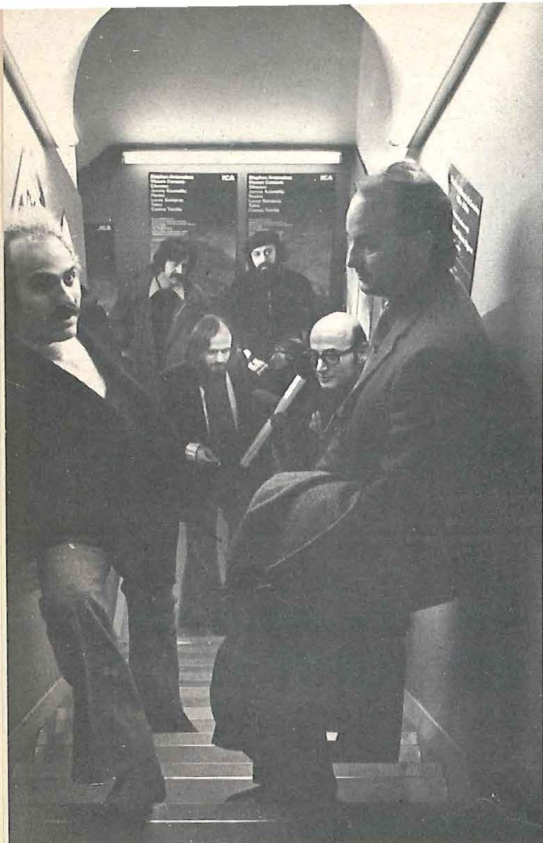
Theodore Angelopoulos

Much of the debate centres round the 'Greeknness' or otherwise of the artists selected by the ICA. It has been rather fatuously claimed in some circles that these artists are not representative (whatever that means), since they have worked mostly outside Greece, making a reputation in Europe and America. There is little substance to the claim. While Paris and New York remain the places where reputations are made, particularly in the field of experimental art, then those are the places where artists from all over the world will choose to work. To insist too much on 'tradition' from a country's artists is to wind up with dinky little soapstone replicas of the Venus de Milo ...

Friday November 7th: Having missed the formal opening, I make my way to the Wildenstein Gallery, where some of the more traditional aspects of Greek visual arts are on show. This time the great revelation is the hagiographer, Fotis Kontoglou. Though deeply rooted in Byzantine hagiography, his secular paintings have a timeless, dreamlike quality. There is also a good selection of naive paintings by Theophilos, the journeyman-artist whose unsophisticated work in the popular Greek style remains lightweight but lively and attractive.

A more contemporary artist, the well-known cubist, Hadzikiyiakos Ghikas, is represented by two excellent landscapes and some minor canvasses. Finally there is a rather mediocre selection of Tsarouhis. (The artist is hardly to blame for this, as the selection was made against his wishes from paintings owned by the Iolas galleries and includes nothing new.)

Tuesday November 11th: To Chelsea for the unveiling of the commemorative plaque outside Seferis's old residence



The film directors at the ICA.

on Sloane Avenue where he lived while serving as Greek ambassador to London. It is a cold but sunny day, and the crowd gathered for the occasion includes several Greek students down for the day from Oxford and Cambridge. John Lehmann gives a brief address, and the flag slips off the round blue plaque: *George Seferis 1900-1971 Poet, Nobel Prizewinner, Greek Ambassador lived here.*

At the evening reading in honour of Seferis at the National Book League, the room is crowded beyond all expectation. The audience of nearly three hundred spills over into the adjoining halls and down the stairs, listening to the readings over the loudspeaker.

Wednesday November 12th: The film program at the ICA has started up with a bang; eleven full length films and a program of shorts are to be shown. The intention is to demonstrate the coming of age of Greek cinema since 1970, when films of real merit first started being made in the margins of the neanderthal state-assisted monopolies. The screenings are a great popular and critical success, and for the next ten days the ICA's film theatre is invariably packed.

I find myself roped in to interpret during the discussions that follow the screenings, starting with that of Pantelis Voulgaris's excellent *To Proxenio tis Annas*. The discussion proves rather arduous, as at least half the audience is Greek and all comments have to be translated from and into both languages. Voulgaris copes competently

with the more inane questions ('Why did you make your film in colour?'), but we are both incapable of dealing with the people who insist on standing up to deliver long, boring speeches which nobody can follow.

As soon as the showing is over, a mad dash to the London School of Economics where a discussion on 'The Restoration of Democracy' is scheduled. Participants include four Greek Deputies: John Pasmazoglou for the Centre Union New Forces, Leonidas Kyrkos for the Communist Party of the Interior, and Helen Vlahos and Andreas Andrianopoulos for the ruling party. By the time I find a place in the jam-packed auditorium, Mrs. Vlahos starts off the round of speeches. Not realising how many of her audience are Greek, she begins rather inauspiciously by telling them how happy she is to be in London rather than in Greece, going on in the midst of stunned silence, to confess that she almost never attends Parliament anyway. (The point is later jumped on with both feet by a sadistically-minded member of the audience.) The speeches and the answers to questions proceed much as expected — there is, alas, no formal debate. Messrs. Kyrkos and Pasmazoglou, both old campaigners, are more than capable of looking after themselves and say nothing very spectacular in an elegant way, Kyrkos in particular giving as cornball a performance as I have seen in a long time with the somewhat partisan audience lapping it up. The only sour note comes from a crazy old lady who mutters 'bullshit' in a piercing whisper at everyone and everything. Come to think of it, perhaps she isn't all that crazy.

Thursday November 13th: Costas Aris-topoulos's *Topos Kraniou* at the ICA, a weak and rather dotty film wherein the director conceives the unfortunate idea of filming the inhabitants of a depressed Mani village in — what else — an improvised Passion. The trouble with this hoary old idea is that the villagers can't act... Best parts are the scenery and the marvellous candid interviews with the villagers, particularly the verse-scribbling old lady who talks about her three brothers: 'They all went mad. One of them was mathematically inclined and spent years trying to square the circle. He figured it would bring fame and fortune, to say nothing of glory reflected on Greece. Wound up crazy, just like the other two...'

Friday November 14th: Our darkest hour is reached with today's Cinema Panel, on which I find myself with two Greek and two English critics. The

chairman doesn't speak Greek, so he's out of it. The first speaker doesn't speak English fluently, so he has to read from a long, prepared statement. Yannis Bakoyannopoulos of *Kathimerini* knows both English and his subject alright, but he says everything at least three times with ever increasing complexity. As for the two Britons, they keep trying to start a real TV-type panel discussion ('Well, David, would you agree with me that...') but it's a losing battle.

Saturday November 15th: An Angelopoulos day, with *Days of '36* at the ICA and *Thiassos* (The Travelling Players) at the London Film Festival. *Thiassos* is the film which above all others has come to symbolize the breakthrough of the new Greek cinema, and it stole the show at the Festival.

Tuesday November 18th: With sinking heart to yet another panel discussion, this time on 'The Greek-built Environment'. To my surprise, like all the other architectural events (the Calligas lecture on Monemvasia in particular) it turns out to be another high spot. Under the chairmanship of Robbin Feddon, who obviously knows how to go about it, Argyropoulos, Romanos and the other speakers come up with an honest-to-God, *interesting* debate. Must come of getting professionals who know what they're talking about.

Wednesday November 19th: Unveiling of the Kavafis plaque in Queensway by Lawrence Durrell who took the whole thing at a gallop, so that arriving there at five past twelve I found it was all over. In the evening, the Hellenist and translator, Philip Sherrard, chairs a Kavafis reading at the NBL. Another large turnout, and this time it is Durrell who finds himself sitting on the stairs. The political/historical poems always go down well with audiences in the hands of an experienced reader, and the poet Dennis Enright, who is reading predictably, goes to town on the translations.

Friday November 21st: The fast approaching 'Voices of Greece' evening at Sadlers Wells is a longstanding source of grief to the organizers. For weeks posters all over London have been advertising Manos Hadzidakis and Maria Farandouri, and the theatre is booked solid. Today news comes in of Hadzidakis's unfortunate heart attack. More crucially, after agreeing a long while back to sing at Sadlers Wells, Farandouri, in an amazing telephone conversation, advised the Embassy at the beginning of November that the Greek Month 'lies outside my spiritual world'; furthermore, she is 'a symbol of

national unity and cannot therefore attend an occasion which has divided the Greeks'. While Sadlers Wells went into shock and Clifford Simmons of the NBL, a mild and gentle man with radical leanings, offered his resignation in disgust, the organizers spent two weeks on the phone to Athens. Uselessly. The 'Symbol of National Unity' would not compromise her determined stand.

Sunday November 23rd: The folk-singer, Arletta, has turned up as a replacement for Farandouri, and the poets Takis Sinopoulos and Manolis Anagnostakis are also present to read their poetry. The rest of the program includes song cycles by Theodorakis, Mamangakis and Hadzidakis on poetry by Ritsos, Seferis and other poets. Unfortunately, Arletta's voice is not really up to the task. The first half of the evening only comes to life when Sinopoulos reads in Greek from his collection *Stones*, followed by English translations from *Essay of '73-74*, a long poem dealing with the last year of the dictatorship. The second half is led off by Anagnostakis who overcomes a bad attack of stage-fright to deliver an enthusiastically applauded reading, and then rapidly goes downhill as Arletta's voice starts cracking. The audience is also a little puzzled by the lead male singer, a young man whose clothing and affectations are a bit too reminiscent of a Faliron bouzouki joint. The voice ain't much either. An unfortunate evening.

Tuesday November 25th: The first of two literary events dedicated to 'occupation, civil war and dictatorship as reflected in literature'. Following Professor Richard Clogg's analysis of the tortuous political background, novelist and translator Kay Cicellis sketches in the social and cultural picture. Four writers are to be presented tonight, two poets and two novelists, three of whom are present on the platform. The readings start with the absent poet Yannis Ritsos, whose work is read in translation. Kay Cicellis then presents Stratis Tsirkas, who reads from his wartime trilogy, *Drifting Cities*. Takis Sinopoulos's great civil war poem, *Deathfeast*, is read next, and the first part of the evening ends with readings from Andreas Frangias's novel about Makronissos, *Shaved Heads*.

After a brief interval, the writers open a discussion with the audience, and Costas Tahtsis, author of *The Third Wedding*, takes the opportunity of launching an attack on Tsirkas, Sinopoulos and Kay Cicellis on the subject of the *Eighteen Texts*, the volume of poetry, fiction and essays whose publication in 1970 broke the



Maro Seferis

self-imposed silence of Greek writers which had begun in the aftermath of the 1967 coup. Tahtsis, plump and moon-faced, like a self-satisfied and slightly malignant teddy bear, obviously gets a kick out of baiting the panel, but by and large nobody rises to his bait and his claims slowly become more and more extravagant till at last they sputter out and die in a wave of indignant rhetoric. What with this and other more or less incestuous debates, the evening is at last wound up after four and a half hours, and panel and audience both staggered gratefully out into the rain. All good clean fun.

Wednesday November 26th: Part II of the Clogg readings with poetry by Anagnostakis, Manolis Katsaros and the Cypriot poet Kostas Mondis, and prose by Dimitris Hatzis and Alexander Skinas, who became widely known throughout Greece during the dictatorship thanks to his regular broadcasts over Deutsche Welle. The mixture much as before, with Skinas unashamedly grabbing the limelight with a recording of a brilliantly vituperative broadcast from the days of the Polytechnic uprising.

Friday November 28th: 'Greek Poetry in the '70s', a reading at the NBL devoted to seven young poets who have been writing mostly since 1970: Yannis Kontos, Vassilis Steriathis, Yannis Patilis, Katerina Angelaki-Rooke, Nastos Vayenas, Lefteris Poullos and Mari Laina. This is the generation which will have to continue the tradition of Seferis and Sinopoulos, and is doing so with considerable promise.

Tuesday December 2nd: Peter Mackridge introducing post-war Greek fiction, with Costas Tahtsis, Giorgos Ioannou, Nikos Kasdaglis and Marios Hakkas. With the exception of Hakkas who died tragically in 1972, the writers are all present. Kasdaglis is slighted by

an incompetent translation of his work, but the work of Ioannou, who sits to one side like a great angst-ridden hippopotamus out of Mervyn Peake, is a great success with the audience, as is that of Hakkas.

A note of surrealist comedy enters the proceedings during the debate, when a spectator asks Tahtsis why the Gay Liberation Front is not active in Greece. While Tahtsis is explaining that it does not seem necessary, an irate and earnest young man leaps up from the audience shouting, 'I would like to inform the English audience that in Greece not everyone is homosexual!' The comment is gravely noted by the chairman.

Wednesday December 3rd: The Greek Month winds up with Peter Levi's evening on 'Greek Poetry Today', held as an additional bonus in the ICA theatre, among Takis's great gongs. The readings, which include works of Miltos Sahtouris, Andreas Embirikos, Nanos Valaoritis and Giorgos Pavlopoulos, are perhaps a little idiosyncratic—I find it hard to get worked up over Calas, and Gatsos's *Amorgos* in its entirety is probably a little much for one evening, but that's a matter of taste. Tomorrow I will have time to read a newspaper right through for the first time in four weeks — it's been a long Month.

Postmortem. December 10th: Now that all the dust has died down, it's possible to look at the Greek Month in London a bit more dispassionately. All in all, it has, I think, been a tremendous success. An apt celebration of the return of democracy, it has been an opportunity to present a wide spectrum of contemporary Greek culture to a European audience. Equally important, it has allowed new contacts to be formed between Greek and British artists and intellectuals, and it has helped erode a potentially dangerous hankering after isolationism which has recently been in evidence on our side.

The only lasting harm was done by the Month's more rabid opponents — the vicious campaign in certain newspapers, the defacing of posters and the ham-handed attempts to organize a whispering campaign in the British press, both of which left the English sorely puzzled. But by and large, the various events attracted large and enthusiastic audiences.

Meanwhile, I'm still waiting to be bribed and corrupted by the man from M15. Or has somebody been having me on after all?

—JOHN STATHATOS

Photographs by Nicholas Panayotopoulos

MINISTRIES

Agriculture, Aharnon 2	548-360
Commerce, Kaningos Square	616-241
Coordination & Planning, Ippokratous 3	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Zalokosta 2	610-581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	525-930
Labour, Pireos 40	533-121
Merchant Marine, Vas. Sofias 152, Piraeus	421-211
Ministry to the Presidency, Zalokosta 3	630-911
Ministry to the Prime Minister, Palea Anaktora	323-1506
National Defence, Holargos (Pentagon)	646-5201
Public Order, Triti Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	618-311
Secretariat of Press & Information, Zalokosta 1	630-911
Social Services, Aristotelous 17	532-821
Transport & Communication, Syngrou 49	913-981
Northern Greece, Venizelou 48, Thessaloniki	031-260-659

Mayor of Athens

(Public Relations Office)	324-2213
Aliens' Bureau (Central Office)	628-301
Residence/Work Permits	622-601

EOT (National Tourist Organization)

Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545

AGENCIES

Federation of Greek Industries, Xenofontos 5	323-7325
Hellenic Export Promotion Council, Stadiou 24	323-0035
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Likourgou 14-16	324-7805
Secretariat of Press & Information, Zalokosta 1	630-911

BUSINESS ORGANIZATIONS

Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	601-311
Foreign Press Club, Akadimias 27A	637-318
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3 (Syntagma)	623-150

CHAMBERS OF COMMERCE

American Hellenic, Valaoritou 17	636-407
Athens, Amerikis 8	624-280
British Hellenic, Valaoritou 4	620-168
French, Vass. Sofias 4	731-136
German Hellenic, George 34	627-782
Hoteliers, Mitropoleos 1	323-3501
International, Kaningos 27	610-879
Italian, Patroou 10	323-4551
Japan External Trade Organization, Akadimias 17	630-820
Professional Chamber of Athens, Venizelou 44	610-747
Shipping Chamber of Greece, Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece, Kar. Servias 4	323-6652
Yugoslavian, Valaoritou 17	618-420

EMERGENCIES ■■

For all emergencies (English spoken)	100
Fire Brigade	199
Coast Guard	108

FIRST AID ■■

Athens emergency medical & ambulance service (English spoken)	525-555
Piraeus	646-7811
Poison Control Centre	779-3777
Navy Dispensary (for US military personnel & dependents)	745-631



The Athenian Magazine,

UN Resident Representative	322-8122
Amalias 36	322-8122
UN Information Centre, Amalias 36	322-9624

EMBASSIES

Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messoghion 15	604-611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	617-886
Brazil, Vass. Sofias 4	713-039
Bulgaria, Ipsilantou 63	714-151
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Irodotou 16	737-883
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Elik. Athanasiadou 26	671-3755
Denmark, Filikis Etairias Sq. 15	713-012
Egypt, Vass. Sofias 3	618-613
Ethiopia, Vass. Sofias 25	718-557
France, Vass. Sofias 7	611-664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Israel, Koumbari 4	614-650
Italy, Sekeri 2	611-722
Japan, Vass. Sofias 59	715-343
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Antheon 14	672-4380
Lebanon, Kifissias 26	7785-158
Libya, Irodotou 2	727-105
Mexico, Vass. Sofias 21	624-974
Netherlands, Vass. Sofias 4	711-361
New Zealand, Vass. Sofias 29	727-514
Norway, Ipsilantou 40	746-173
Panama, Vass. Sofias 82	777-9064
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Rumania, Ravine 14	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sweden, Meleagrou 4	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Kifissias 5	642-1476
Turkey, Vass. Georgiou B 8	764-3295
United Kingdom, Ploutarchou 1	736-211
U.S.A. Vass. Sofias 91	712-951
U.S.S.R., Irodotou Attikou 7	711-261
Uruguay, Vass. Sofias 7	602-635
Venezuela, Vass. Sofias 115	646-2919
Vietnam (South), Alopekis 40	722-040
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Akrita 3	681-8925

AUTOMOBILE & TOURING CLUB

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

PETS

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

CULTURAL ASSOCIATIONS

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

SOCIAL/SPORT CLUBS

American Club, Kifissia	801-2987
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	910-071
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
Federation of Bridge Clubs in Greece Amerikis 6	625-510
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-1867
Greek Touring Club, Polytechnion 12, Patission	548-600
Hippodrome, Faleron Delta	956-6511
Riding Club of Greece, Paradissos	681-2506
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Table Tennis Federation, Menandrou 36	538-022
Target Shooting Club of Greece, Stadiou 10	322-4506
Underwater Fishing, Agios Kosmas	981-9961
Varibopi Riding School, Varibopi	801-9912
XAN (YMCA) of Kifissia	801-1610
XEN (YWCA) of Kifissia	801-2114
Yacht Club, Tourkolimano	417-1823

CHURCHES & SYNAGOGUES

<i>Greek Orthodox Churches of special interest in the Athens area:</i>	
Agia Irini, Aeolou, Monastiraki (Mass sung in harmony)	322-6042
Agioi Dimitriou, Panormou, Ambelokipi (Byzantine chant)	646-4315
Agioi Sotiros, Kidathineon, Plaka (Byzantine choir accompanied by organ)	322-4633
Chrisospiliotissa, Aeolou 62, Monastiraki (Byzantine chant)	321-6357
Mitropoleos (Cathedral), Mitropoleos St., (below Syntagma)	322-1308
<i>Other Denominations:</i>	
St. Denis (Roman Catholic), Venizelou 24	623-603
Beth Shalom Synagogue, Melidoni 6	525-227
Christos Kirche (German Evangelical), Sina 66	612-713
St. Andrews Protestant American Church, Sina 66	7707-448
St. Paul's (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox) Filellinon	323-1090

REPAIRS

Electricity: Central Office	324-5311
24 hour service	363-365
Gas	391-971
Gas installations (8a.m.-2p.m.)	777-0866
Water	324-8906
Street Lights	512-9490
Garbage Collection	

WORLD ORGANIZER

NUMBER THE FIRST TIME

20, Athens 139. Tel. 724-204

TELEPHONE SERVICES

General information.....	134
Numbers in Athens and Attica.....	130
Numbers for long-distance exchanges.....	132
International operator.....	161 & 162
Recorded instructions (Eng., Fr., Ger.) for making international calls.....	166
Domestic operator.....	151 & 152
Cables / Telegrams (taken in several languages)	
Domestic.....	155
Foreign.....	165
Complaints (English spoken).....	135
Repairs.....	121
Application for new telephone.....	138
Transfer of telephone.....	139
Wake-up and reminder service.....	182
*Correct Time.....	141
*Weather.....	148
*News.....	185
*Theatres.....	181
*Pharmacies open 24 hours.....	107
*Pharmacies open 24 hours (suburbs).....	102
*Hospitals and clinics on duty.....	106
(* Recorded messages in Greek)	

POSTAL SERVICES

Most post offices are open from 8 am to 8 pm, Mon.-Sat. However, the Main Post Office at Aeolou 100 (Tel. 321-6023) also opens on Sun. from 9 am to 11 pm and the Syntagma Square Branch (Tel. 323-7573) is open daily from 7 am to 10 pm and on Sun. from 9 am to 8 pm.

PLEASE NOTE: Parcels weighing over 1 kilo (2.2 lbs.) are handled at two branches only: at Koumoundourou 29, next to the National Theatre (Tel. 549-568) and at Stadiou 4, inside the Stoa in the Tamion Bldg. (Tel. 322-8940). Parcels to be shipped abroad should be left unwrapped until after inspection at the post office.

LOST PROPERTY

14 Mesogion St.....	770-5711
Traffic Police (for items left in taxis or buses).....	530-111

STREET MARKETS

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

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

SATURDAY

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

TAXI STATIONS

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

BANKS

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

Commercial Bank of Greece

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

Credit Bank

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

First National Bank of Chicago

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

First National City Bank

Kolonaki Square, Tel. 618-619

General Hellenic Bank

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

Ionian & Popular Bank of Greece

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

National Bank of Greece

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

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

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

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

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

YOUTH HOSTELS

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

MARINAS

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

AIRLINES

Aeroflot, (U.S.S.R.) Kar. Servias 2.....	322-0986
Air Canada, Othonos 10.....	322-3206
Air France, Kar. Servias 4.....	323-0501
Air India, Filellinon 3.....	323-4027
Air Zaire, Filellinon 14.....	323-5509
Alia-Royal Jordanian, Filellinon 4.....	324-1342
Alitalia, Venizelou 9b.....	322-9414
Austrian Airlines, Filellinon 4.....	323-0844
British Airways, Othonos 10.....	322-2521
Balkan Bulgarian Airlines, Nikis 23.....	322-6684
Canadian Pacific, Kar. Servias 4.....	323-0344
Czechoslovak Airlines, Panepistimiou 15.....	323-0174
Cyprus Airways, Filellinon 10.....	324-6965
Egyptair, Othonos 10.....	323-3575
East African, Stadiou 5.....	324-7000
EL AL, Othonos 10.....	323-0116
Ethiopian Airlines, Filellinon 25.....	323-4275
Gulf Air, Nikis 23.....	322-6717
Iberia, Xenofondos 8.....	323-7524
Iraqi Airways, Ath. Diakou 28-32.....	922-9573
Japan Airlines, Amalias 4.....	323-0331
Jat, (Yugoslav) Voukourestiou 4.....	323-6429
KLM, Voulis 22.....	323-0756
Kuwait Airways, Filellinon 17.....	323-4506
LOT, (Polish) Amalias 4.....	322-1121
Lufthansa, Kar. Servias 4.....	323-8620
Luxair, (Luxembourg) Kriezotou 6.....	603-134
Malev Hungarian, Venizelou 15.....	324-0921
Middle East, Filellinon 10.....	322-6911
Olympic Airways, Othonos 6.....	923-2323
Pakistan International, Venizelou 15.....	323-1931
Pan Am, Othonos 4.....	322-1721
Qantas Airways, Mitropoleos 5.....	323-2792
Sabena, Othonos 8.....	323-6821
Scandinavian Airlines, Venizelou 16.....	634-444
Singapore Airlines, Mitropoleos 5.....	324-7500
South African Airways, Kar. Servias 4.....	322-9007
Sudan Airways, Amalias 44.....	324-4716
Swissair, Othonos 4.....	323-5811
Syrian Arab, Panepistimiou 49.....	324-5954
Tarom, (Rumanian) Venizelou 20.....	624-808
Turk Hava Yollari, Filellinon 19.....	322-1035
TWA, Xenofontos 8.....	322-6451
Varig Brazilian, Othonos 10.....	322-6743

COACH (BUS) STATIONS

Aliverion-Kimi-Skyros.....	875-339
Central Mainland.....	861-7954
Corinth.....	512-9233
Delphi-Amfissa-Itea.....	861-6489
Evvia.....	874-915
Halkis-Edipsos-Limni.....	874-915
Kalamata.....	513-4293
Kamena Vourla-Atalanti-Lamia and Karpension.....	874-809
Katerini-Larissa-Farsala-Elassona.....	842-694
Levadia-Antikira.....	861-7954
Nafplion.....	513-4588
Patras.....	512-4914
Pyrgos.....	513-4110
Sparta.....	512-4913
Thebes.....	861-8143
Thessaly.....	861-6813
Karditsa.....	874-712
Tripoli.....	513-4575
Volos-Almiros-Anhialos.....	874-151

TRAINS

Recorded Timetable (Greece).....	145
Recorded Timetable (Europe and Russia).....	147
To Northern Greece & other countries.....	821-3882
To Peloponnesos (English spoken).....	513-1601

SHIPS

Recorded timetable (from Piraeus).....	143
Leaving Piraeus.....	451-1311
Leaving Rafina.....	0294-23300

AIRPORT INFORMATION ■■

Civil Aviation Information, East Airport 979-9466	
Olympic Airways only.....	929-21 & 981-1211
Olympic flights (recorded timetable).....	144
International flights, not Olympic.....	97-991

TOURIST POLICE ■■

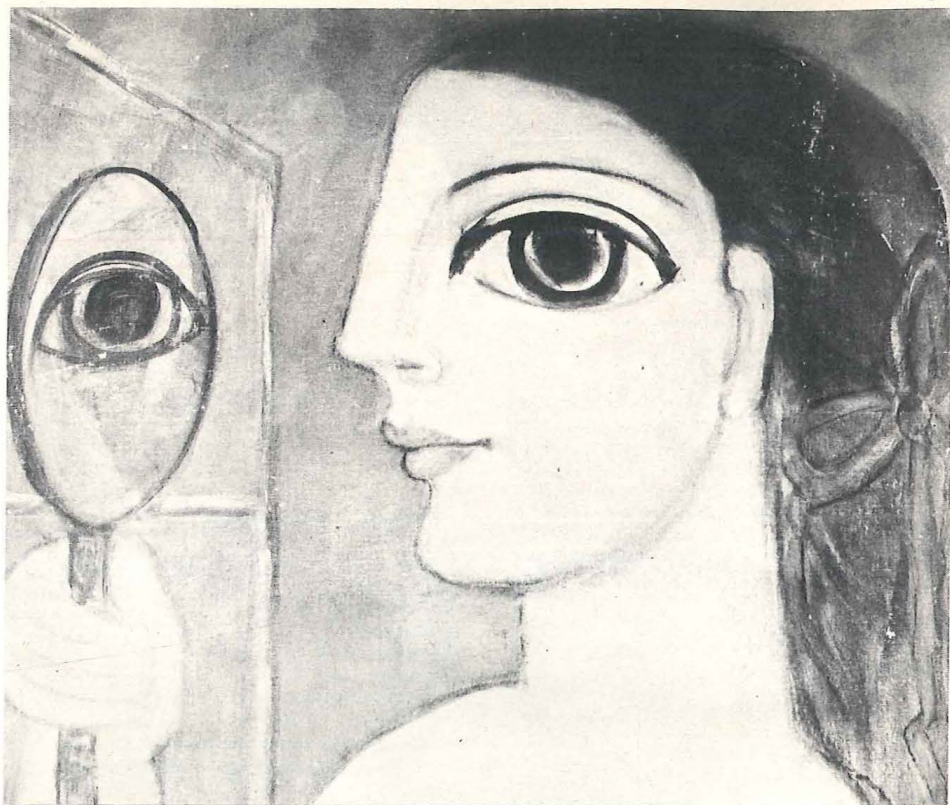
For questions or problems of any kind, from information about festivals, hotels, beaches, shops, etc., to thefts, losses and other emergencies. All languages spoken. Open 24 hours..... 171

I FIRST MET Christina Savalas in the summer of 1974 while vacationing in the New York area. I had heard so much about her from her children, grandchildren, and others who had known her and regarded her as a moving influence in their lives, that I arrived at her home with some curiosity and anticipation. Her nature rang true to my expectations of a woman who had so firmly held on to her own identity, while raising her large, talented and dynamic family: a woman learned, patient, versatile, and proud, ready to discuss art, literature, her philosophy of life.

The poems and paintings which were Christina's refuge and expression of her personal credo, startling for her time and place, have now received public recognition. Her canvasses, which she began to paint fifty years ago in a style reminiscent of Picasso — then in the process of radically changing the nature of art — have since been exhibited in California, Washington D.C., New York, Libya and India, and will be seen here in Athens this month. A collection of her poetry was published in Greek in New York in 1945. Thus Christina Savalas has become in her time a well-known personality, critically acclaimed as an artist, and cited as an example of feminist emancipation. Despite these cosmopolitan attributes, her roots were simple, even humble, and make her accomplishments even more impressive and remarkable.

She was born Christina Kapsalis in Anogia, a tiny village in the Peloponnisos. Her childhood she remembers as one of simple pleasures and contentments, of family gatherings in a small room, her mother singing about a lemon tree, or the seasons, as she set the table with olives, cheese and bread — the staple food of villagers in Greece to this day. Her father was a musician who instilled within his children a love of beauty, especially the beauties of nature. (Her passionate love for her ethnic identity is such that it soon dispelled some of my own doubts, some generations younger, about the need to preserve tradition and a strong sense of one's roots.)

'I feel my heritage moving, boiling through my blood as I remember the words to these songs, these little poems which villagers sing when their hearts are heavy with sorrow. The olives and *feta* I remember more than most people I have met in my life,' she says, alluding to those foods which represent, as those familiar with Greek ways will realize, a symbol, a security from which Greeks cannot separate themselves.



Christina Savalas

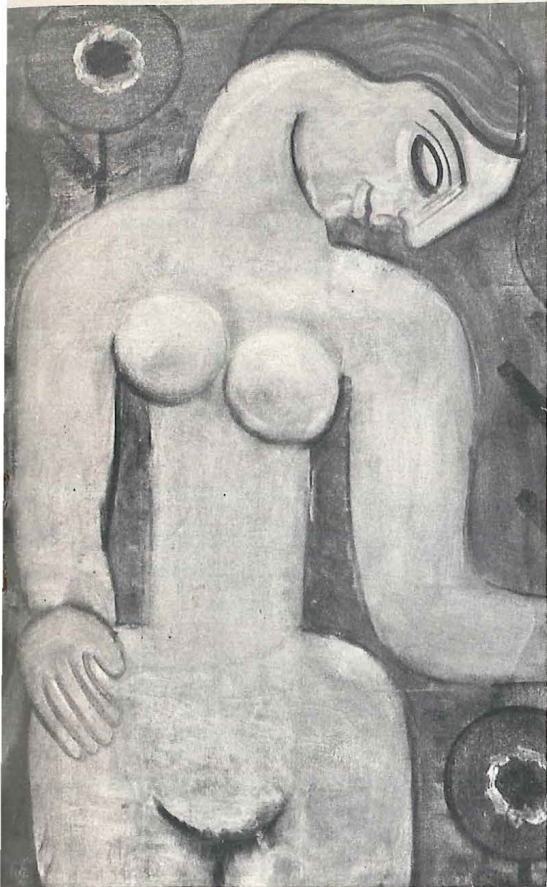
A WOMAN ALL-EMBRACING

To the public on several continents the name 'Savalas' means Telly, the most famous of her children. To her children, however, it means 'Christina' — a woman who forged her own values and sought her own identity. In an age and in a society where women were expected to be docile and domestic, she emerged as an artist and a poet, and a woman very much aware of her individuality...

Yet she left her village behind when as a child of seven, on the eve of World War I, she immigrated with her older sister and her aunt to America, emulating so many Peloponnisians who settled in the New Land in search of a richer life. To Christina the village of her childhood remains, to this day, indelibly imprinted on her memory. Like one of her oils, it is a moment preserved, unaltered by time, a nostalgic love for her village reflected in many of her paintings and the force behind her poetry. To the young Christina, New York and America were one and the same. Anything beyond the boundaries of the village of her childhood was loneliness, emptiness. Everything was new and unfamiliar: language, food, dress, and values. Clinging to the umbilical cord of the motherland was necessary for those early immigrants to

deal with the painful separation from their culture and country. Kimon Friar perceived this need when he commented that Christina Savalas's poems are almost all lamentations, '... her memory of the themes and clichés of folk songs is amazing.'

When she was fifteen, Christina married Nicholas Savalas, a clever and talented immigrant from Yeraka, a small village on the southeastern coast of the Peloponnisos; she bore him four sons and one daughter. Savalas was the perfect complement to the proud Christina, sharing her strong feelings and love for their homeland, and never interfering when she digressed from the traditional housewife's activities. He sought to instill in his children a love of their heritage, respect for nature's gifts, and a sense of self-worth. Whether during times of abundance or times of



hardship, Nicholas Savalas never despaired. The day after he lost a fortune in the 1929 crash, he was back on the streets of New York selling hotcakes. Mindful of the opportunities offered by America — that land of ‘mountains, oceans, trees’ — he remained proud of his background. Lining up his children, Socrates, Aristotle, Demosthenes, Praxiteles, and Katerina, and in a dramatic Savalas monologue, which his sons can be heard to echo today, he would tell them: ‘Remember your Greek heritage in everything you do. That small land, those primitive villagers, put together what the whole world copies and glorifies.’

The Greeks who settled in North America brought with them not only this unyielding pride in their homeland, but the traditions and customs of rural Greece, and the concept of family in which the mother presided over the household chores, and the men worked hard to earn a living for their family — hopefully earning enough to help support their relatives back in the villages. There was little time for other pursuits such as the arts, which were more often than not regarded as foolish and even strange. Yet long before the term ‘Women’s Lib’ was coined in the 1960s, and within the taboos of the Greek-American society of over fifty years ago, Christina Savalas discovered

her own independence of spirit and thought, and chose her own course. A woman of strong personality, she rose above the limitations imposed on other women around her and began to paint and write.

Her studio was usually her kitchen where she erected her easel and worked as the food cooked on the stove and her children wandered in and out, consulting her, seeking comfort, having their scrapes and bruises attended to. During the day, and into the early hours of the morning, she painted. By the late twenties she was working in a manner which was avant-garde by any standard of that day, an unusual activity, particularly in the traditional milieu of her own community.

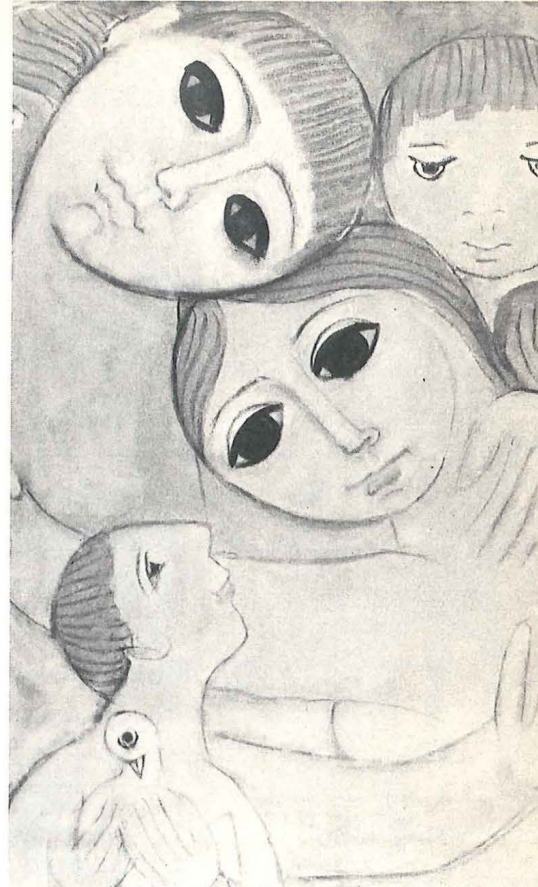
Christina painted with bold, strikingly exclamatory colours. The lines are smooth and unhesitant. Central to her canvasses are women — all-embracing, their nude physical appearances stark, but their eyes immense, dark, hopeful, yet rueful with past experience. In their hands they often hold a dove or an hour glass, symbols of hope, and of time passing, women waiting. Creation surrounds them, however — suckling infants and happy inquisitive children.

One of Christina Savalas’s favourite words is *plasma*, the Greek word for ‘creation’ and her paintings transmit the message of women moulding life, in quiet defiance of a society which would reduce them to passive observers. Another word which frequently enters her speech is ‘dignity’, and her women, whether sewing, sitting impassively, smiling with breast exposed for feeding, or combing their hair, possess an innate dignity and gentle power. They are clearly not the paintings of a frivolous housewife, but of a woman with a deep, confident sense of her life’s role and her identity.

‘A woman can mould the whole world,’ she said to me in a subsequent visit. ‘She was made to love and exercise her innate wisdom. She cannot kill — only if she’s insane. She cries, just because she loves. She has been repressed, not allowed to think. In some ways she has been lost, in some ways she has been beaten. But *she* has the power, the power to direct and make good what man has made... she is basic.’

When the Second World War broke out and three of the Savalas sons enlisted, Christina felt an even greater need to express her hopes and her fears. Until recently, she notes, war has been ‘a man’s concern’. ‘Women stayed home and prayed for good news, but the feared words could take away, at any second, what made her sit and wait, and

Photographs by Sophia Nicholas.



cry.’ She began to paint and write poetry with greater zeal, her art her only weapon and solace.

It was in those years that she wrote, in the traditional fifteen-syllable line of the demotic Greek folk song:

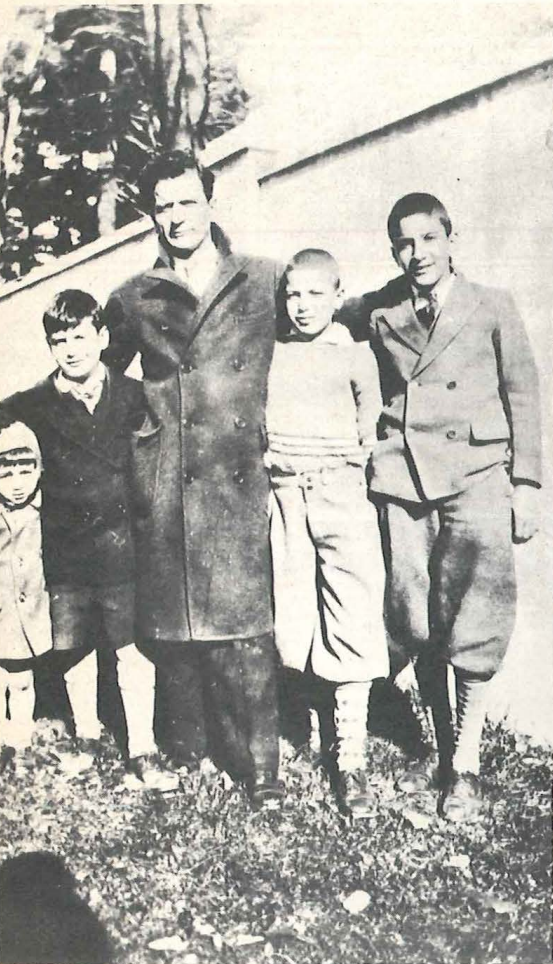
The roses heard about the dead bird and all their petals fell, all yellow-pale.
And the air heard also, the trees sighed deeply, and the fresh water stream turned black.

And when all the mothers who have lost a child heard about the little bird, their already scorched

Hearts broke into another piece.

In her paintings more doves appeared, more women holding their children close. ‘What do men die for?’ she asks today. ‘What changes come about that seem to be good? None. Peace seems to be hiding somewhere and it is now open to women to use their innate power of leadership and love to find peace, and change the world.’

Although Christina Savalas’s paintings — as bold as her philosophical declarations and her individual approach to life — were not always understood by many of those around her, she had her mentors. One of them was the Greek sculptor, Polignatos Vagis, whose works are today included in the National Gallery’s collection, but who was then living in the United States. He encouraged her to paint and to write. The Savalas sons remember being enlisted as models for the sculptor,



A recent photograph of Christina with three of her children; from left to right, Telly, Ted, and George.

Christina's first husband, Nicholas, with their sons, Praxiteles (Ted), Demosthenes (George), Aristotle (Telly) and Socrates (Gus). Katherine, an only daughter and close companion to her mother, was an infant when the photograph was taken.



A wedding photograph of Katherine Savalas Karos, Christina's youngest child and only daughter, captured in a pose and with an expression strikingly reminiscent of her mother in her wedding photograph. Katherine today has combined an active career with her marriage and family.



Christina as a young bride with her husband, Nicholas.

conjuring up a vision of a busy household with noisy and giggling children coming and going, and Vagis trying valiantly to keep his restless subjects still.

Today, Gus Savalas, standing up in his home in Athens, striking the pose of a Greek god, laughingly recounts how he and his teenaged brothers, feeling selfconscious and foolish, reluctantly modelled for the sculptor as their mother reprimanded them: 'Aren't you

ashamed of yourself! Vagis is practically dying of starvation, growing his own tomatoes, and you won't stand still and model for him for a few hours!' They, too, painted, he notes: 'We loved to draw on the walls.' Their childhood, Gus recalls, was happy and carefree. 'We were allowed to express ourselves freely, without many restrictions.'

Dynamic and active at the age of seventy-one, Christina Savalas today lives alone in Long Island. Nicholas died in 1948 and her second husband, Leo Savantalios, died not long ago. She spends her time painting, writing, and keeping in close touch with her children. Her daughter, Katherine, lives in California. Socrates (Gus) is a diplomat now stationed here in Athens. Praxiteles (Ted) taught for some years in Athens but returned to New York last year. Aristotle (Telly) is on the movie-star circuit, making public appearances, giving a command performance for Queen Elizabeth a few months ago, and being very Greek on television as *Kojak*, where he is joined by a younger brother, Demosthenes, who plays Stavros in the series.

She still paints prolifically, but at present most of her energies are being diverted to this month's exhibition of her works in Athens.

Although she rarely sells her paintings — 'part of the poetry would fade from within me' — for this exhibition



Two of Christina's sons, Telly and Gus, shown embracing in the manner of figures in their mother's paintings.

Christina is making an exception and is offering three of her works for sale, the money to be donated to the Cyprus Relief Fund. Many of her paintings were lost, along with family memorabilia, in a fire at her home ten years ago. Those that remain and the ones she has since produced, most of which hang in the homes of her children, are being assembled for this spiritual homecoming. What Athenians will see is a collection of works in bright, bold colours, firmly declaring Christina Savalas's strength and hope, her belief in woman as a benevolent, creative force.

'If I paint a grave, I put a dove there,' she told me last summer. 'Again there is hope, even in the darkest hour. Death will come... but why ponder its path! Unlike the Egyptians who prepared their entire lives for the afterlife, the Greeks invented games and rejoiced in life...'

Of woman's role she says, 'There are more than two sides to every story, too often ignored because woman represents frailty and vulnerability. I believe woman has an understanding of life that men have refused to appreciate. Women are naturally more involved with life... they can be the source of positive action in a world full of negative responses...'

—SOPHIA NICHOLAS

Christina Savalas's paintings will be exhibited at the City of Athens Museum (Kosti Palama Gallery) from February 28 through March 5.



DRY WHITE WINE
ELISSAR

CAVIROS WINE CO S.A. 2 MESSOGHION STR. (Athens tower) ATHENS CALL 77.92.608-9

Collectors' Antique Shop

ATHENS HILTON

Choose from a fine selection of old and new paintings, pottery, jewellery, embroideries, copper, silver, carvings, hand-blocked table runners, cushion covers, bedspreads, dress material, stamps, and coins. From 300 drachmas up. Shop at your convenience: We are open daily from 9:00 a.m. to 9:00 p.m. Sundays from 12 noon to 9:00 p.m.

delica

The new super-gentle bathroom tissue



Delica Super-soft.
A Delicate yet resistant
tissue.
Perforated double sheets.
In packages of one,
two or four rolls.
Delica: Something better.

Other products from
Carthellas:
Paper napkins, paper
towels and
wadding.

A product of
CARTHELLAS S.A.
Iera Odos 132, Tel. 325-0601





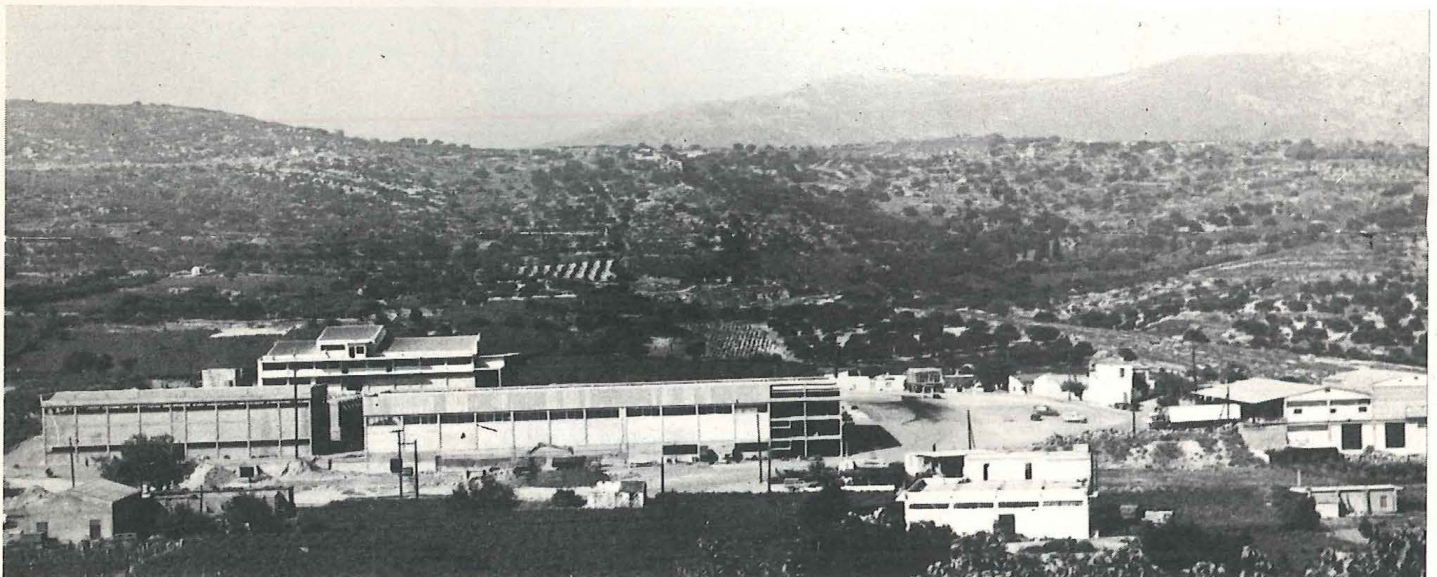
OLYMPIAS

**STEF. KASSAPIS — I. KEPAPTOGLOU
D & P HADZOPOULOS BROS.**

**COLD STORAGE — FRUIT PROCESSING
UNITS — CANNING PLANTS — WINERIES
EXPORT OF FRESH FRUITS**

- The first cold storage units under controlled conditions.
- The silo located at the entrance of the tunnel automatically feeds the iceboxes of refrigerated railway cars.
- The canning plant for peaches and apricots has an annual capacity of 8,000,000 cans.

OLYMPIAS canned fruits are widely known for their quality and has an established reputation all over Europe.



The new winery and bottling plant in Kounavi, Crete has an annual capacity of 15,000,000 bottles and is now in full operation.

The success of our company in the processing of fresh fruits and canned products assures further success in meeting our targets in wine production in both the domestic and foreign markets.

Central offices: Thessaloniki, 10 Kouskoura St., Tel. 266-837, 260-785 Telex 41116

Veria plant: Tel. 24-462, 22-962 Telex 42304, Cable address: Olympias

Heraklion (Kounavi) plant, Crete: Tel. 74-226 Telex 26-256

theatre

Sex, Pope, and Charity

THE WORKS of Brazilian authors are appearing more and more on the Athenian stage. *Mademoiselle Marguerite* by Athayde attracted theatregoers in the past months and now *The Kidnapped Pope* by Joao Bethencourt (a Brazilian of Hungarian origin) is playing at the Alfa, produced by the Contemporary Greek Theatre of Stefanos Lineos and Elli Fotiou.

The Kidnapped Pope is a rather whimsical story, inspired by Pope John the XXIII, who is here called, Albert IV. Pope Albert hires a cab for a relaxing drive around town and is kidnapped. The idea of a Pope hiring a taxi to go for a ride may seem absurd to Greek audiences. Once having suspended belief long enough to place him in the cab, however, the next step of having him kidnapped seems perfectly reasonable: after all, it is an idea that would immediately occur to half the taxi drivers in Athens. (As for Henry Kissinger, we can say with absolute certainty that if he were to climb into an Athenian cab, not a single driver would hesitate a second before making off with him.) Those who enjoy chatting with our taxi drivers will know that they are all prophets, ever poised and ready to present their views on every aspect of local and international politics, and invariably armed with ready solutions to the Problems of Mankind. As a result, the actions and personality of Sam Laibovich, the cabbie-hero of the play, do not seem paradoxical or preposterous here in Greece and Stefanos Lineos effortlessly slips into the part.

Kidnapping the Pope is not, however, the main message of the play, nor the most absurd. The real message is How to Force the Leaders of the World to Agree to a Forty-Eight Hour Peace. This is, of course, a ridiculous notion and Lineos, who also directed the play, has wisely decided that the only way to put this message across is to invite the audience to participate, and he quickly and expertly draws them into the action. The success of this technique hinges to a great extent on Vassos Andronides's convincing and charming portrayal of Albert IV who may well go down in

history as the only Pope ever to have won the affections of Greeks. If Stefanos Lineos and Elli Fotiou, who plays Sam's wife, are aiming at a 'popular theatre', they have made a fine beginning. Mitsi Koyoumtzoglou, who translated the play, Yannis Karides, who designed the set and costumes, George Kefalyanni, the lighting director, Ifigenia Spyrou's musical arrangement, and Nikos Garofallou as the 'spectator', also contribute to the success of the play. It's all good fun and a production which would meet with the author's approval.

Cabiria, starring Aliko Vouyouklaki at the Aliko Theatre, is another matter. Although dialogue is the main vehicle for expression, theatre today often includes so many technical effects that an author's original intention may be distorted or neutralized. If we have not read the original play, it is possible to judge a production on its own merits. We find ourselves in a quandary, however, when presented with a modern, 'technical' production of a familiar work.

The current production of *Cabiria* based on Neil Simon's *Sweet Charity* presents just such a dilemma. The appearance in 1957 of Federico Fellini's film *Notte di Cabiria* brought acclaim to the director's wife, Guilietta Masina, who played Cabiria, the naive, good-hearted and deeply dramatic prostitute. The film script was adapted in 1966 to the stage by Simon and emerged as the musical, *Sweet Charity*, which, in turn, was readapted for the screen. The present version in Athens has been translated into Greek by Paul Matessis from Simon's text and Dorothy Fields' lyrics, with musical arrangements by Mimis Plessas based on a score by Coleman.

The play had thus suffered many sea changes even before Michael Bouchlis arrived on the scene to direct the production along Greek lines — in this case, to provide a vehicle for Aliko Vouyouklaki, using the popular star's presence to full advantage. This goal was achieved. Needless to say, Neil Simon's 'presence' takes a back seat to



Vassos Andronides as Albert IV with Elli Fotiou and Stefanos Lineos in a scene from *The Kidnapped Pope*.

Aliko, as well as to an overwhelming set by Vassilis Fotopoulos which is striking contrast to the simple, kindhearted world of *Cabiria*. One is left with the impression that the glamorous Aliko and Fotopoulos's grandiose sets were crying out for another production.

Guilietta Masina's portrayal of Cabiria in *Notte di Cabiria* combined warmth and a generous heart with the plain physical appearance dictated by the role. The role notwithstanding, Aliko Vouyouklaki has had to contend with her fans who attend her performances expecting to be seduced by her alluring image. I was curious to see how she would manage to sidestep the element of physical poverty fundamental to Cabiria — to look poor without being plain and unattractive while being seductive. I am happy to say that the audience was once again gratified, but this time by Aliko Vouyouklaki the actress who, under Bouchlis's direction, has given free rein to her talents and, indeed, presents the audience with a 'poor Cabiria'. Bouchlis has also drawn fine performances from Babis Catsoulis (who plays three different roles), Christos Politis, Vassilis Tsivilicos, Despina Nicolaidou, and Angela Kazakidou.

—PLATON MOUSSEOS

AMERICAN COMMUNITY SCHOOLS ATHENS

- Kindergarten (two years) through twelfth grade
- International student body and faculty
- Program for admission to American and European universities
- Complete counseling services
- Extensive foreign language offerings
- Fully equipped labs, gymnasium and libraries
- Extra-curricular activities and sports

The only accredited
High School in Greece
for English-speaking students

129 Aghias Paraskevis
Ano Halandri
Tel. 659-3200

For Rent in Nea Kifissia

A centrally-heated cottage (two bedrooms, living room, dining room, kitchen, etc.) new and cheerful, set in a small garden. Own telephone. Reasonable rent. For details (only Greek spoken) call 615-756 between 9 am and 1 pm or 724-204 between 2 and 5 pm and ask for Eleni (English spoken).

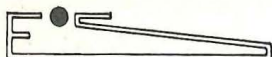
Don Sebastian's FLOCATI FANTASIES

Cushion Covers, Toys,
Slippers, Rugs,
Novelties

GIFTS FROM GREECE

Iperidou 5, Athens
Telephone: 322-1838

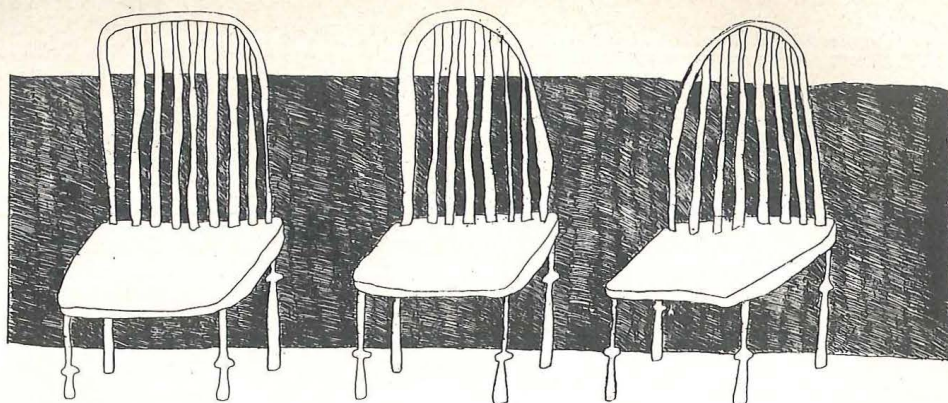
Your Athens Office



EXECUTIVE SERVICES

Multilingual Secretarial Service
Efficient Mail Handling and
Telephone Message Service
Telex Facilities

ATHENS TOWER SUITE 506
BUILDING 'B' TEL. 7783-698, 7701-062
TELEX: 214227 Athens 610, Greece.



music

Menotti's Consul Alive and Sinister

MORE THAN a quarter century after it swept the American music scene with unprecedented success, Gian-Carlo Menotti's three-act tragedy, *The Consul*, continues to move audiences with its brilliantly contrived saga of personal desperation and death, despite initial predictions that the plot was too topical to survive.

Though set in post-World War II Europe, at the peak of the cold war hostilities, the depressing story line has meaning for us all today, and particular poignancy for Greeks who have recently experienced political tyranny. It is certainly Menotti's most familiar full-length opera, probably his best, and one that now seems certain to stand among the memorable compositions of this century. The personality of Menotti himself becomes more distinct against the background of the mid-twentieth-century, a period which saw his years of greatest productivity, and it appears likely that despite his personal and professional iconoclasm, he will be remembered, and performed, long after many of his contemporaries have ceased to be included in anyone's repertoire.

Still dynamic at an age when most people retire, Menotti took a personal interest in the current *Lyriki Skini* production, and the result was indeed rewarding. Under the firm, even aggressive direction of maestro Kolasiss, the local company's singers gave excellent performances, particularly Hero Palli as the tragic Magda Sorel, around whose trials and ultimate defeat the opera revolves. Her acting was consistently convincing, and her fine soprano more than adequate for the

demands of her role. Baritone Andreas Kouloumbis was in fine form as Magda's husband John, his resonant voice almost overwhelming the small theatre with its richness and vitality. Though vocally weak, tenor Mihalis Heliotis was in his element as the semi-comic magician, performing his sleight of hand and hypnosis routine with great aplomb. The other singers were vocally strong and succeeded in projecting their characters' humanity and individuality throughout the performance. The orchestra played flawlessly and with ease, despite the less than predictable pattern of Menotti's score. The entire production was in fact a tribute both to Menotti as an enduring major composer, and to the *Lyriki Skini's* ability to present some truly first-rate opera.

The modest, but lively musical season at the British Council introduced Athenian audiences to yet another young English performer, Julian Byzantine, during an all-too-short concert of guitar music on December 15. Although his Athens appearance was the last in a series of performances during a demanding Middle East tour, the recital was a fresh and buoyant display of short works written especially for guitar over the past five centuries. Equally at home with sixteenth-century Spanish villancicos and twentieth-century tone clusters, the performer played with precise technique and genuine musicality. He is clearly among the best of the rising generation of English classical guitarists and gives promise of a distinguished career.

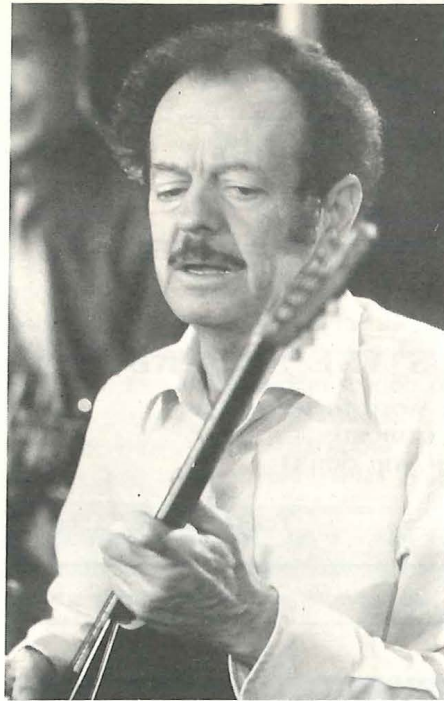
—ROBERT BRENTON BETTS

The Old and the New

THE USUAL end-of-the-year avalanche of new records produced some pleasant surprises this season. The industrialization of *rebetika* music continues apace on all sides while some young composers find their feet. After their successful three volume, *The Story of Rebetika 1825-1955*, EMIAL has been emboldened to produce two new albums of re-recordings devoted to a single *rebetika* artist: *Vasilis Tsitsanis 1938-55*. The choice of Tsitsanis was obvious enough since he is the greatest *rebetika* player and lyricist still performing. Although he arrived late on the scene, coming as he did from the provincial town of Trikala in the mid-thirties, his central place as a composer and exponent of genuine *rebetika* cannot be denied.

The selection of the songs is well-balanced: Nearly half feature the classic, old-style voice of Stratos, while the others give a fair representation of Tsitsanis's other vocalists; namely, Marika Ninou, Stellakis, Sotiria Bellou, Prodromos Tsaosakakis and Georgakopoulos. The pre-war songs have a particularly impressive air of spontaneity which is vitiated in many of Tsitsanis's later songs by more sophisticated orchestration. Stratos sings with a rough forcefulness in *Haremia me Diamandia* (Harems with Diamonds), *Meraklides* (Connoisseurs) and *Sta Trikala* (In Trikala) a song which laments the murder of *Sarkaflias*, the famous *mangas*, some twenty years before. There is also a masterly solo *zembekiko* by Tsitsanis recorded in 1940. The post-war period is brilliantly opened by *Sinnefiasmeni Kyriaki* (Cloudy Sunday), written in 1943 but not recorded until 1946, which evokes the dismal atmosphere of the Occupation. Also worthy of mention are two songs about prison sung powerfully but gloomily by Tsaosakakis, *Ta Simandra* (The Bells) and *Gendi-Koule* (the old prison in Thessaloniki). However, among the later pieces the last word of praise must go to Rena Dalias's languidly oriental and throaty *Gul-Bahar* ('Sweet Rose', in Turkish). Both records are tightly held together by the technical expertise and originality of Tsitsanis's own playing and composition and they are certainly doomed to success even outside the world of *rebetika* followers. Buy now while stocks last.

Also hot from the EMIAL *rebetika* factory is *Laiki Paradosi 1825-1940* (Popular Tradition). This is a remake of



Vasilis Tsitsanis

a number of early twentieth-century *rebetika* songs by Delias, Papazoglou, Vamvakaris and others, orchestrated by the distinguished *rebetika* composer Kaldaras. There are also two traditional nineteenth-century pieces which accounts for the alarming time span of the title. Along with nearly all remakes of the old songs, this record suffers from over-orchestration although the Smyrna - style numbers are done well. Vicky Moscholiou sings with depth and panache: particularly striking are her renderings of *Vale Me Stin Angalia Sou* (Take Me in Your Arms) and *Omologies* (Confessions). Manolis Mitsias, on the other hand, gives the impression that *rebetika* is not his *metier*. His voice is simply too mellifluous for the bitterness and directness of the lyrics. As a whole, however, the record is probably the best and most serious of its kind to date.

Mitsias is very much more at home on Christos Leondis's new disc *Parastasis* (Performances). Leondis, who is a securely established composer, has set many poets to music including Ritsos and, on his last record *Ah... Eroti* (Oh Love), Lorca. The latest LP consists of a collection of the composer's favourite musical scripts for theatrical works performed in Athens, and for the recording of *Parastasis* he has used some of the best voices available including Tania Tsaniklidou and Nikos Xylouris. Leondis reveals great aplomb in pastiches of Latin American music in his scores for extracts from Pablo Neruda's *Canto General* and they are charmingly unpretentious after Theodorakis's recent heavy bombardments with the

same ammunition. There is also a very convincing setting of Makriyannis's *O Ilios Evasilepse* (The Sun Set) taken from the famous *Memoirs* of this hero of the Greek War of Independence. One is pleased to find the texts of the songs printed inside the record sleeve.

Lastly we come to what is by far the most exciting and compelling new musical production in the form of Christodoulos Halaris's new composition, *Drosoulites* (Daybreak Riders) with lyrics by Nikos Gatsos, the surrealist poet and songwriter. This fourth LP by the young composer follows on the success of his liturgical *Akolouthia* (Divine Service or Suite). As before, he employs instruments he has designed himself backed by the driving force of large drums. In *Drosoulites* Halaris has achieved a unique supernatural quality in sound which makes it even more addictive than *Akolouthia*. However, the final triumph of this daring composition is brought off by the singers. We have Dimitra Galani who has a number of records to her credit and is now embarking on an international career. She has a fine voice and gives her best on this record. Most astonishing of all is the brilliant performance of Halaris's newest singer, Chrisanthos, who sang with Xylouris in *Tou Thanatou Paranglila* (I Cried Out to Death) on *Akolouthia*. Chrisanthos has long been acclaimed as a singer of Pontic songs — he has produced two excellent LP's of them in the Pontic dialect — but has only just begun singing in Greek. His high-pitched style with its superbly controlled warblings comes out of the rich and complex vocal tradition of the Pontic

Mike Deme DDS., M.D., M.S.D.
Professor of Orthodontics
University of Pittsburgh, U.S.A.
Practice Limited to Orthodontics
86 Michalacopoulou St., Athens 611
Tel. 777-4880 by appointment

colombo travel offers

Tours - Cruises - Car rentals
Yacht Charters and Air Tickets.
Best service at lowest cost.

38 Diakou Street
Athens 403, Greece
Tel. 923-1724 & 923-8475



A. KOKKINOS FLOKATI RUGS

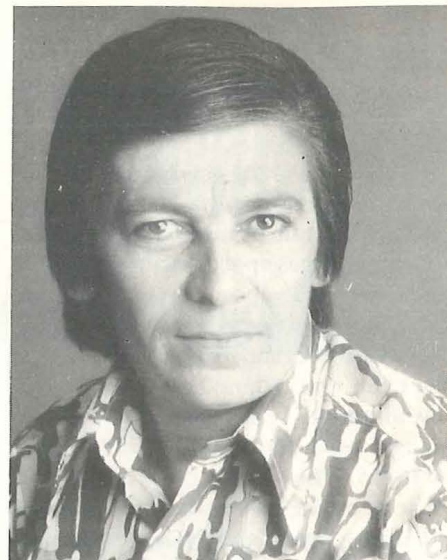
Carrying On A Tradition Of Centuries

OUR FLOKATI RUGS ARE SUPERB!

But don't take our word for it ...
Come in and compare.
You'll be sorry if you don't!

3 Metropoleos Street Athens 118, Greece

Telephone: 323-1560



Chrisanthos

hometown on the Black Sea coast of Turkey and it is to Halaris's credit that he has found a way of employing its power in his work which does it justice. Not a single track on this record is, to my mind, a disappointment but *Tou Rizikari* (Bonfire Night), *Mana mou Mana* (Mother O Mother), and *Ta Flouria* (The Florins) by Chrisanthos and *Mia Komini* (A Komene Girl) and the title track by Dimitra Galani are worthy of particular attention. The Halaris-Chrisanthos combination is like a breath of fresh air in the contemporary musical scene and it is hoped that Dimitra Galani will find time to continue to work with them.

—RODERICK CONWAY MORRIS

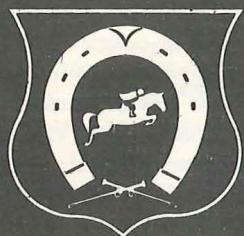
Briefly Noted:

Afieroma (Dedication): A series of separate songs by the composer Yannis Markopoulos dedicated to his birthplace and source of inspiration Crete. Sung by his fine vocalists Haralambos Garganourakis and Lizetta Nicolaou (another Pont).

O Kazantzidis kai ta Rebetika (Kazantzidis and Rebetika): A collection of *Rebetika*-Popular songs sung by the now recalcitrant star of the 1950s and 1960s *bouzouki* scene.

Leptomeries (Details): Dimitra Galani sings songs by various composers including Xarhakos, Savvopoulos, Leondis, Moutsis and Halaris.

Politika Tragoudia (Political Songs): A first record by the composer Thanos Mikroutsikos sung by former Theodorakis singer Maria Dimitriadi. Lyrics by communist poets Wolf Biermann and Nazim Kikmet. A very committed disc with interesting use of brass instruments.



The Varibopi Riding School Annual Gymkhana

Sunday February 29, from 10:00 to about 13:00 hours.

Spectators are welcome to attend as our young riders compete in mounted games and dressage competitions. (Parking, bar, and refreshments will be available)

Varibopi, Stasis Babi.

Tel. 8019-912



CHARTER A YACHT IN GREECE

directly from owner of a fleet of yachts
Motor-yachts—motor sailers—sailing yachts
From \$200 per day with full crew.

YACHT SALES
VALEF YACHTS LTD.

Mr. W. Lefakinis, Director

Akti Themistokleous 14, Piraeus, Greece
TEL: 452-9571/4, TLX: 21-2000, Evenings 671-3842
CABLES: WILEFA

MEMBERS
Greek Yacht Owners Association,
Greek Yacht Brokers and Consultants Association

books

Kostas Myrsiades
TAKIS PAPTSONIS

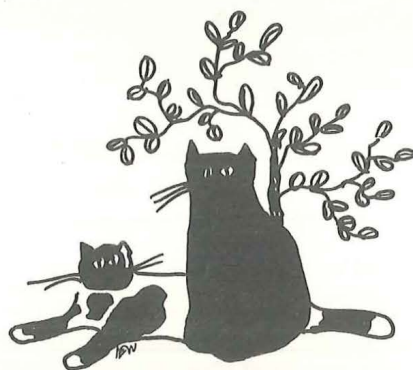
Twayne Publishers, New York, 1974. 166 pages, \$7.95.

When one of my lecture tours brought me to the University of Indiana some years ago, a graduate student in Comparative Literature asked my advice concerning the subject of his dissertation. I urged upon him two possibilities, Takis Papatsonis and Yannis Ritsos; but because the latter, already with a worldwide reputation, would soon enough find his apologist, I recommended highly the work of the former as the most neglected of major, modern Greek poets. His doctorate dissertation, adapted to the form of this book, is the happy result. Indeed, Professor Myrsiades has now contracted to write a Twayne Publication book on Ritsos.

I also had the opportunity of marvelling at the thoroughness with which Myrsiades pursued his work when he came to Greece for research and to consult with the poet himself. In musty storerooms, and in old newspapers and periodicals, he unearthed 224 poems and 150 essays, many of which had been forgotten by the poet himself and had not been collected in his sparse publications. These, and the more formal publications, Myrsiades studied carefully, and among them chose to analyse whatever pertained to the development of the poet's themes, imagery, and style. I was happy to place at his disposal whatever poems I had published by Papatsonis in my translation, or had still in unpublished manuscript. These, together with his own translations, he has utilized in this volume.

With the information given us in a brief biographical introduction, it is interesting to speculate how much Papatsonis's career in the Ministry of Economics (of which he eventually became Secretary General), and his involvement in the tariffs, custom duties, and economics of his country impelled him toward a poetry of metaphysical nuance, religiosity and mysticism, the exact antithesis of his mundane occupations. Reviewing the author's poetic and prose work, Myrsiades concludes that it rose to its highest expression between 1930-50, dealing, in the early forties, with themes such as the majesty of God, the destiny of man's soul, the feminine presence

and its intercession on man's behalf, with nature as a reflection of the divine, and with a love and hope that opposes the pessimism and decadent schools of poetry. He notes the prevalence of Catholic ritual in Papatsonis's poetry, its prosaic and didactic tendencies, and finds in his work 'a mixture of the mystically erotic and the ecstatic in gradually more complex images of a more and more abstract and metaphysi-



cal nature, expressing the poet's growing pantheism.' He errs only, it seems to me, in attributing to Papatsonis more techniques of surrealism than are actually apparent in the poems themselves, and certainly not in 'The Sluggish of Mind', a poem with a clear and unimpeded message, although at times Papatsonis can be a 'difficult' poet. He also errs, in the body of his text if not in his conclusions, when he considers 'concrete' and 'visual' certain imagery in Papatsonis which I find, on the contrary, to be abstract and metaphysical or, as he concludes, an 'intricately devised imagery, the lyricism and complexity of which make him a significant poetic force in modern Greek poetry.'

Myrsiades devotes a chapter to tracing 'the feminine presence' as perhaps the main motif in Papatsonis's work, evidenced in the smaller poems as a shadowy, virginal figure often bathed in an intense moonlight (obviously patterned after Dante's Beatrice) who with love guides man to God. But it is in Papatsonis's longest poem, *Ursa Minor*, which Myrsiades considers to be his masterpiece, that he traces the distillation of the poet's 'multivision' in the mythical figure of the nymph Kallisto who, after her affair with Zeus, was transformed by jealous Hera into a bear and then sublimated into the celestial

heavens by Zeus in the constellations of Ursa Minor or the Little Bear. Myrsiades traces her relationship in this poem to Christ, to God, to the Virgin, to Artemis, to Aphrodite, to the Fates, to Nature and to Beatrice (Kallisto as spiritual guide during the horrors of the Second World War and the German-Italian Occupation.) 'In Kallisto,' Myrsiades concludes, 'the whole drama of man's journey from sin to salvation is played out; she trumpets the resurrection as a fixed star in the heavens, guiding man in his escape from the hell of years of war and the inadequacy of his temporal existence along the inalterable road of struggle and denial that leads to the splendidly brilliant light of source and love. It is in this multiform presence, Kallisto, that Papatsonis has achieved the most complex expression of the female figure which passes through all periods of his poetry.' Undoubtedly *Ursa Minor* is a magnificent poem, and a major work, but I would not agree with Myrsiades that it is Papatsonis's greatest achievement, preferring the entire body of his lyrical work as a whole.

Although I would agree that Papatsonis's style is 'characterized by the metaphysical imagery which infuses his poetry, an imagery which appears to flow freely from the subconscious', I do not believe that his imagery is surrealist, or that his metaphysical visions are encased primarily in concrete images. What weighs in Papatsonis is the mystical, metaphysical and abstract control of his vision which, although often expressed in sensuous terms, still retains an unmistakable aura of luminosity, a peculiar intermingling of the 'erotic, the esoteric and the ecstatic,' in which both prose and lyrical elements are intermixed.

Myrsiades rightly concludes that Papatsonis is essentially a religious poet who has sublimated influences from Dante, St. John of the Cross, and Plotinus in particular, and transported them into a 'love-illuminated quest for the divine principle.' Believing that 'our soul is a parcel of the universe, and as such immortal', Papatsonis makes of his poems rungs on that ladder which leads to a mystical communication with God. Through a painstaking analysis of both short and long poems, through an unfolding progression of themes, presences, stylistic devices and imagery, Myrsiades has convincingly demonstrated Papatsonis to be one of the major poets of modern Greece, a more abstruse, abstemious, more intellectual and metaphysical Sikelianos.

— KIMON FRIAR



Al Pacino in a scene from *Dog Day Afternoon*.

cinema

Barry Lyndon and *Dog Day Afternoon*: Reflections on the 1975 Season

AS WE APPROACH the dubious festivity of the Academy Awards in April, it is worthwhile casting a glance over the past season in American cinema which, until about a month ago, seemed doomed to be one of the blandest years in its history. With the sudden last minute kick of an Olympic sprinter, Hollywood came down to the wire with an impressive range of productions including John Huston's *The Man Who Would Be King*, Joan Micklin Silver's *Hester Street*, Gene Wilder's farce, *The Adventure of Sherlock Holmes' Smarter Brother*, Milos Forman's *One Flew Over the Cuckoo's Nest* (starring Jack Nicholson), Sam Peckinpah's *Killer Elite*, Sidney Lumet's *Dog Day Afternoon*, and Stanley Kubrick's *Barry Lyndon*. Most of these films will appear in Athens before June. Their quality varies but each is important enough to merit the price of admission and to provide food for late night discussions with friends.

In *Barry Lyndon*, Stanley Kubrick has, quite simply, put together the most visually beautiful colour film I have ever seen. Using as a basis Thackeray's little-known, first novel, *The Luck of Barry Lyndon* (1844), Kubrick has spun an epic costume-drama about the rise and fall of an eighteenth-century

Irishman (Ryan O'Neal). Director of photography, John Alcott, has caught landscapes in Ireland, England, and Germany that are so achingly lovely in deep greens and misty hues, that one is tempted to forget the story and concentrate on the background. Interior shots of grand, eighteenth-century houses radiate a warmth unlike any other costume-epic because Kubrick was able to use a special still camera lens to film by candlelight. (Had it not been for the sound of popcorn being munched around me, and the recognition of Ryan O'Neal's powdered baby face, I could easily have felt united with the eighteenth century for the three hours and five minutes the screen was alive.)

Beauty alone, however, is not enough to save Kubrick's lengthy fable from sinking, like its hero, into disrepute. Kubrick has taken a big gamble and lost. In the recent *Time* magazine cover story, this enigmatic, British-based, American director states that he has the greatest respect for writers because he himself is incapable of original creation. Kubrick is perhaps being overly modest, but it is true that his main strength is as a satirist and chronicler of cruelty. His best films, *Paths of Glory*, *Lolita*, and *Dr. Strangelove*, succeed because there is a

near-perfect match between subject matter and cinematic scope. It is unlikely, for instance, that his brilliant, black-and-white adaptation of Nabokov's *Lolita* (1962) would have been improved by a larger budget, colour and an extra hour in length.

In *Barry Lyndon*, Kubrick attempts to blend sentiment and satire with the result that neither one nor the other comes through clearly; we feel only a certain sluggish relief when the film finally comes to the end. *Barry Lyndon* is much like Alex in *Clockwork Orange* — a young man who passes from innocence to worldly corruption without qualms of guilt or twinges of conscience. In a corrupt society, he does his best to make the most of life using any means. (We are not meant to sympathize with this rogue-hero, as we are with that other eighteenth-century wag, Tom Jones, who maintains his purity despite the afflictions of an unjust culture.) In *Clockwork Orange* Kubrick was content to keep us from identifying strongly with any single character so that we might better see the horror of the near-future. In his latest film, however, Kubrick takes his biggest gamble when he tries to engage our emotions over the death of Barry's son in a riding accident. True, the boy is an innocent victim for whom we do feel pity. Kubrick, however, has chosen to amplify the death and subsequent funeral procession (small white casket drawn by Shetland ponies, followed by sobbing adults in black, accompanied by ponderous music) to the point of embarrassment. Satire is necessarily aimed at the head not the heart, and when Kubrick tries to hit both, as with this death scene, he blasts only the stomach.

Barry Lyndon, however, should have little trouble recouping its thirty-million-dollar production costs. Besides the beauty, there are comic moments (the opening) and vivid sketches of, for instance, the absurdity of duelling (the beginning and end; Barry's father killed in a duel, Barry is wounded). Yet one can't help wishing that this dynamic, though almost obsessed, director would turn away from the dangerous American myth that bigger is better. (How about a Kubrick production with a three-quarter-million dollar budget!)

Dog Day Afternoon is a semi-documentary exploration of an abortive, 1972 bank hold-up in Brooklyn by two ex-cons. Sidney Lumet (*The Pawnbroker*, *The Group*, *Fail-Safe*, *Serpico*) turns in his strongest directorial job in his uneven career with a

sharply-etched script by Frank Pierson. Al Pacino plays the lead as Sonny, the 'brains' of the failure-prone duo, while John Cazale is Sal, his hyper-religious, dim-witted, but deadly-serious sidekick. In the weeks since I saw this film, I have come to realize that *Dog Day Afternoon* is one of those rare works that not only cannot be forgotten, but becomes a part of you in an unnerving way. Story, script, cast and direction are partly responsible for this. There is also the usual fascination of a 'true' story (although think about how many 'true' films have seemed too remote to be of more than entertainment value).

Lumet and Pacino teamed together two years ago in *Serpico*, another semi-documentary. But the deciding factor in the haunting intensity of this very American film is Al Pacino's performance.

If Francis Ford Coppola molded Pacino into something of a speaking statue in *Godfather II*, Lumet has succeeded in allowing this remarkable actor to touch depths that surely go beyond the script and the original real-life character. Pacino as Sonny is a simple, sincere, but frightened individual. His environment, however, as the opening montage during the credits shows (contrasting shots of wealth and poverty in the New York city area), is complex, contradictory, cruel. Sonny has made well-intentioned efforts to be a 'good' man; he is Roman Catholic (as he points a rifle at the tellers in the opening, he shouts, 'I don't want to shoot anybody; I'm a Catholic'), his mama's beautiful 'baby', a hysterically fat woman's husband, the father of two children, as well as a husband to his boyfriend Leon (impressively portrayed by Chris Sarandon) after a legal ceremony. In fact, Sonny has decided to rob a bank in order to raise the two-thousand dollars needed for Leon's sex-change operation.

Pacino is Sonny. The Brooklyn accent, the lower - middle-class Italian-American background, the boyishly-handsome face seen crossed with doubts and fears in the frequent close-ups, the natural sense of showmanship and humour (as in the scenes when he 'performs' for the sympathetic crowds outside the bank), the expressive, foul language, the sense of doom (dictating his will by telephone), and his self-defeating sense of humanity (his treatment of the hostages and his final decision which brings about the best possible solution to a seemingly impossible situation) are never forced.

We come to *care* for Sonny as we have not cared for any male character

on the screen in a very long time. Pacino is not a teddy-bear outlaw like Robert Redford and Paul Newman in *Butch Cassidy*. Nor is he the cynical wise guy of so many Bogart and Jack Nicholson films. He is, I think, much closer to the reality of many people today. The film keeps coming to mind because Pacino disturbingly reminds us of those contradictory feelings of tenderness and bitterness, selfishness and selflessness, comedy and tragedy, awareness and bewilderment which we all share.

Dog Day Afternoon, like many works of Italian Neo-Realism, but without their oversimplification, makes us more aware of ourselves. It is American cinema at its best.

— ANDY HORTON

SOMETHING FOR ALL: FILMS BRIEFLY NOTED

Scenes from a Marriage (Skines Apo Ena Gamo) is Ingmar Bergman again, with a film originally produced for Swedish television. This is an abridged version of a six-hour series, exploring the traumas of an upper-middle-class Swedish couple, with terrifying perception. It is an important film. (In Swedish with Greek subtitles).

Another film originally produced by Bergman for Swedish television is *The Magic Flute* (O Magemmenos Avlos), a mythical, magical, musical celebration, conceived by Mozart, and directed by Bergman with much spirit. Bergman identifies with his audience — that's us — and the result is rich proof that opera can be intimate, imaginative, and just plain fun. In *The Magic Flute*, Ingmar Bergman has created an opera for everyone: a fairytale for children; a musical for teenagers; an entertainment for adults. The film was playing at first-run houses in late January and

should be slipping into neighbourhood theatres by February. It will be worth keeping an eye out for it. The delights of this production are mostly visual and musical, but if the language (Swedish libretto, Greek subtitles) should cause hesitation, here is a brief outline of the plot:

After being saved from the fangs of a serpent by the Queen's handmaidens, a young knight, Tamino, is asked by the wicked 'Queen of the Night' to rescue her daughter from the palace of Sarastro — the Queen's ex-husband, and lord of a strange new religious cult. Tamino accepts, and is to be accompanied on his mission by a friend — a lovable cowardly birdcatcher named Papageno. Before they leave, they are given musical instruments to safeguard them from harm — a flute for Tamino, and a set of bells for Papageno.

Tamino and Papageno find the Princess Pamina guarded by a wicked Moor named Monostatos, but her father, Sarastro, turns out to be not-such-a-bad-man after all. Sarastro promises the hand of his daughter to Tamino (and a playful nymph to Papageno) if they will undergo three 'trials of honour', one of which being that they are not allowed to speak a word in the presence of their loved ones. This proves too much for poor Papageno, but Tamino suffers this and much more to win his love. He plays his flute through the fires of Hell and, in the end, conquers the forces of darkness. Love wins out, and Tamino and Pamina live happily ever after.

If you enjoy reading the local newspapers, which these days seem to be devoting more and more space to the sensational, you'll love *The Confession*. The subject is torture, the treatment is clinical. The setting resembles Czechoslovakia, but the story is, tragically, more universal.

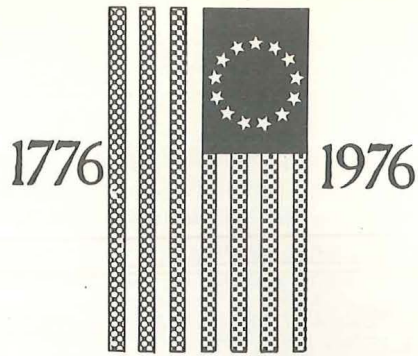
—GERALD HERMAN

<p>BAMBOO SKEWERS</p>	<p>20 cm. x 2.5 mm, 200 pcs/bundle CIF—Piraeus U.S. \$0.12 For information: Taiwan I-Shing Bamboo Co., P.O. Box 30-83, Taipei</p>
----------------------------------	---



DRY RED WINE
CAVIROS

CAVIROS WINE CO S.A. 2 MESSOGHION STR. (Athens tower) ATHENS CALL 77.92.608-9



We declare our Independence...



The Annual Propeller Club Ball for 1976 Celebrating the 200th Birthday of American Independence.

Saturday, February 7 1976, Athens Hilton Ballroom.

A Yankee Doodle Dandy of a party, danced to the tune of the famous Igniatides Orchestra — Plus, as a special bonus, a surprise showband from Italy — An evening full of sparkling wines and sparkling times. A birthday celebration where we give you the gifts-like the chance to win a Mediterranean cruise or the Bicentennial Bonanza, a FIAT 126.

**Give yourself the chance to win a
Fiat 126**

An offer of the FIAT distributor in Greece: Tractellas S.A.

As always, the entire proceeds from The Propeller Club Ball will go towards Greek student scholarship funds

pikilia

HOW ABOUT SOME PITA?

Pita — Pites — Pitakia. Amygdalopita, galatopita, hortopita, karidopita, kolokithopita, kotopita, kreatopita, melopita, prassopita, spanakopita, tiropita, all pita (pie), pites (pies), or pitakia (little pies), and all delicious when made by artful fingers...

‘SHEPHERD’S pie’, ‘pizza’, or ‘quiche’, the English, Italian and French members of the pie clan, conjure up an instant, clear, mental image, but not so their Greek kin. For in Greek food nomenclature, the family of ‘pies and cakes’ is confusing.

In addition to all the *pites*, there are *bourekia* (Middle Eastern name), *bougatsa*, *kaltsounia*, *flaounes*, *tourtes* (from the French) and an infinite number of regional versions and terms. Among sophisticated Greeks, a sweet *pita* may be called a *keik* or *keki*. On the other hand, the people in my mother’s village (Tseria, Lakonia) call their Easter dessert *galopita* (milk *pita*), but it is not a pie. It is a thick, baked custard made with goat’s milk, eggs, *simigdali* (semolina), and seasonings of superb flavour. In my own home, *pita* wields a power strong enough to bring everyone home early and into the kitchen the moment it emerges from the oven. And what is it? None of those listed above, but the bread dough with which I make our staple bread. After it has risen once, however, I spread out the dough in a flat pan and let it rise a second time. Before baking, I score the top into diamond shapes, sprinkle the *pita* with olive oil, dust with salt and bake until it is a ruddy chestnut colour. (The *pita* is invariably eaten hot because it disappears before it has had time to cool.)

Obviously *pita* means many things, has many faces and cloaks, and is veiled in a mystery as exciting as the filling ingredients. A ‘pie’ in the ancient Greek dictionary is called *artokreas* (bread-meat), a bread stuffed with meat, which was probably the forerunner of the *pita*. On the other hand, *pitta* was the Attic word for *pissa* — pitch or tar! When, exactly, Greeks began calling bread and dough products (with or without a filling) a *pita*, I am not certain. The many proverbs and sayings about them suggest it must have been centuries ago.

I like to divide the many types of *pites* into two groups and classify them as savoury or sweet. The savoury ones include meat, poultry, game, vegetable, and cheese pies. They can be assembled as a pie and enclosed in *filo* (which is similar to strudel dough and may be homemade or commercial) and baked. They may be two-fingers thick or

three-fingers thick, depending on how many pieces you need and how you intend to serve it. Savoury types may be formed into individual, diminutive versions, using the same filling, and among these *tiropites* are undoubtedly the most popular. They are easy to shape into triangles and to serve (piping hot) as appetizers, or for a festive buffet. Another method of rolling — as practised in Thrace and some islands near Asia Minor — results in small snail-shaped *pites*. By adding more concentric dough rings to the first ‘snail’, a huge, impressive coil is produced.

Savoury *pites*, such as *hortopita*, which are made with *horta* (greens), herbs and eggs, are distinctive. They are also very traditional, and frequently baked for special holidays. On Kefalonia, for instance, lamb pie, with aromatic seasonings, vegetables, diced orange and lemon peels, and herbs, is tasty fare for *Analipseos* (Ascension Day). In Epirus, *kotopita* (with chicken and onion filling) is favoured on New Year’s Day. The various ingredients that may be added to *pites* are many. One of the most interesting to my mind is the addition of a little rice, *trahana* (sour dough pasta), or *pligouri* (cracked wheat) to absorb juices secreted by meat, pumpkin or other vegetables. My grandmother’s savoury pumpkin and wheat *pita* is remembered as a speciality.

The sweet *pites* are still more varied, for they include many nut, fruit, and cheese *pites*, custard versions, such as *galaktobouriko*, and those with vegetable-nut fillings. Among the latter, an unusual one is made in Thrace with pumpkin and walnuts spiced with cinnamon and rolled into a snail-coil shape. Other favourites include the syrup cakes, such as *amygdalopita* (almond *pita*) and *karidopita* (walnut *pita*), and the syrup pies, such as *galatopita* (custard *pita*) which is similar to *galaktobouriko* but without *filo* on top. *Melopita* is an outstanding open-top *pita* especially when made with the famous Sifnos honey and cheese. An assortment of cheese *pites* ranks high among the sweet group — with a choice of flavourings including mint, aniseed, cinnamon, nutmeg, vanilla — and

usually dominated by the incomparable flavour of fresh *mizithra*. The shapes of tiny, hand-rolled *pites* are numerous: they include *trigona* (triangles), *floyeres* (flutes) and *poura* (cigars) as well as *saragli* (snails).

Actually, *baklava* and *kopenhai* might safely be classified with the sweet *pites*, yet have developed a distinct personality and name, without the *pita* label! Nevertheless, all of the sweet *pites* are fun to prepare, and are easily adapted to serve as a very special dessert for large groups. What is more, their flavour improves if they are prepared a few days in advance.

Clearly, fillings challenge our creative urges, but anyone with a Greek grandmother or aunt knows that the *filo*, more than the filling, distinguishes the gifted cooks. How tender, how flaky homemade *filo* can be! Although ingredients vary, usually the method for rolling the homemade *filo* is the same, executed with the trusty *plasti* (the handle from a broom). Usually, too, the dough is divided into small balls, pressed, oiled, stacked and then rolled out. The oil between each layer creates flakiness when baking.

The various names may be confusing, but *pita* results are delectable. In fact, one could spend half a lifetime developing new forms of *pites*. It is difficult to select just a few recipes from among the known varieties.

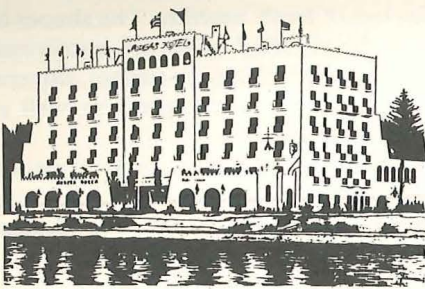
HOMEMADE FILO FOR SAVOURY PITA

To make two sheets for a medium-size tapsi (23 × 31 cm or 9" × 12" or larger pan if rolled very thin)

- 3 cups flour (*skliro alevri*)
- 1 teaspoon salt
- 1 teaspoon baking powder
- 3 tablespoons softened butter or margarine
- 5 tablespoons olive oil or other vegetable oil
- ½-¾ cup warm water
- 2 tablespoons melted butter
- Flour for rolling

Sift the flour, salt and baking powder into a mixing bowl. Using fingers or a pastry blender, work the butter and oil into the flour. Gradually add only enough water to form a soft ball. Wrap and refrigerate. Remove to room temperature an hour before rolling. Divide dough into eleven balls, six for the bottom sheet and five for the top, working with one group at a time.

Dust the rolling surface with flour. Press the first group of dough balls with the palm of your hand. Spread melted butter on each, and stack one on top of the other. Begin rolling, using a rolling pin or, preferably, a broom handle dusted with flour. Roll vigorously, and roll the dough *around* the stick. Turn the stick a quarter-circle and unroll the dough with one hand while gently



...tired out ??



...Come to the
Patras Carnival
Feb.14 - Mar.8



**MOREAS
HOTEL**
Patras Greece

For Reservations
Telephone 061-424-541 (5 lines)

spreading the *filo* with the other. Flour lightly. Repeat the process until the *filo* is very thin.

TIROPITES
(Savoury Cheese Triangles)

To make 60-65 triangles

- ¼ kilo fresh *mizithra*, *manouri*, cream, cottage or ricotta cheese
- ¼ kilo *feta*, crumbled
- 2 eggs, slightly beaten
- 1 tablespoon flour
- ½ teaspoon grated nutmeg (*moskokarido*) or 1 tablespoon chopped, fresh mint (*diosmos*)
- 1-1¼ cups butter or margarine, melted
- ½ kilo commercial *filo* cut into strips (8 × 28 cm or 3" × 11")

Combine the cheeses, eggs, flour, nutmeg or mint and three tablespoons of the butter or margarine. Chill. Remove from refrigerator an hour before using.

To roll the *tiropites*, brush each strip of *filo* with the melted butter. Place one full teaspoon of filling near the end nearest you. Lift the bottom right edge of the *filo* over the filling so that it meets the left edge, forming a right angle. Now fold over towards the right. Keep folding the *filo* away from you, from left to right at right angles, to make a triangular shape. Place the *tiropites* on baking sheet or set upright in a small box if you wish to freeze them. Continue until all are filled, keeping *filo* and *tiropites* covered to avoid drying.

Bake in a moderate oven (350F or 176C) for 20 to 25 minutes until crisp and golden. If frozen, allow an additional 5 minutes when baking.

HORTOPITA
(Pita of greens, herbs and eggs)

To make 10-12 pieces

- 1 kilo fresh spinach (*spanaki*), dandelions (*radikia*) or other greens
- Small bunch parsley (*maidano*), chopped
- Small bunch dill (*anitho*), chopped
- Small bunch chervil (*frangomaidano*), chopped
- ¼ cup butter, margarine or oil
- 1 bunch spring onions including green parts, chopped
- ½ teaspoon each ground allspice (*bahari*), cinnamon (*kanela*), and nutmeg (optional)
- 1 teaspoon granulated sugar
- Salt and pepper
- 5 eggs, lightly beaten
- 1 cup *feta*, crumbled
- ½ cup milk
- 2 sheets homemade *filo* or 12 sheets commercial *filo* and
- ½ cup melted margarine or butter

Clean, trim, wash and drain the greens. Place the greens in a large pot over minimum temperature to 'pan' cook, and heat until the leaves wilt. Drain thoroughly (save the liquid for soup or beverage). Combine the greens with the parsley, dill, chervil and allow to rest. (You can prepare this the day before.)

Meanwhile heat the fat in a frying pan and sauté the scallions until translucent, being careful not to brown them. Stir in the greens and herb mixture, the spices, sugar and salt and pepper to taste. Partially cover the pan. Cook the mixture over minimum heat

about 20 minutes. Remove from heat and cool. Stir in the eggs, *feta*, and enough milk to saturate the greens.

Butter the bottom and sides of a baking pan (*tapsi*). To assemble the *pita* spread one sheet of homemade *filo* or six sheets of commercial *filo* cut large enough to cover the bottom and sides of the pan. Butter each sheet of *filo*. Spread the filling over the *filo*. Cover with the remaining *filo* and tuck the top *filo* over the bottom to seal. If using homemade *filo*, prick with a fork. If using commercial *filo*, score the top few sheets with a sharp knife to form squares any size you wish. Bake in moderate oven (350F or 176C) until golden. Remove and cool for 10 minutes on a rack before slicing. Serve warm or cold.

GALATOPITA
(Custard pie with cognac syrup)

To make 18 servings

- 2½ cups sugar
- ½ stick cinnamon
- 2 tablespoons cognac or brandy of fine flavour
- 4 cups milk
- 7-9 tablespoons butter or margarine
- Peel of one orange or lemon
- ½ cup medium semolina or *farina*
- 6 eggs
- 6 sheets commercial *filo*, cut to fit the baking pan.

To make the syrup, combine 1¼ cups sugar with 1¼ cups water and the cinnamon stick. Boil 5 minutes. Keep warm.

Meanwhile, in a medium saucepan scald three cups of the milk. Stir in three tablespoons of the butter, fourteen tablespoons (7/8 of a cup) sugar and the citrus peel. Reserve.

In small bowl, combine the remaining cold milk with semolina or *farina* and gradually add to the hot milk mixture. Cook over medium heat, stirring constantly, until it boils and thickens. Lower the heat and cook two minutes. Remove from heat, cool, discard the peel.

In a medium bowl, beat four eggs and stir them into the cool custard. To assemble the *pita*, spread the six sheets of *filo* on the bottom of the pan, buttering between each. Pour and spread the custard over the *filo*. Beat the remaining two eggs with the remaining two tablespoons of sugar and pour over the top. Bake at 350F or 176C for 40 minutes until firm and the glaze is bright yellow-orange.

Stir cognac into the reserved syrup and spoon over the *galatopita*. Cool. Cut into diamond shapes. Store in refrigerator.

Note the strict rules about syrup pastries: the syrup should be *cool* and the pastry *hot*; only in custard *pites* should the syrup be warm, for maximum absorption.

—VILMA LIACOURAS CHANTILES

KOSMOS

DECEMBER 9:

As if to confirm the surprising fact that per capita spending by tourists was higher than ever this year, six hundred tourists off a French cruise ship spend the equivalent of four-and-a-half-million drachmas during a three-hour stopover in Nafplion.

City officials announce that the open sewage cisterns presently located at the site of Plato's 'groves of Academe' will be moved elsewhere.

DECEMBER 10:

Eighty-one-year-old Aristides Kaliklis's loss of a briefcase containing 100,000 drachmas caused little surprise, since in Athens the use of checks and charges is avoided and most people carry large amounts of money on their persons and pay bills in cash. More remarkable, Mr. Kaliklis is unable to determine if he merely mislaid his briefcase or if it was stolen from him.

OTE denies that its telephone operators are fainting. According to the telephone company's 'scientific advisors', nausea, headaches and vertigo cannot be medically termed fainting.

DECEMBER 12:

Officials of the traffic police decide to discard the system of flickering yellow lights which replace the usual traffic signals at certain intersections after midnight. This is regarded as a sensible decision since most drivers ignore them completely or consider them a challenge.

The Athenian Club celebrates its centennial. It is the only association of its kind in Greece, similar to gentlemen's clubs in London. Its membership has included twenty-seven prime ministers, as well as other luminaries.

DECEMBER 13:

A memorial service commemorates the victims of the massacre of Kalavrita. Thirty-two years ago on this day, German occupation troops shot over fourteen-hundred males in this Peloponnesian town. Twenty years later the German Federal Government, in an attempt to make amends, made endowments to all of the town's schools.

DECEMBER 17:

Seventeen-hundred high school teachers go on strike for higher pay and better working conditions.

The price of *retsina* rises two drachmas a kilo — raising the cost of the popular wine to sixteen drachmas retail and eighteen drachmas when served in tavernas.

DECEMBER 18:

Undersecretary to the Prime Minister, Panayiotis Lambrias nips the rose in the bud by banning the making of the film *Dankeschön Bitteschön* which was being financed by the Greek Cinema Centre. Whether the offense is pornographic or merely political is not revealed.

The Post Office suggests that cards and parcels be sent *early* to ensure deliveries before Christmas.

DECEMBER 20:

In a phone call to the police, an anti-American organization called 'Kanaris' assumes responsibility for setting fire to ten cars with American license plates in the last three weeks. Admiral Kanaris's famous 'bourlota', or fireboats, wrought havoc with the Ottoman fleet during the Greek War of Independence.



DECEMBER 21:

Jacques Cousteau has completed his first explorations in Greek waters. Off Kea he investigated the remains of the 'Britannic' lying at fifty fathoms. Sunk on November 21, 1916 while serving as a hospital ship, she was Britain's largest liner at the time (her slightly smaller sister ship the 'Titanic' had sunk spectacularly four years earlier). At Cape Artemision, the northern tip of Evvia, Cousteau examined a shipwreck from which a number of bronze statues were salvaged in 1928, the most famous being the 'Poseidon' now in the National Archaeological Museum. At Eliki on the south coast of the Gulf of Corinth no evidence was found, however, of ancient Helice, destroyed by an earthquake in the fourth-century B.C. Lastly, Cousteau photographed three ancient shipwrecks in the Bay of Navarino.

DECEMBER 28:

Gale winds close the Aegean to shipping following a ten-day period of rain, one of the heaviest in recent years.

DECEMBER 30:

The Academy of Athens makes its annual awards to persons and institutions who have made cultural, spiritual and charitable contributions to the Nation. Among those honoured are the ninety-five-year-old Red Lady of Ro, who has raised the Greek flag on an islet off Turkey every day for the last thirty years; a fourteen-year-old boy from Limni in Evvia who rescued a four-year-old child from drowning; and man-of-

letters Kimon Friar for promoting Greek poetry abroad.

JANUARY 4:

Athenians look at their pocket money with growing consternation as small change changes again. New twenty-and ten-drachma coins go into circulation today with the Temple of Niki and the atom of Democritus replacing the Junta's phoenix on the reverse.

JANUARY 6:

Cold winter blasts on Epiphany do not deter brave youths from leaping into the sea to retrieve the cross as the annual 'Blessing of the Waters' is performed in ports throughout the country.

JANUARY 8:

State high school teachers return to their classrooms as their twenty-two-day strike ends. Most of their demands have been satisfied.

The Maria Callas Scholarships Committee announces that a competition will be held at the Athens Odeon on February 10. The scholarship will grant two young singers funds to continue their studies abroad.

JANUARY 9:

International Women's Year may be over, but the annual Woman's Day continues to be celebrated at Monoklissia in Macedonia with the men doing all the household chores and women playing cards in the *kafenia*.

JANUARY 10:

Renovations begin at the Byzantine Museum. Three rooms are to be totally altered, and the icons are to be cleaned. New lighting is to be installed.

JANUARY 18:

Robbers break into the flat of Mrs. Petranikola, sister of the late Aristotle Onassis, and make off with eight fur coats, jewels, and 50,000 drachmas in cash.

JANUARY 19:

Jeanne Moreau will appear at The Athens Festival in Racine's 'Phedre' while Karolos Koun's Art Theatre will participate in the Toulon Festival this summer. This cultural exchange is the first result of Minister-of-Culture Constantine Trypanis's official visit to Paris.

The Institute for the Protection of the Consumer protests against a television cartoon advertising the National Lottery in which a man turns down a woman because she has no dowry (and accepts her when she shows him a string of lottery tickets). 'Within a few days of the close of International Women's Year, this is especially degrading,' the Institute declared.

VIEWPOINT

ALTHOUGH the Greek police are considered highly efficient — few crimes remain unsolved — they are now confronted with a challenge. When the news of the assassination of Richard Welch broke, the first question to be asked was, 'Who was Richard Welch?' The American diplomat, who was shot outside his Psyhiko home on December 23 with his wife and Greek driver the only witnesses, was at first identified as a special advisor to U.S. Ambassador Kubisch. It was later revealed that he was chief of CIA activities in Greece. These disclosures gave rise to an assortment of theories in the foreign press and in the local press (before a ban was imposed by the government). That the assassination followed closely upon the publication in the *Athens News* of a list of alleged CIA agents in Greece (with Mr. Welch's name heading the list) encouraged speculation that the assassins were Greeks or Cypriots embittered by the role played by the CIA in this area of the world. Others have suggested that the assassination was the work of pro-junta elements eager to exacerbate the already tense relations between Greece and the U.S.; that it was the result of an interfraternal feud in world-espionage circles; or that it was the act of other CIA agents.

The Government ban on news coverage of the assassination, which is still in effect as we go to press, has met with criticism from the entire Greek newspaper world. *Kathimerini*, *Akropolis*, *Vima*, and *Eleftherotipia* have chosen to ignore it and, as a result, charges have been brought against them by the Public Prosecutor (District Attorney).

Several branches of Greece's investigative forces are now probing the assassination. The reaction of the Government, the Opposition and responsible citizens, furthermore, has been one of shock and outrage, and the incident has met with unreserved condemnation. Public authorities and the press have repeatedly asserted that assassination as a means of protest is foreign to the Greek way of thinking. It is hoped that those responsible will soon be identified and justice meted out.

THE dismissal of Parliamentary-deputy Hippocrates Savvouras from Mr. Karamanlis's New Democracy Party did not come as a surprise. Indeed, had Mr. Karamanlis been waiting for a

chance to oust this controversial figure, he could not have found a better opportunity than when a cache of armaments and ammunition was discovered in Savvouras's Kolonaki apartment.

Mr. Savvouras boldly resisted the dictators during the years of the junta when he formed two underground organizations. He also planned, with the help of foreign mercenaries, to assassinate Papadopoulos and Ioannides but the abrupt change of government in the summer of 1974 found Mr. Savvouras sailing toward Greece accompanied by the mercenaries — and a collection of arms. Left without a forum for his underground activities, he transferred his energies to the new administration.



He hurried to join Mr. Mavros in Geneva, where the latter, as Vice-President and Minister of Foreign Affairs in the Government of National Unity that followed the collapse of the dictatorship, was involved in discussions on the Cyprus issue. Afterwards he returned to Greece and was elected a member of Parliament in the New Democracy party under Mr. Karamanlis.

Mr. Savvouras has never attempted to disguise his royalist sentiments (he was, in fact, veterinarian to the palace stables during the monarchy). Before the December 1974 plebiscite, which overwhelmingly rejected the monarchy, he had resumed his activities in support of the crown, appearing at gatherings in Lakonia (a bastion of pro-royalist conservatism which turned out in strong support of the King in the plebiscite) and at meetings of General Kouroukli's Royalist Union. Photographs showing him standing beside the General appeared in the Greek press accompanied by searing comments. Although Prime Minister Karamanlis has kept silent on the issue of the monarchy, these activities by a member of his party in the face of the nation's firmly anti-royalist sentiments, as proved by the plebiscite, could not have met with

the Prime Minister's approval. Repeated attempts to bring the impassioned Member of Parliament into line had not been successful.

Notwithstanding Mr. Savvouras's removal, the disturbing question remains: Why had Mr. Savvouras not handed over his cache of arms to the police during the eighteen months following the collapse of the dictatorship? Mr. Savvouras claims that Solon Ghikas, Karamanlis's former Minister of Public Order, 'knew something' about the matter and that, with Mr. Ghikas's recent departure from the government, he had intended to hand over the armaments to the new Minister of Public Order, Stamatis. There is speculation, however, that his failure to relinquish these arms suggests the sinister possibility that they may have been earmarked for future, pro-royalist subversive activity.

One thing seems clear: The discovery of the arms is certain to cause some upheaval in the ranks of the New Democracy Party. Of the two-hundred-and-fourteen New Democracy deputies now sitting in Parliament, twelve are known to be staunch supporters of the monarchy. Will these members temporarily retreat from their outspoken royalist stance and wait for a more favourable national atmosphere in which to resume their activities? Or will they voluntarily split from the New Democracy party and form their own party, perhaps with the now canonized Mr. Savvouras as leader?

—TAKIS PROKAS

FOR SALE

On The Island Of Spetses

In the most picturesque area of this famous resort island, overlooking the old harbour and the Niarchos's Spetsopoula, 1½ acres of land, 200 metres of beachfront, a suitable location to build a villa, or bungalows (according to an existing feasibility study). If you are interested, telephone: 620-766 between 1800 and 2100 hours on working days.

GEORGE CHOREMIS, M.D., PHYSICIAN AND SURGEON

Licensed in New York State, Member of American Academy of Medicine, Consultant to Medical Diagnostic Clinics of New York University. By appointment. Offices in Kolonaki and Patissia. (8:30-12:30) Tel. 666-5306... (home 2:30-3:00, 6-8) Tel. 201-6257... Private Secretary (8 am-10 pm) Tel. 605-558.

Following the Publication of the Auditors' Conclusions

PROFESSOR STRATIS G. ANDREADIS REPLIES TO THE CURRENCY COMMITTEE

DOUBTS AND QUESTIONS ARE RAISED OVER THE PROCEDURES FOLLOWED

The Auditors' Note:
'The Investigation Did Not Follow the Method Usually Applied'

Professor Stratis G. Andreadis, Board Chairman of five banks in Greece, and of industrial, shipping and tourist enterprises, has compiled and submitted to the Currency Committee of Greece his reply to the Confidential Report of the auditors of the Currency Committee of Greece, and to the Report submitted by the Legal Adviser of the Bank of Greece, both of which reports having already been made public.

The publication of Professor Andreadis's reply is justified by the fact that the text of both the above reports, although classified as 'confidential', have been made public.

Professor Andreadis's reply consists of four parts:

a) A reference to specific events that have led to questions over the true reasons for a campaign having been

waged against him; i.e. personal enmities being revived against him personally.

b) A refutation of the main charge against him; that is, the alleged transfer of shares from one Company to another within the Group under his control.

c) A reply to the remaining charges contained within the Report of violations with which he is charged in the Report of the Auditors of the Bank of Greece, i.e. financings beyond the prescribed margins, for which he refers to information to be submitted by his Deputy General Manager, Mr. C. Kyriacopoulos, who has also been called by the Currency Committee to submit explanations, and

d) An explanation of the important objective reasons compelling him to remain abroad at this time.

The following is the text of Mr. Stratis Andreadis's reply:

To the Currency Committee, Athens
Gentlemen:

In reply to your confidential communications, No. 3524 and No. 3525/75, we wish to provide you with the following information:

As you are aware, in accordance with oral instructions from the Minister of Co-ordination and Planning, an investigation was ordered against a total of five Greek banks; another eleven industrial units, which cover the most important fields of activity in the country and which have pioneered in their respective fields; and, finally, against six foreign banking and shipping enterprises.

The Greek and foreign banks and enterprises to which the conducted investigation was expanded to include, and which are considered to belong to the Group of the Commercial Bank of Greece, or closely co-operating with the Group, are the following:

1. Banks: Commercial Bank of Greece; Ionian and Popular Bank of Greece; Bank of Piraeus; Bank of Attica; Investment Bank.

2. Insurance Companies: General Insurance Company of Greece S.A.; The 'Phoenix', Greek General Insurance Company S.S.; The 'Ionian' Insurance Company S.A.

3. Other Enterprises: Phosphoric Fertilizers Industry Ltd.; Eleusis Shipyards S.S.; STRAN Hellenic Oil Refineries S.A.; Hellenic Electric Railways; 'Ioniki' Hotel Enterprises Ltd. (The Athens Hilton); Hellenic General Enterprises Co.; Greek Juice Processing and Canning Industry, Ltd.; Greek Industry for Sacks and Plastic Products Co. Ltd.; as well as three other enterprises.

4. Foreign Banks and Shipping Enterprises: The Commercial Bank of the Near East Ltd.; Near East Bank Nominees; PAX Steamship Co.; PERGA Steamship Co.; MAHA Steamship Co.; GLARA Steamship Co.

As you are aware, despite existing standard provisions governing the operation and control of banks, the investigation which was ordered was conducted in deviation of those provisions; furthermore, the two managers of the Bank of Greece appointed to conduct the investigation were obliged to refuse acceptance of even simple explanations from those involved on the matters under investigation. This can be concluded from the last paragraph of the submitted report on the investigation which states, verbatim, the following:

'In conclusion we consider it necessary to underline that the abovementioned findings and conclusions thereof were based on an investigation which because of the nature of its objectives has not been conducted in conformity with the methods usually employed when inspecting banks (i.e. to bring to the attention of audited banks preliminary conclusions and to invite them to provide explanations within a specified period of time). Consequently, in the absence of a comprehensive presentation of the views of the banks, it has not been possible to evaluate possible actual circumstances which were not brought to our attention [and] which may lead to different judgments on certain points or influence the conclusions arrived at in any possible way'.

Despite the responsible Opinions of the two managers of the Bank of Greece appointed to conduct the investigations as to the necessity of the interested parties providing explanations, and especially considering that such Opinions were rendered after the conclusion of a secret investigation which had lasted several months, the Report of the investigators was classified as Confidential, and was compiled and, on December 5, 1975, delivered.

—CONTINUED

Astonishing Haste

On the same day [December 5, 1975], a second report was compiled and submitted by the Legal Adviser of the Bank of Greece, Mr. Passias. Although the contents of this Report attempt an ostensibly learned interpretation of the conclusions of the investigation, it is obvious that an effort was made to characterize the entire case as criminal and to begin, if possible, immediate criminal prosecution on charges of embezzlement of funds to the degree of a felony.

Again on the same day, Article 44, Paragraph 1 of the Constitution was invoked. This article provides for legislative acts by the President of the Republic in emergency cases of an extraordinary, urgent, and unforeseen necessity.

Again on the same day, Presidential Decree No. 861 which relates to the appointment of provisional commissioners to banks was issued and signed.

Again on the same day, the issued Presidential Decree was published in the Government Gazette.

Again on the same day, the Currency Committee convened and by Decision No. 100 appointed provisional commissioners to the Commercial Bank of Greece, the Ionian and Popular Bank of Greece and the Investment Bank.

Again on the same day, the issued Decision of the Currency Committee was published in the Government Gazette.

And finally, still on the same day, the Currency Committee issued an announcement which slandered banks, significant production units, and other Greek and foreign enterprises before they could be at least heard by you [the Currency Committee].

Immediate Penal Prosecution Demanded

Following the publication of the [above] announcement in the daily press on the following day, December 6, 1975, the two reports were dispatched with all haste to the Head of the Office of Public Prosecutor of Athens, with the urgent demand that immediate criminal prosecution be brought on charges of felonious embezzlement.

Having judged that the evidence in the two reports was insufficient to begin criminal proceeding, particularly to the degree of felony, it was concluded that a preliminary investigation [should] be conducted. Following this preliminary investigation, it was decided to proceed with charges against persons responsible for misdemeanors referred to in the Opinion of the Head of the Office of the Public Prosecutor.

Therefore the entire case is now in the hands of the Courts of my country which Courts will decide in due course and after having evaluated the charges against us as well as our replies which are to be presented.

A Hostile Attitude

Despite the deep bitterness created by this hostile attitude and the thoroughly destructive treatment of an entire group of banks and large production units of the country, it is not our intention to comment on the *modus operandi* of the Currency Committee, which we absolutely respect as a supreme State agency.

Questions and Doubts

Before proceeding to reply to allegations and suspicions against us, we may be permitted to express certain views and doubts.

1. What evidence was brought to the attention of the responsible Minister [Mr. Papaligouras] to have led him to his hasty decision, and, indeed, to have delivered a verbal order to conduct an investigation against an entire group of banks and major production units of the nation as noted above? Who collected and who submitted such evidence, and how was the accuracy of such evidence ascertained if the evidence had not been verified by the Observers of the Bank of Greece assigned to the banks?

2. Once it had been decided to proceed with the investigation, why was it conducted in departure from the existing provisions of Law 1665/1951 'On the Operation And Control of Banks'? Such provisions are codified and have been in force for decades and should be regarded as draconian in the hands of the Currency Committee. Who decided and enforced [the order] that the investigation be conducted in departure from existing regulations?

3. For what reason and to what purpose were the banks and enterprises involved forbidden to provide explanations, inasmuch as such explanations do exist and are reasonable? Furthermore, such explanations are required by the existing regulations and, in the final analysis, were deemed necessary by the Managers of the Bank of Greece who conducted the investigation, as they noted in the conclusion to their report. On this particular point, there is also the written Opinion of the Legal Adviser of the Bank of Greece, Mr. Passias, who advised — in concluding his Opinion — that the alleged violations be announced in writing to the banks involved, in order that the latter might submit their views on the allegations before any initiative was taken to appoint commissioners.

Consequently, the question arises: Who took the initiative to ban a reply, in contravention of the existing regulations and, in general, the spirit of justice, as well as [running] contrary to the Opinions of those primarily responsible for the conduct of the ordered investigation?

4. On December 5, 1975, the Currency Committee possessed only two items: the Report of the two Managers of the Bank of Greece, and the Report of the Legal Adviser of the same bank. Both reports, in order to be considered completed, demand the inclusion of explanations from the banks and enterprises involved. The Office of the Public Prosecutor has refused to proceed with criminal charges on the basis of these two reports, especially [with charges] in the degree of felony.

The question must be asked of the Currency Committee: What additional evidence did it have at its disposal in order to hasten to demand penal prosecution of the case and punishment of those involved in the eyes of the public?

5. What were the emergency circumstances of 'extreme' and 'unanticipated' urgency which dictated that Article 44, Par. 1 of the Constitution be invoked, for the first time, which Article, as has already been noted, may be invoked in times of national emergency?

6. How can one account for the [following] facts: that Managers of the Bank of Greece were able to compile and deliver their report; that the Legal Adviser of the same bank was able to compile and deliver a second report; that the case was brought before the President of the Republic who immediately issued and published a Decree; that the Currency Committee decided to appoint provisional commissioners; that the decision was published in the Government Gazette; and that the Currency Committee was able to issue an announcement referring to the moral foundation of more than twenty banks and large production units — all in one, single day? Or that, subsequent to this, the case was immediately sent to Prosecuting Authorities in order to bring charges against all those involved, especially in the degree of felony?

In particular, how was it possible for one report to refer to the content of another, in view of the fact that both reports were compiled and delivered on the same day, a feat that defies explanation?

7. For what reasons, and on what criteria, were the investigations ordered limited to banks of the so-called Commercial Bank of Greece Group? Why were the investigations not extended to other banks of the country in search of banking violations of any kind, as was the case twenty years ago when investigations were conducted in all banks without exception?

Is It Persecution?

8. Doubts are also justified by the strange, hasty and single 'preference' focused on my person in such a manner that it is not unjustified to wonder if the entire affair is related to past personal disputes existing between me and the individuals now heading the country's economy, which individuals happened to have held important state posts at the time of both investigations conducted against me in the last twenty years.

It would be impermissible that such an attitude deliver a blow against an entire group of banks and enterprises which, in the last twenty years, with your [i.e. the Currency Committee's] monitoring, and in an area devoid of banking activity, managed to organize five Greek commercial banks while at the same time pioneering in every creative effort of this country, ranging from tourism to large agricultural units, and from shipping, including the establishment of shipyards, to foreign investments brought into the country.

This same group of banks and large industrial enterprises, which employ thousands of people, was, in one night and without notice, deprived of its functions provided for in its charters and found itself accused without due deliberation, and deprived of its right to reply, a right usually alienated in instances [where the purpose is] concealing and tampering with the truth.

The Investment Bank

Characteristic [of the above occurrences] is the case of the Investment Bank in which ten of the largest banks in the world participate. They are:

Bank of America	Banque Nationale de Paris
Barclays Bank International	Société Générale
Banca Nazionale del Lavoro	Banque de L'Union Européenne
Dresdner Bank	Samuel Montague
Algemene Bank Nederland	Commercial Bank of the Near East

They not only participate but account for 40% of the Bank's subscribed capital with imported foreign exchange. They are also represented on the Board of Directors.

While nothing was ultimately found against the Investment Bank, the members of the Board of Directors were not only unceremoniously dismissed without notice, but certain inadmissible allegations were made against some of them as well, a fact which the Minister of Justice was forced to deny personally.

Concluding my statement, I would like to point out the haste with which the appeal was made to the Public Prosecutor asking for immediate prosecution to the degree of felony, while it would have been more courageous if the competent supervisory authorities, including the examiners, had assumed concrete responsibilities rather than having adopted, typically, a reserved stance.

—CONTINUED

I shall now deal specifically with the parts of my report as regards specific accusations made against the associated banks and enterprises, characterized in the Report as belonging to the Commercial Bank of Greece Group, in the Report made by the two managers-examiners of the Bank of Greece.

In both the Confidential Report of the managers and that of the Legal Adviser of the Bank of Greece, the major accusation is fraud allegedly committed for the purpose of unlawful gain by the disposal of shares belonging to various units of the Commercial Bank of Greece Group. The remaining charges, regardless of their groundless nature, should be considered as being of secondary significance, either because they pertain to ordinary violations of Currency Committee regulations, or because the Statute of Limitations [applies and they] do not stand since three months have elapsed, as explained in the Report of the Legal Adviser of the Bank of Greece. Under any circumstances, however, they do not offer sufficient grounds to explain and justify the enactment of legislative measures by the President of the Republic.

Transfer of Shares

First I wish to answer the accusations which refer to the transfer of shares and to my alleged covert, fraudulent intentions, after which I will answer the remaining suspicions, allegations and accusations to the last one.

During the long period of operation of the five banks and a large number of major industrial and other enterprises, it is natural for their shares to have been transferred for many and varied reasons. According to the Confidential Report of the two auditors, however, the investigation carried out did not cover an unlimited period of time. It focuses on shares sold, in 1972, primarily to foreign banks and enterprises. (I will explain below the reasons why this happened.) The report further stressed that the sale of shares during the year 1972 was in accordance with the law. As regards foreign enterprises, it stated that their purchase of shares was made on the one hand with the import of foreign exchange and, on the other, by using their funds blocked in Greece with a corresponding blocking of the shares purchased.

The report, however, concluded with the observation that 'such a method [lawful disposal] possibly constitutes a violation on the part of the administrations of the banks and of the other companies regarding the protection of the interest of the shareholders and the protection of the National Currency' (the sale of property to foreign enterprises in return for the import of exchange corresponding to a price definitely lower than the price able to be attained. See Passias's report).

An Inadmissible Charge

At the end of my long-term business career such intentions should not have been attributed to me. Such cases of fraud and other violations would indeed have been self-exposed. Anybody who would conceive and undertake the execution of such acts would surely have the sense to conceal them by at least having the stock exchange price of the shares, which were sold, reduced [which could readily have been done].

The truth is in this case, however, completely different. It should be known to you by now. During the first few days of 1972, information had leaked from the entourage of the Governor of the Bank of Greece, that the then Government had decided to organize a confiscatory raid on the portfolios of the commercial banks and of the large commercial and industrial enterprises associated with the banks. The initial information was followed by more specific information concerning the measures which were finally formalized in Legislative Decree No. 1315/72 regarding 'the prohibition of certain stock exchange transactions to banks and other legal entities'.

The provisions of the published Legislative Decree 1315/72 proved that they threatened, mainly and, perhaps, exclusively, the Commercial Bank of Greece and the Ionian and Popular Bank as well as other industrial and commercial enterprises associated with the banks. Its provisions were, indeed, confiscatory since they imposed the selling of part of the portfolio of banks and other commercial and industrial units at very low prices which would automatically have been lowered by a large supply of the shares in question being offered on the stock exchange for sale.

The Highest Administrative Court also ascertained, in its Decision 96/73, the confiscatory nature of this law; in its last Opinion numbered 96/73 it ruled that the implementation of the Currency Committee's decision under appeal would bring to the plaintiff damage which would have caused irreparable harm.

An Act of Providence

Following the risk and threat against the portfolio of the banks and other commercial and industrial enterprises of the Group, court action was launched in the Highest Administrative Court in order to nullify the confiscatory provisions contained in the Bill and of the Decision taken by the Currency Committee to implement them. The development and details of the court action undertaken are not of particular interest inasmuch as a few months later Legislative Decree number 1315/72 was repealed by Legislative Decree numbers 1937 and 233/73 on the grounds that its confiscatory intentions were exposed. From the very first days, however, when the news [was learned] of a

confiscatory raid on the portfolio of banks and of enterprises associated with them, it was considered imperative that regardless of legal and other efforts being taken to prevent the implementation of the confiscatory legislative measure, measures for the protection of shares should be taken by means of transferring them permanently through all legal means.

It was due to that decision that the sale of shares during 1972 took place in order to remove them from the dangers threatened. For this reason they were sold to foreign banks and enterprises. But they were certainly sold legally and at their true value, despite the Opinion of the Reports which are not applicable, particularly in this case which involved the mass exit and sale of shares during that critical period.

Confiscation Prevented

Nevertheless, all of the shares sold, together with their dividends, were repatriated and delivered to their initial owners. Certainly they were not, because of the prevailing uncertainties, repatriated during the dictatorship even after the repeal of the law which threatened them. They would have been repatriated immediately following the return to democratic normalcy had it not been for rumours [circulating] about the impending investigation, and if the secret investigation [when] ordered had not continued for several months, the conclusions of which we are obliged to await.

In the course of the repatriation of the shares which thus had been sold for security reasons and at the then-current prices, we were confronted with certain objections raised by the appointed temporary commissioners, which objections, as we have already emphasized in writing, must be characterized as a pretext.

On this point we are obliged to burden you and to ask that we be informed as to what is the purpose of such pretexts which are now preventing us from returning the remaining shares, which you yourselves claim is your objective?

Special Cases

On some of the more specific thoughts in the Reports regarding the sale of shares during 1972, I do not intend to deal with them in detail here because such details are in the possession of Deputy-General-Manager C. Kyriakopoulos who has been summoned by you to provide explanations and who will submit such details fully coordinated and documented. Mr. Kyriakopoulos will also submit to you for your consideration evidence in reply to accusations of alleged violations of Law 5076/31 and of alleged infractions of decisions of the Currency Committee regardless of whether or not they fall under the Statute of Limitations.

As an exception, however, allow me to comment on certain cases which apparently were inadvertently included as accusations in the Reports. For example, it was impugned [on us] that the initial shareholders of Eleusis Shipyards, — the Commercial Bank of Greece (60%) and the Ionian and Popular Bank (40%) — did not participate in successive increases of the shipyards' capital. Such nonparticipation was due, however, to the prohibition by the Currency Committee of such participation which [fact] was recognized in the Report of the Managers of the Bank of Greece. The same is also true of the successive increases of the initial capital of the Hotel Enterprise 'Ionian'.

The Investment Bank has been charged with exceeding financing limitations. The alleged excess, however, is solely accounted for by accrued interest and the Investment Bank was within the legal limits.

Engaged as I am in a major arbitration case, I am not, unfortunately, able to return to Athens before the end of the week so that I may consult data in order to reply in this statement to the remaining point in the Report concerning alleged infraction of Law 5076/31 and Currency Committee regulations. I repeat, nevertheless, that I refer without reservation to the evidence which Deputy - General - Manager K. Kyriakopoulos will submit to you.

I am, finally, obliged to observe that even on the basis of the conclusions of the investigation it is not possible to allege that the competent functionaries of units belonging to the Commercial Bank of Greece Group committed any infractions, especially serious ones. Furthermore, the procedure employed for the prosecution of more than twenty banks and other large industrial units, cannot be justified.

Our country's courts and perhaps future events will provide the answers. The consequences to the country, however, will remain serious at a time when we are preparing to enter the Common Market. The consequences to a substantial number of enterprises will also be felt, which enterprises could contribute to the economic development and social progress of our country were they not encountering such serious reaction.

Finally, I am obliged to inform you that, as soon as I submit my reply to you, I will release its contents following the precedent set by your Committee concerning publicity.

Respectfully,

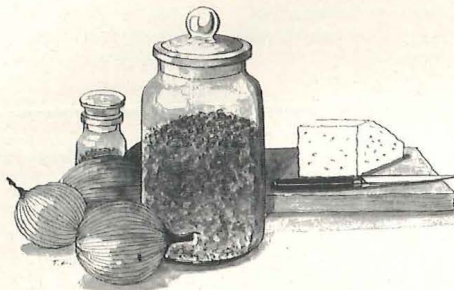
Professor STRATIS ANDREADIS

GRAB BAG

● **FRIED MUSH** is a winter dish so delicious that it should appear on every table at least once a week during the cold months. It is often neglected because many people don't really know how to make it without all those inedible lumps. Here's how: Put 4½ cups of water on to boil. Meanwhile, sift together 1½ cups of corn meal, 1½ teaspoons salt, and 3 tablespoons of white flour. Quickly stir 1½ cups of cold water into the dry ingredients and then immediately stir this batter into the boiling water. Using this method you will avoid the lumps. Continue to stir the mixture until it begins to thicken, then lower the heat, cover, and simmer for about ten minutes. Pour into a buttered pan and cover with waxed paper. Let stand until cold. Cut into thin slices, flour lightly on both sides, drop into your favourite frying fat and fry both sides until crisp. Serve hot, dotted with butter and with honey or syrup.

● Recipes for **WAFFLES** and **PAN-CAKES** are much easier, and the results much lighter, if you beat the egg yolks together with the oil and the milk and add all at once. First whip the egg whites with a pinch of salt and some of the sugar (instead of sifting them with the flour and other dry ingredients). In this method, the whites stiffen better and hold up longer. If you shake the mixture in a jar, there is none of the splattering unavoidable if you beat the mixture.

● The great 'FLEA COLLAR controversy' seems to be settled in favour of the collar. The few instances where they are harmful to pets are far outweighed by their general value, especially since in most cases where irritation is caused, it is the result of the collar being put on too tightly. My good friend, Mrs. Nickoyannis, who sacrifices so much of her time to the various organizations concerned with animal welfare, has another objection, however. She fears that cats, who tend to roam everywhere,



may be caught in tight places by their collars. So especially for her, and for those of you who believe in natural insect control, here is another solution to this pet problem. Fleas dislike many herbs and roots such as mint, saffras, pennyroyal, and camomile. Therefore, bunches of these herbs hung in the doghouse or placed in baskets and under blankets and pillows where your pets sleep, will discourage fleas. Since these herbs may be grown easily in pots, some of you ladies in search of bazaar ideas might try growing them and making 'pillows' for pets. Fleas also dislike Vitamin B₁, so try sprinkling Brewers Yeast over your pets' food or

giving it to them in tablet form. You will not only get rid of the pests but leave your pets healthier!

THE HOME HANDYMAN

● A stepladder becomes much more useful if you cut a board to the size of the ladder's top, drill various sized holes in it, and bolt one corner of the board to the ladder's top so that the board can be swung out. The holes in the board will hold tools, such as pliers and screwdrivers, making them easily accessible and yet leaving the top of the ladder free to stand on if necessary.

● Drilling holes overhead often leads to debris falling in one's eyes (or on the floor). Tape a funnel to the drill shank. Make a funnel of paper if regular ones are too big; the funnel will catch all the falling bits.

● For ordinary drilling, where shavings build up in the hole so that you can't see what you are doing, another simple contrivance is called for. Make a fan by cutting a cardboard circle about 4 inches in diameter. Fold it over twice and cut one - inch slits through each crease. Fold down one side of each slit making a small flap, then slip it over the drill shank through the centre. As the drill revolves, the fan will keep the hole clear of shavings!

● It is very difficult to judge the amount of plaster needed when repairing several small holes, but a teaspoon of vinegar added to the water will slow down the hardening process. A cap from an aerosol can makes an ideal mixing container.

—DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

Some food shops, notably in the suburban areas, close at 2 or 2:30 rather than 3:00.

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

The National Radio and Television Network ERT is planning extensive program changes, which should go into effect by mid-February, but in late January details were not yet available. The following selection of programs for ERT is valid until February 8. YENED does not anticipate any major changes. Both channels start broadcasting in the early afternoon. Sign-off is around midnight. ERT broadcasts the news at 7, 9, and sign-off; YENED at 7:30, 9:30 and sign-off. Programs in Greek are followed by an asterisk (*).

SUNDAY

ERT 1:00 Folk Songs and Dances*... 2:00 Documentary (English and French with Greek commentary)... 3:30 Film*... 5:00 The Brady Bunch... 5:30 Born Free (until mid-February, then Tarzan)... 7:30 Music program ... 9:30 Sports* ... 10:00 Film*

YENED 1:00 Folk Songs and Dances* ... 2:30 Classical Music ... 3:45 Captain Scarlet: lifelike puppets in space adventures ... 5:15 The Real McCoys ... 6:15 The Three Musketeers ... 7:45 Music program ... 10:00 Eyes on Sport* ... 11:00 Six Million Dollar Man: a weird adventure series about a semirobot (bionic!) 'Superman'.

MONDAY

ERT 6:30 Lassie ... 7:30 Ligne de Demarcation (French resistance in WWII) ... 8:35 Ekinos ki Ekinos: Kostas Mourselas's famous series* ... 11:00 Police Story

YENED 5:00 Untamed World: American documentary series ... 7:15 BBC series on classics in literature, Balzac's *Père Goriot* begins the series ... 10:00 Classical music ... 11:30 Towards the Year 2000: American science documentary

TUESDAY

ERT 6:30 The Tomorrow People (children's science fiction) ... 7:15 Pilots and Daisies

(French history of flying) ... 8:00 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)* ... 11:00 Cities at War: English documentary

WEDNESDAY

ERT 6:30 Little People (children) ... 7:30 Sports* ... 8:00 Comedy Hour (to include Charlie Chaplin classics) ... 10:00 Foreign Film (to include Hitchcock favourites)

YENED 5:50 The Real McCoys ... 7:00 Medical Story ... 10:00 Love Story ... 11:00 Space 1999: English science fiction

THURSDAY

ERT 6:30 Fairy Tales* ... 7:15 Short Film* ... 10:30 J'Accuse (The Avenger, French) ... 11:15 Greek Folk Music*

YENED 5:30 Children's program ... 7:00 The Little House on the Prairie (dubbed in Greek) ... 9:00 Music program ... 10:00 Theatre* ... 11:00 Harry 'O': American detective series

FRIDAY

ERT 6:30 Oum The White Dolphin ... 8:00 Kazantzakis's *Christ Recrucified* dramatized for television* ... 9:30 Round Table: Interviews with prominent people* ... 11:00 Foreign Film

YENED 5:30 Puppet Theatre ... 7:00 Spy Forces ... 10:30 Kojak: Telly Savalas grafts Greek onto the N.Y.C. police. One of the best-ever in the cops-and-robbers genre

SATURDAY

ERT 6:15 English football (soccer) ... 7:45 The Story of Athletics: series on the history of athletics* ... 9:30 Foreign Film

YENED 1:30 I Love Lucy ... 2:15 Honey West ... 3:15 The Last of the Mohicans ... 4:00 Sport* ... 7:15 Arnie: American comedy series about Greek immigrants in the U.S. ... 7:45 Documentary ... 10:00 Film*

subscribe



THE ATHENIAN

Greece's English Language Monthly

One Year Subscription Rates
Greece and Cyprus: 200 Drs.
All other countries: \$9.00

Air Mail

Europe: \$10.00
Rest of World: \$16.00

Enclosed is my check or money order

for _____ subscriptions

Total payment _____

name _____

address _____

city & country _____

postal code _____

The Athenian
P. O. Box 3317
Athens 139

radio

NATIONAL BROADCAST COMPANY — ERT

Major program changes over the last few months have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (554 KHz, 451m) offers from 6 p.m. - 1 a.m. a wide range of music, readings, and discussions.

News in English, French and German daily (except Sun. & holidays) on The National Program at 7:30 a.m. Mon.-Sat. and at 7:15 a.m. on Sun. Weather report on the same station in Greek and English at 6:30 a.m. Mon. - Sat. and 6:35 a.m. on Sun.

THE ARMED FORCES RADIO - YENED

News broadcasts (980 KHz or 306 m) in English and French Mon. - Sat. at 2:55 p.m. and 11:15 p.m. and Sun. 11:15 a.m. and 2:25 p.m.

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 ●

TELEPHONE
729.553
737.504
don't travel without us
AMERICAN TRAVEL

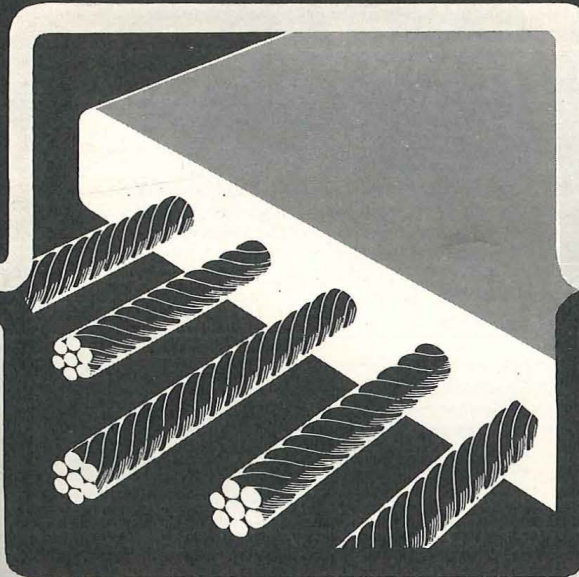
SOUTH AMERICAN & GREEK SONGS
AROUND A COZY FIRE ...
mondays thru saturdays from 8:30 pm

ATHENIAN INN
22 Haritos Street — Kolonaki
Tel. 7 3 9 - 5 5 2

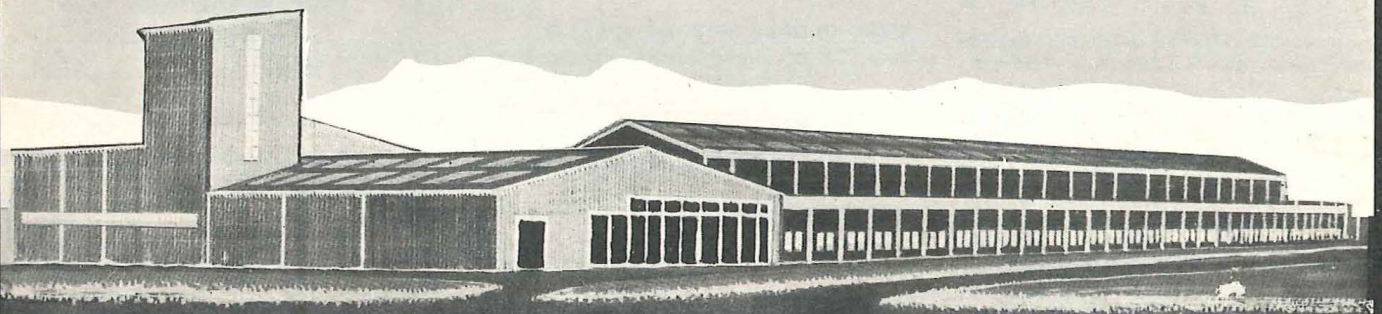
THE ATHENIAN
is phototypeset by
FOTRON S.A.

IMAS

IMAS:
INDUSTRIAL AND COMMERCIAL CORPORATION
MANUFACTURING BELTS FOR CONVEYORS
AND PROCESSING OF OTHER RUBBER PRODUCTS



The Volos Plant
Operating Power 2,900 hp
Plant Surface: 6.250 sq. m.
Annual Capacity for Belts for Conveyors 40,000 sq.m.
Address:
Volos Industrial Zone
Volos, Greece



tasty foods: a name that has conquered the greek market

We are a big company. In fact, we are a HUGE company in our field. Our business is processed foods — and we produce an extensive line of products:

SNACK FOODS: Corn curls, cornballs, potato chips, sugar pop, popcorn, Flips — as well as broths, beef and chicken bouillon cubes, mayonnaise and mustard.

CONFECTIONARY PRODUCTS:

A large assortment of ingredients, eggs (separated and pasteurized), powdered eggs and powdered egg yolks, and fats for all purposes.

At **TASTY FOODS** we use only top quality ingredients at our modern plant. As a result, our products are distinguished for their quality and taste. So you see, it is not by sheer chance that our brand name, **TASTY FOODS** * has conquered the local market.



★ TASTY means *flavour*



tasty foods hellas

A STANDARDIZED FOODS INDUSTRY

Ktima Geroulanou, Trahones

A. Kalamaki - Athens, Tel. 992-9940, 41,42

JOINT VENTURES

IRAN Tehran
 ITALY Veniano (Como)
 PORTUGAL Ilhavo (Aveiro)

HELIFLEX IRAN S.A.
 HELIFLEX ITALIANA S.p.A.
 HELIFLEX PORTUGUESA LDA.

SUBSIDIARIES

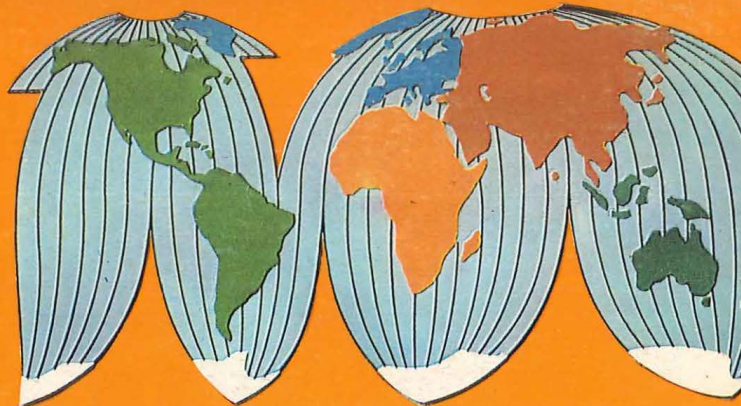
FRANCE Marseilles
 GERMANY (West) Darmstadt

HELIFLEX FRANCE S.A.R.L.
 HELIFLEX DEUTSCHLAND PLASTICS G.m.b.H.

AGENTS

ARGENTINA Buenos Aires
 AUSTRALIA W. Footscray, Victoria
 BRAZIL Sao Paulo
 COLOMBIA Cali
 INDIA Calcutta
 JAPAN Osaka
 MEXICO Mexico City
 NEW ZEALAND Christchurch
 POLAND Warszawa
 SPAIN Bilbao
 SOUTH AFRICA Benoni
 SAUDI ARABIA Jeddah
 UNITED KINGDOM Dunstable, Beds
 U.S.A. Evansville, Indiana
 VENEZUELA Hannibal, Missouri
 CARACAS Caracas

DUNLOP ARGENTINA LTD.
 EMPIRE RUBBER (AUST.) PTY. LTD.
 TUBOS PLASTICOS HELIFLEX LTDA.
 GOODYEAR DE COLOMBIA S.A.
 DUNLOP INDIA LTD.
 THE TOYO RUBBER INDUSTRY CO. LTD.
 COMPANIA HULERA GOODYEAR-OXO, S.A.
 DUNLOP NEW ZEALAND LTD.
 POLIMEX - CEKOP (GAMRAT - Jaslo)
 DUNLOP IBERICA S.A.
 DUNLOP INDUSTRIAL PRODUCTS (PTY.) LTD.
 ABDUL AZIZ M. BAHAMDEIN ESTB.
 MILES REDFERN LTD.
 THE GENERAL TIRE & RUBBER COMPANY
 COSMOFLEX INC.
 C.A. GOODYEAR DE VENEZUELA



EXPORTERS, Stockists, distributors and agents in over 70 countries.



HELIFLEX[®] Spirally reinforced, flexible PVC hoses, produced in sizes up to 12" in an ever increasing number of applications.

HELIFLAT[®] Polyester reinforced, flexible hoses, for general use.

HELIDUR[®] Rigid PVC pipes for water supply, sewage, drainage irrigation and sprinkler irrigation networks.

HELIVYL[®] Polyester reinforced, flexible PVC hoses, multi-purpose, flexible PVC hoses for low, medium and high pressures.

HELITHEN[®] Polyethylene tubes for water supply and irrigation networks.



A.G. PETZETAKIS S.A.

HELLENIC PLASTICS & RUBBER INDUSTRY

POSTAL ADDRESS : P.O.B. 97, CENTRAL POST OFFICE, ATHENS, GREECE

PHONE : 4816.911 (8 lines)
 CABLES : PETZAR, ATHENS
 TELEX : 21.2504 - 21.2846