

December 1976

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# THE ATHENIAN

Greece's English Language Monthly



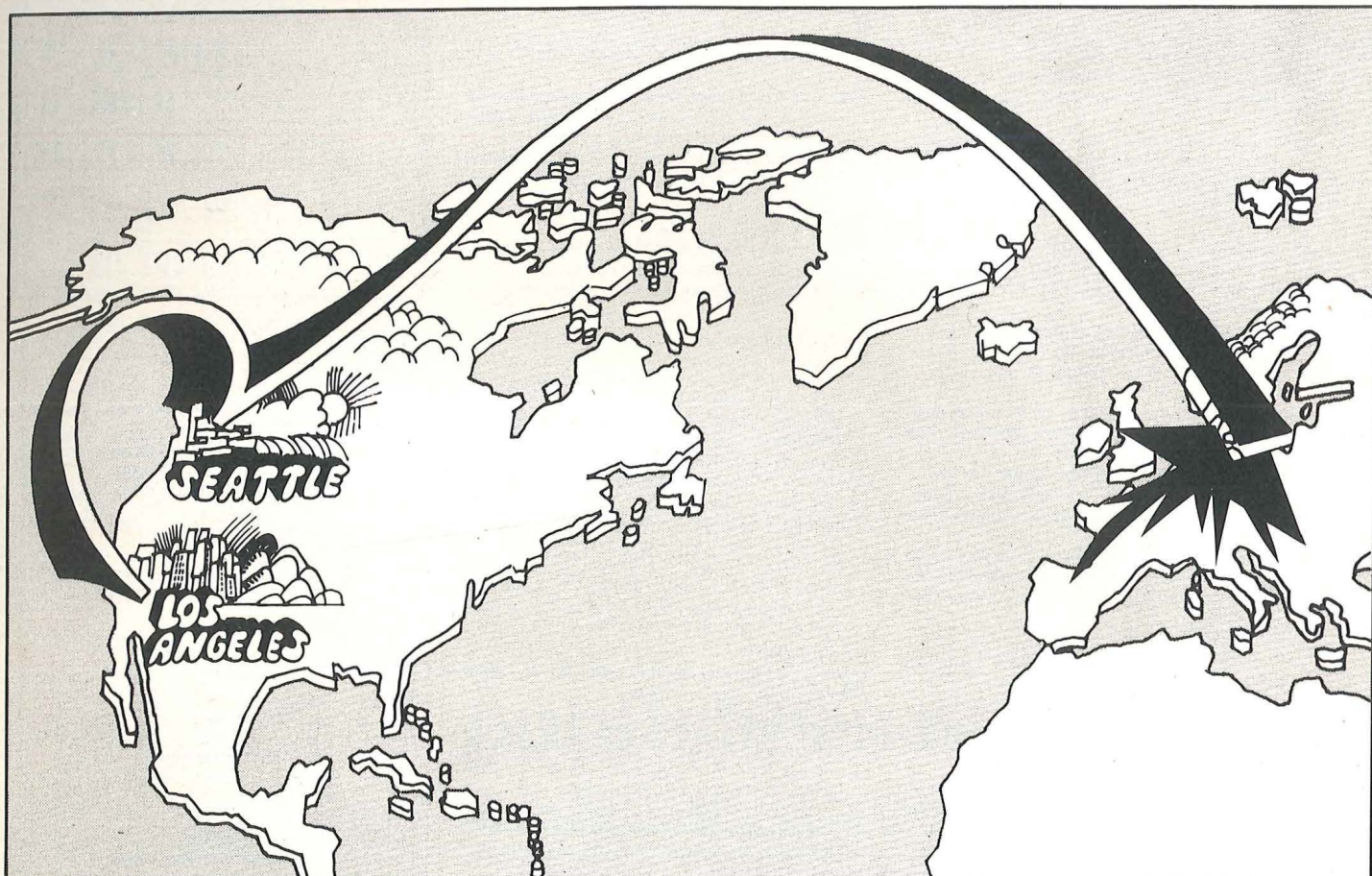
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# community calendar

## DECEMBER 1

Canadian Women's Club — General meeting and fashion show. YWCA (XEN), Amerikis 11, 10 am.

Helianthos Yoga Union — Lecture: 'Astrological Parapsychology'. At the Union, Kritonos 1 (near the Hilton), 8 pm. Tel. 728-227 or 728-570.

## DECEMBER 3

Deree-Pierce College—Lecture: 'U.S.-Greece Educational Exchange', by David Larsen, Director of the Fulbright Foundation. Faculty Lounge, 1 pm.

Hellenic International School — Annual Parents' Association dinner at the Aperghi Hotel, Kifissia, 8 pm. Tickets available at the hotel or the HIS office.

Goethe Institut — Lecture and round-table discussion on 'Documentary Theatre' with well-known Greek critics.

Multi-National Women's Liberation Group — General meeting at the Women's Centre, Ellanikou 3, Pangrati, 8 pm. For information: Tel. 779-4420.

AWOG — A 'History of Music' lecture devoted to Mozart by well-known musicologist John G. Papaioannou, 10 am. For information: Tel. 682-4452.

## DECEMBER 4

ACS — SAT and LSAT (law) exams at the high school, 8:30 am.

## DECEMBER 6

L'Institut Français — Lecture: 'Les Fouilles Françaises en Afghanistan: l'oeuvre de Joseph Hackin', by Edith Desaleux, 7:30 pm.

St. Andrew's Church — 'Get Acquainted' coffee at the residence of Capt. and Mrs. Behm, Vouliagmeni 128, 8 pm.

## DECEMBER 7

L'Institut Français — Lecture, 11:30 am. See Dec. 6.

Hellenic American Union — The Greek Alumni of American Universities sponsors a lecture by Deputy Gerasimos Apostolatos on Parliamentary procedures (in Greek), 8 pm.

Rotary Club — Dinner meeting. The guest speaker, His Excellency the Cypriot Ambassador Nikolaos Kranidiotis, will discuss the Cypriot crisis. King's Palace Hotel, 8:45 pm.

## DECEMBER 8

German Community — 'Advent' coffee for young

mothers and children. Christos Kirche, 4:30 pm.

American Community Schools — Open house for parents and teachers of children in the Middle School. Halandri campus, 7 pm.

Helianthos Yoga Union — Film: *Sai Baba, Man of Miracles* (in English and Greek), 8 pm. See Dec. 1.

## DECEMBER 9

St. Andrew's Church — 'Get Acquainted' coffee for those living in central Athens at the Terry Hemphill residence, Leoforos Alexandras 7, 8 pm.

## DECEMBER 10

St. Andrew's Women's Guild — A meeting at which the ACS Academy choir will perform 'Christmas Music in the True Spirit of the Holiday Season', at the home of Katy Angelis, Pafsilipou 4, Piraeus. For information: Mrs. Angelis, Tel. 417-2449.

AWOG — A 'History of Music' lecture devoted to Beethoven. See Dec. 3.

Deree-Pierce College—Lecture: 'Contributions to Greek Letters', by noted poet and translator Kimon Friar, Faculty Lounge, 1 pm.

Canadian Women's Club — Evening meeting with film *Musicanada*. YWCA (XEN), 7 pm. Husbands and guests welcome.

## DECEMBER 11

The American Community Schools — GRE (Graduate Record) exams, 8:30 pm.

## DECEMBER 12

Planetarium — Special program in English 'The Star of Bethlehem', 5:30 pm. For information: Mr. Simopoulos, Tel. 941-1181.

St. Andrew's Church — Christmas party at the Schmiege residence, Halkidos 84, Nea Kifissia, 7 pm.

## DECEMBER 14

L'Institut Français — Lecture: 'La Voie Maritime: les Decouvertes Françaises à Virapatnam (Inde) et à OV-EO (Vietnam)', by Edith Desaleux, 11:30 am and 7:30 pm.

Propeller Club — Luncheon meeting with guest speaker Minister of Agriculture Boutos. Hilton Hotel, 1 pm.

Kastri Country Day School — Holiday bazaar, 1-2 pm.

German Community — Lecture on Israel and Jerusalem illustrated with slides. Christos Kirche, 8:30 pm.

Rotary Club — Dinner meeting in honour of the artist and academician, Nikolaos Hatzikiakos-Ghikas, with guest speaker Dimitris Papastamos, General Director of the National Gallery of Art. King's Palace Hotel, 8:45 pm.

## DECEMBER 15

American Community Schools — Lower school holiday bazaar (6:30 pm) and holiday program (7:30 pm), at the ACS campus.

Goethe Institut — Lecture: Rainer Maria Rilke will be the subject of a discussion by Greek translators of the poet's works, Theofilos Frangopoulos, K. Lazanas, Dimitris Economides and Aris Dikteos, 8 pm.

Helianthos Yoga Union — Lecture: 'Meditation, Dance of the Soul'. See Dec. 1.

## DECEMBER 17

Goethe Institut — Children's puppet show 'The Silver Christmas Bell', 5 pm; lecture with slides on well-known German art exhibit 'Documenta' presented by Greek artists and critics, 8 pm.

Deree-Pierce College — Christmas dance organized by campus clubs at the high school gymnasium, 9 pm.

Lions Cosmopolitan Club — Christmas Dinner-Dance, at the Ekali Club, 9 pm. For information: Mr. Baganis, Tel. 360-1311.

School closings — Christmas holidays begin at Campion (to reopen Jan. 4); HIS (to reopen Jan. 3); St. Catherine's (to reopen Jan. 7).

## DECEMBER 18

Multi-National Women's Liberation Group — Dinner and fund-raising meeting. See Dec. 3. College Year in Athens — Christmas holidays begin. Classes resume Jan. 10.

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## NAME DAYS IN DECEMBER

In traditional Greek circles one's name day (the day of the Saint whose name one bears) is more significant than one's birthday: an open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, and some Athenians take the precaution of announcing in the local newspapers that they will *not* be at home to visitors on their namedays, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

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

## DATES TO REMEMBER

Dec. 6	Finland — Independence Day
Dec. 17	First Day of Hanukkah
Dec. 25	Christmas Day
Dec. 26	Boxing Day
Jan. 1	New Year's Day

## DECEMBER 20

Goethe Institut — Lecture on 'Documenta'. See Dec. 17.

## DECEMBER 21

Pantios School of Political Sciences — Theodoros Coloumbis, Visiting Professor from the American University, will moderate a discussion of 'Greek-American Relations in the Post-War Period and in the Future: How to Confront Dependency'. Panel members will be retired General Siapakaras, retired Ambassadors Xydis and Chimarios, Professor G. Tenekidis, and journalists Costas Calligas (*Kathimerini*) and Spiros Linardatos (*To Vima*). At Pantios School, Syngrou 136, 4-9 pm.

## DECEMBER 22

Canadian Women's Club — Children's Christmas Party (members and their children only). YWCA (XEN), 5 pm.

Hellenic American Union — Christmas holidays begin. To reopen Jan. 11.

## DECEMBER 23

School closings — Christmas holidays begin at ACS (to reopen Jan. 3); Athens College (to reopen Jan. 7); Deree College (to reopen Jan. 10); Dorpfeld Academy (to reopen Jan. 7).

## DECEMBER 24

British Council — Christmas holidays begin. To reopen Dec. 29.

## DECEMBER 31

American Club — New Year's Eve Dinner-Dance, at the Ballroom, 8 pm (members only). For reservations: Tel. 801-2987.

### PAN-HELLENIC RHETORIC

One hundred students from Pierce College, Campion, Moraitis and Ziridis schools; Thessaloniki's Anatolia College and Pinewood; and Cairo's American College will challenge the team of the Academy of the American Community Schools of Athens for the Pan-Hellenic Forensic Association Sweepstake Trophy. The verbal competition of 'knowledge, style and wit' will include debates, extemporaneous speeches, and oral interpretation. At the ACS campus, December 10-12.

### CHRISTMAS SKI TRIP

The Joint Travel Committee is sponsoring a ski trip to Innsbruck, Austria, to include a one-night stopover in Munich, Dec. 26-Jan. 3: \$309 adults, \$239 children. Air fare, hotel and breakfast in Munich, and accommodations and two meals per day at ski lodge are included. Deadline for reservations: Dec. 15. For information: Lyn Shishoff, Tel. 894-9400.

### CHRISTMAS TURKEYS

Turkeys from Thessaloniki's American Farm School will be on sale in time for Christmas at Alfa-Beta and Prismic-Marinopoulos.

### KOSHER FOOD

Poultry products are available at the Jewish Community Centre, Pireos 44, Tel. 325-2823. Meat products are available at the Marinaki Meat Market, Remondou 22, Tel. 882-5748. Other kosher products may be ordered from Mr. Manos in Thessaloniki, Tel. (031) 273-672; a list is available upon request.

# THE ATHENIAN

Greece's English Language Monthly

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## publisher's note

*Dimitri Theodore Tselos, Professor Emeritus of the University of Minnesota is eminently qualified by his background and academic training to explain the 'Enigma of Santa Claus - Saint Basil' in Greece. Born at the turn of the century in Kerasea, in the heart of the Peloponnis, he attended schools in his village and here in Athens. As an adolescent he emigrated to the United States where he completed his secondary and university education, earning several Masters degrees and a Ph. D. from Princeton University. He has written and lectured extensively on Medieval and Modern Art. Among his many academic honours, he has been a Carnegie Fellow and a Fulbright Scholar. It was while on his second Fulbright grant in 1963 that Professor Tselos became intrigued by the merger of St. Nicholas, St. Basil and Santa Claus in Greece. In 'The Enigma of Santa Claus - Saint Basil', Professor Tselos traces the origins and evolution of the many customs associated with Christmas and New Year in Western Europe, Greece and North America. The article in its original version first appeared in the Fulbright Review.*

*While Alec Kitroeff was taking off for the North Pole to interview Santa Claus, other regular contributors to The Athenian were hard at work in downtown Athens exploring for gifts. Antoinette Moses has numerous suggestions in 'Bells, Books and Bargains' and Roderick Conway Morris provides a guide to currently available records in 'Pleasure with Advantage'. Vilma Liacouras Chantiles has other suggestions in 'The Christmas Gift': home made sweets that are typically Greek and make a very special gift.*

*Although the numbers and addresses in the Athenian Organizer are regularly brought up to date, changes are at times extensive. Those of our readers who post the Organizer over their desks or telephones may wish to replace their old one with the revised Organizer appearing in this issue.*

*Our cover is by Pauline Seale, an eleven-year-old student at St. Catherine's British Embassy School, who won first prize in our Christmas in Greece Cover Competition. Pauline, an identical twin, is one of four children. Her English father, Bernard Seale, is a member of the faculty of Athens College. Her Greek mother, Eleni, is a physicist at the Demokritos Nuclear Research Centre. Pauline's drawing was selected from almost one thousand submitted. Those of the runners-up, George Anastasopoulos, Joaquin Aristequi, and Dimitri Gerousis as well as many chosen for special mention are reproduced on page 28.*

# goings on in athens

## HOLIDAY SERVICES

- BETH SHALOM SYNAGOGUE, Melidoni 6, Tel. 325-2823. Dec. 17: First Day of Hanukkah at 4:45 pm... Dec. 18: 8 am ... Dec. 24: 4:49 pm.
- CHRISTOS KIRCHE (German Evangelical), Sina 66, Tel. 361-2713. Dec. 12: Advent music (5:30 pm) ... Dec. 19: Combined service for French and German communities (9:30 am); Advent music (8 pm)... Dec. 24: Christmas Service for young families and children (5 pm); for adults (6:40 pm)... Dec. 31: New Year's Eve Service (8 pm).
- ELLINIKON AIR BASE PROTESTANT CHAPEL, Dec. 19: Christmas Cantata - John Peterson's 'Night of Miracles' (11 am).
- ST. ANDREW'S PROTESTANT AMERICAN CHURCH, Sina 66, Tel. 770-7448. Dec. 10: Christmas Carols

## MUSIC AND DANCE

- ATHENS STATE ORCHESTRA, Rex Theatre, Venizelou 48, Tel. 361-4344. Fortnightly concerts on Sunday mornings at 11:30 am and on Monday nights at 8:30. Tickets may be purchased in advance or before performances at the box office. Dec. 5, 6: Chou Huey conducting, Dora Bacopoulou, piano. Bach's Brandenburg Concerto No. 3; Shostakovich's piano concerto No. 2; Papiouannou's Symphony No. 5; Strauss's 'Till Eulenspiegel'... Dec. 19, 20: Theodoros Vavayiannis conducting, Yannis Zouganelis, tuba; Tchaikovsky's 'Francesca da Rimini'; Vaughan William's Tuba Concerto; Bruckner's Symphony No. 5.
- LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 59, Tel. 361-2461. Performances at 8:30 pm weekdays and 7 pm on Saturdays and Sundays. (Premières at 8:30 pm regardless of the day.) Tentative schedule: Dec. 2, 4: *Die Fledermaus*... Dec. 3, 5: *The Marriage of Figaro*... Dec. 12, 14, 16, 19, 25: *Rigoletto*... Dec. 26, 30: *The Mother's Ring* (Kalomiri). Tickets from 50 to 300 Drs.
- PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Dec. 4: Concert by Greek Quartet of the Blind (9 pm)... Dec. 5: José Luis Rodrigo classical guitar (9 pm)... Dec. 9: Anthony Zahopoulos, violin (9 pm)... Dec. 10: Song recital by students of Nausika Voutira Kyriakopoulou (8 pm)... Dec. 12: The Orchestra of the Blind (11 am)... Dec. 14: Klaus Hellwig, piano, with works by Beethoven, Liszt and Schubert, co-sponsored by Goethe Institut (8 pm).

LYCEUM OF GREEK WOMEN, Aliko Theatre, Amerikis 4, Tel. 324-4146. The Lyceum's folk dancers wearing colourful regional costumes perform dances from all over Greece every Thursday at 6:30 pm. Tickets available at the box office.

## CONCERTS AND RECITALS

- James Tocco — Piano (Hellenic American Union, Dec. 3, 8:30 pm).
- Karl-Bernhard Sebon — Flute (Goethe Institut, Dec. 8, 8 pm).
- Athens Choral Group — Bach Cantata and British and American Christmas Carols (Hellenic American Union, Dec. 9, 8:30 pm).

### CONTEMPORARY MUSIC WEEK

The Hellenic Association for Contemporary Music, Goethe Institut, and l'Institute Français are organizing a series of events (Dec. 14-21) that promise to be of unusual interest. Greek musicians, and world renowned ensembles, soloists and composers from France, West Germany, Holland and Sweden will participate. Most events will take place at the new theatre of l'Institute Français, Sina 31. Precise details were not available by publication date. For further information, call the institutes. The new electronic studio of the Hellenic Association for Contemporary Music, located at Patrou 8, will be inaugurated on Dec. 13.

- by ACS Choir (9:30 am) ... Dec. 24: Candlelight Communion (11 pm).
- ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou 24, Tel. 362-3603. Dec. 24: High Mass (midnight)... Dec. 25: High Mass (11 am)... Dec. 31: *Te Deum* (5:30 pm).
- ST. PAUL'S ANGLICAN CHURCH, Filellinon 29, Tel. 714-906. Dec. 5: Athens Choral Group concert — Music for Advent and Christmas (8:30 pm)... Dec. 19: Carol Service for children, families and friends (5:30 pm)... Dec. 24: Service of the Nine Lessons and carols (5:30 pm); Midnight Mass (11:30 pm)... Dec. 25: Family Communion (9 am); Morning Prayer (10 am); Holy Communion (11 am).

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

- Maria Francescou — Piano, with works by Couperin, Frank Martin, Dutilleux and Debussy. (L'Institut Français, Dec. 10, 8 pm).
- Katerina Ktona — Harpsichord (British Council, Dec. 15, 8 pm).
- Music Group of London — Chamber music (British Council, Dec. 15, 8 pm).
- Athens Choral Group — Christmas carols (British Council, Dec. 16 and 17, 8 pm). Admission by ticket only.
- ACS Music Ensembles — Dance, guitar and choir (American Community Schools, Dec. 21, 7:30 pm).
- Philip Sherwood and Francis James Brown — Song recital 'Music and Noel Coward' (British Council, Dec. 21, 8 pm).

## 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. Since the hours may vary, it is best to call before going.

- NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dali. Special guided tours with guest speakers on Wednesdays at 7-8 pm: 'West German Engraving of the 15th and 16th Centuries' (Dec. 1); 'The Problems of Preserving Works of Art' (Dec. 8); 'Religious Painting of the 19th Century' (Dec. 15). Special exhibits: through December, a book exhibit marking the 500th anniversary of the first book printed in Greek; through January, contemporary British painting (co-sponsored by the British Council). Tues., Thurs., Fri., Sat. 9 to 4. Wed. 9 to 8 pm. Sun. 10 to 2. *Closed Mon.* Admission 20 Drs.; free on Wed. and Sun.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Paintings by Konstantinos Grammatopoulos (through Dec. 11); paintings by Cypriot artist Georgios Skotinos (Dec. 13-Jan. 5). *Closed Saturdays in the evening.*

ASTOR, Kar. Servias 16, Tel. 322-4971. Paintings by Yannis Fafoutis (through Dec. 8); group exhibit of well-known artists, with small works suitable for gifts (Dec. 9-Jan. 4).

ATHENS, Glykonos 4, Dexameni, Tel. 713-938. Sculptures by Parmakelis (through Dec. 10); paintings for children by Sofia Zarambouka (Dec. 10 - Jan. 10). *Closed Sat. evening.*

CONTEMPORARY GRAPHICS, Haritos 8, Tel. 732-690. A series of graphics by Kantzourakis, Sorogas, Droungas, Michalea, and English artist Dorothea White (through Dec. 10); prints and sculptures by Millington, Proctor, Arcroid, Woods, Cohen and Papayannis. (Dec. 14 - Jan. 10). Limited editions of graphics available at discount prices through the Collector's Club.

DESMOS, Syngrou 4, Tel. 922-0052. Conceptual art by Touzenis (through Dec. 20). Tues. through Sun. 6 to 10 pm; Mon. 6 to 12. Mornings by appointment.

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DIOGENES INTERNATIONAL, Tsakalof 10, Kolonaki, Tel. 360-9652. Collages made with local woven textiles by Lilly Kristensen (Dec. 1-5); group exhibit (Dec. 17 - Jan. 8).

DIOGENES INTERNATIONAL, Diogenon 12, Plaka, Tel. 322-6942. Permanent group show of paintings and sculptures. Open daily including Sundays.

GALLERIE GRAVURES, Platia Dexameni 1, Kolonaki, Tel. 363-9597. Watercolours by Ingrid M. Fritsche (Dec. 5-20).

IOLAS - ZOUMBOULAKIS, Kolonaki Square 20, Tel. 360-8278. Oils, drawings, gouaches and graphics by Ghika (Dec. 15 - Jan. 15). *Closed Mon., Wed., Sat. evenings.*

JILL YAKAS, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Permanent group show of contemporary prints primarily by British artists including Adair, Denny, Fairclough, Kennedy, Millington and Orr. Hours by appointment only.

KREONIDES, Iperidou 7, at Nikis St., Tel. 322-4261. Oils, sketches and watercolours by Spiros Papaloukas (through Dec. 13); group exhibit of paintings (Dec. 14 - Jan. 2).

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Paintings by Nikos Houliaras (through Dec. 13) and Tita Kriezis (Dec. 14 - Jan. 5).

ORA, Xenofontos 7, Tel. 322-6632. Oils by Papageorges (through Dec. 11); exhibit of books of Yannis Ritsos's poetry illustrated by engraver Papageorgiou (Dec. 13 - Jan. 8). *Closed Sat. evenings.*

POLYPLANO, Dimokritou 20, Tel. 362-9822. Sculptures by Kyriakos Rokos (through Dec. 5); pottery exhibit (Dec. 6-31); holiday bazaar through Dec. featuring art works suitable for gifts. Open during shop hours.

ZOUMBOULAKIS - TASSOS, Kriezotou, 7, Tel. 363-4454. Special exhibit of graphics and multiples in collaboration with the Artcurial Workshop (Dec. 10-31). *Closed Mon., Wed., Sat., evenings.*

## EXHIBITS

AMERICAN CLUB, Ballroom, Kifissia, Tel. 801-2987. Oils by Tina Zygoumi (Dec. 18 and 19).

ATHENS COLLEGE, Library Hall, Psychiko, Tel. 671-4621. Engravings by Rubina Sarelakou (Dec. 1-19).

ATHENS MUNICIPALITY CULTURAL CENTRE, Akadimias 50, Tel. 363-9521. Exhibit of handicrafts from the St. Nektarios Vocational Schools (Dec. 1-15); photographic exhibition (Dec. 9-30); paintings by Elli Karaitzi (Dec. 9-30); art work by Vasiliki Biniori (Dec. 16-31). Mon. through Sat. 9:30 to 1:30 and 4 to 8:30. Sun. 10 to 1. *Closed Tuesdays.*

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. An exhibition to mark the 125th anniversary of the Architectural Association. Photographs of the work of past and present students of the Association's Schools of Architecture on display Dec. 7-22. A lecture by Alvin Boyarsky will open the exhibit on Dec. 6 (8 pm). A guided tour led by Herman Senkowsky on Dec. 9 (7 pm). Mon. through Fri. 10 to 1 and 6 to 8:30.

CERAMIC WORKSHOP, Kifissias 85. Pottery and sculptures by Panos Valsamakis (through Dec. 15). Open daily 6-10 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Collages by leading comic-actor Mimis Fotopoulos, 7 pm in Gallery 2 (Dec. 6); abstract paintings in oil and ink by Lambros Psyrakis, 7 pm in Kennedy Hall (Dec. 7).

- HILTON HOTEL, Tel. 720-201. Panhellenic Exhibit of Best Photographs, sponsored by the Philiki Eteria (Dec. 12-22).
- INSTITUT FRANCAIS, Sina 29, Tel. 362-4301. Fifty-one lithographs representing various trends of the School of Paris from Abstract to Op Art (through Dec. 18).
- NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Exhibition of Greek handicrafts especially suitable for holiday gifts (Dec. 6-31). Open during shop hours.
- PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 322-5310. A permanent exhibit of oil paintings by Greek artists.
- WOMEN'S CENTRE, Ellanikou 3, Pangrati, Tel. 779-4420. Paintings, pottery, photographs and handicrafts. Dec. 11, 10:30 am to 8:30 pm.
- ZAPPION, in the National Garden, Tel. 322-4206. An exhibition of recent books sponsored by the Panhellenic Federation of Publishers and Stationers (Dec. 10-20).

## POINTS OF INTEREST

- THE ACROPOLIS. Open daily from 8 am to sunset. Admission: 30 Drs. Free on Thursdays and Sundays. Originally the site of a Mycenaean settlement, it became in archaic times the religious heart of Athens. Rising 300 feet (100 metres) above the city and extending 1,000 feet (300 metres), it is approached from the west by a monumental gateway, the Propyleia. On a parapet to the right is the small Temple of Athene Nike, a jewel of classical architecture. Beyond is the Parthenon, unsurpassed in its simplicity, symmetry and majesty, and the Erechtheum with its porch of the Caryatids, a masterpiece of Ionic art. The latter, according to mythology, was where Athena vied with Poseidon for control and won by presenting the city with the olive tree: look for one beside the temple.
- THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 8 am to sunset. The market place as well as religious and civic centre of Athens in ancient times, analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held.
- LYKAVITTOSS HILL. Over 900 feet above sea level, it is a favourite promenade for Athenians. Lower slopes covered with pine trees, a 19th century chapel at the summit, an *ouzeri* about halfway up, and a restaurant at the top. On a clear day, one can see the whole of Athens, the surrounding mountains, and the Saronic Gulf. Can be approached by foot, car or a funicular (*teleferik*), operating 8 am - 12:30 am, which ascends from Aristippou Street in Kolonaki.
- MONASTIRAKI FLEA MARKET. Hawkers hawk, sight-seers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Centuries old, the 'Flea Market' is located in Monastiraki near the subway station on Athinas Street. Tourist shops open Mon. - Sat. 8:30 am-8 pm; other shops observe the normal hours. On Sunday mornings the area is a veritable open-air bazaar from 9-1 pm.
- NATIONAL GARDEN (entrances on Amalias, Vas. Sofias, Irodou Attikou and from the Zappion). The Athenians' retreat! A verdant labyrinth with interesting and unusual plants. Cool, shady nooks set aside with benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7 am to 7 pm.
- PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, French and German on Mondays by arrangement (Ext. 38). The regular programs are in Greek but of interest to all. Through Dec. 5: *The End of the World*. Dec. 6 - Jan. 9: *The Star of Bethlehem* (every Wed., Fri., Sun., 7 pm.) Also, children's programs and special programs every Sunday. 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).

### PLANETARIUM SPECIAL

A special program in English, 'The Star of Bethlehem', will be given on Dec. 12 at 5:30 p.m.

## MONASTERIES

- Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.*
- DAFNI. An eleventh-century Byzantine church with outstanding mosaics and some frescoes. Open daily from 9 am to 7:30 pm; Sundays 10 to 1 and 2:30 to 5. There is a Tourist Pavilion. Bus to Eleusis or Aspropyrgos from Koumoundourou Square; by car, follow the signs on the road to Eleusis.
- KAISARIANI. Enjoy a picturesque drive through the pine trees to this beautifully located eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily sunrise to sunset. Bus 39/52 to the terminal and then a short walk; by car, take Leoforos Vas. Alexandrou and follow the signs to the monastery.
- PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and 'secret school' (all three open daily 8:30 am to 7 pm.) The monastery grounds are open all day. Dine at the nearby taverna. Bus 105 from Athens or 191 from Piraeus; by car, via Halandri.



## MUSEUMS

- ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of pre-classical architectural and monumental sculpture from the Acropolis (including the renowned series of archaic maidens) and vases, terracotta and bronzes excavated since 1834. Other artifacts from the Acropolis are to be found in the National Archaeological Museum (and, alas, those carried off by Lord Elgin in 1806 are to be found in the British Museum in London). Labels in Greek and English. Open 9 to sunset. *Closed Tues.* Admission 30 Drs. but free on Thurs. and Sun.
- AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd-century B.C. stone (long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled) was reconstructed in 1953-6 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 ancient Athens. (Note the 6th-century B.C. baby's potty and *souvlaki* grill.) Open 9 to 4. Sun. 10 to 2. *Closed Tues.* Admission 10 Drs.; free on Thurs. and Sun.
- BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias), Tel. 361-1617. 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 constructed from an 18th-century Macedonian mansion. Guidebooks in English, French, German. Open 8:30 to 2 and 4 to 7. *Closed Tues. and Sun. afternoons.* 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 many objects are not labelled and there is no catalogue as yet. Open 9 to 4. Sun. 10 to 2. *Closed Mon.* Admission 10 Drs.; free on Thurs and Sun.
- GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 5:30. *Closed Fri.* 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. Open 9 to 4. Sun. 10 to 2. *Closed Tues.* Admission 5 Drs.; free on Thurs. and Sun.
- MARATHON MUSEUM, at Marathon, about 42 km. from Athens. A few kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, the relatively new museum is a gift of American-Greek shipping magnate Eugene Panagopoulos. It houses finds from the Marathon plain, from Neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, may be seen in a building next door. Open Mon. through Fri. 9 to 1 and 2:30 to 5; Sat. and Sun. 10 to 1 and 2:30 to 5. *Closed Tues.* Admission 25 Drs.; free on Thurs. and Sun.
- 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. Open 10 to 2. *Closed Mon.* Admission free.
- 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-century objects. Open 10 to 2. *Closed Tues.* Admission free.
- 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 frescoes, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th-century B.C. eruption. Guidebooks available in many languages; private guides upon request. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Open 9 to 4. *Closed Mon.* Admission 30 Drs.; free on Thurs. and Sun.
- NATIONAL HISTORICAL MUSEUM, Stadiou, 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 inside the museum. Open 9 to 1. *Closed Mon.* Admission 10 Drs.
- NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open 9 to 12:30. Sun. 10 to 1 and 5 to 8. *Closed Mon.* Admission 10 Drs.; free on Tues., Fri., Sun. mornings.
- PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou (in the Piraeus Municipal Theatre), Tel. 412-2339. About 300 paintings, set designs, costumes, and billboards representing the work and achievements of the German-based Greek artist-director Panos Aravantinos. Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Tues., Thurs., Sat. 9 to 1:30. Mon. and Fri. 3 to 8. Admission free.
- PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise this collection of Pavlos Kanellopoulos, recently

housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 to 3:30. *Closed Mon.* Admission 30 Drs.

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Outside, model boats, airplanes, machine guns and real airplanes for all enthusiasts. Open 12:30 to 5:30 Wed. but from 10 to 2 all other days. *Closed Mon.* (Small library open Tues. through Sat. 9 to 12.) Admission free.

## LIBRARIES

AMERICAN, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-8114. Books, periodicals, and records in English. There is a microfilm-microfiche reader and printer, and a small video-tape collection. *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics* available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2.

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

BENAKIOS, Anthimou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Periodicals and books in several languages. For reference use only. Mon. through Fri. 8:30 to 1 and 5 to 8. Sat. 8:30 to 1.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Thurs. 9 to 1 and 6 to 8:45. Fri. 9 to 1.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 227. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs., Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.

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

THE GENNADIUS, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. By permission only.

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

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

HELLENIC ANIMAL WELFARE SOCIETY, Pasteur 12, Tel. 643-5391. Books in English, French and Greek; paperbacks for sale. Mon. through Sat. 8 to 3.

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, and reference in Italian and Greek. Mon., Tues., Wed., Fri. 9 to 1 and 5 to 7:30. Thurs. and Sat. 9 to 1.

NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. Reference, manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Fri. 8 to 1 and 4 to 8:45. Sat. 8 to 1.

NATIONAL THEATRE, Agiou Konstantinou, Tel. 522-5037. Books and periodicals on drama in Greek, English, French and German. Mon. through Sat. 8:30 to 2.

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-5030. Mon. through Sat. 9 to 1.

POLYTECHNIC SCHOOL, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 8. Sat. 8 to 1:30.

YWCA, Amerikis 11, Tel. 362-4291. Books in several languages, primarily Greek and English. Mon. through Sat. 9 to 3:30.

## SHOPPERS' GUIDE

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

BENAKI MUSEUM, Vass. Sofias and Koumbari, Tel. 361-1617. Books, reproductions of icons and jewelry, old engravings, prints, cards, etc.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, hand-woven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-woven fabrics sold by the metre, etc. Some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patission, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.

NATIONAL WELFARE ORGANIZATION. A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.

*For Christmas shopping suggestions, see 'Bells, Books and Bargains' by Antoinette Moses in this issue.*

XEN (YWCA), Amerikis 11, Tel. 362-4291. UNICEF Christmas cards and calendars, Christmas tree ornaments; assorted arts and crafts, and embroidered items.

### SPECIALITY AREAS

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

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution) Square with 'everything' as well as the widest selection of copper and brass. Caters primarily to tourists so a discerning eye is necessary: goods range from mass-produced imitations to 'treasures'.

PIRAEUS FLEA MARKET. Up the hill opposite Akti Miaouli, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound.

## THEATRE

*One of the pleasures of theatre-going in Athens is that reservations can be made even at the last moment by telephone. Ticket prices are rising, but are still reasonable by European standards. Evening curtains rise at 9 p.m. or thereabouts. There are usually six o'clock matinees on Wednesdays or Thursdays and always on Sundays. There are no performances on Mondays.*

A THOUSAND CLOWNS — Herb Gardiner's play is produced by Angelos Antonopoulos who also stars. The play is translated and directed by Antonis Doriadis. (*Vrettania*, Panepistimiou 7, Tel. 322-1579)

AUNTIE HAS PASSED AWAY. STOP. — A biting but hilarious satire of working-class life which takes you with tape-recorder naturalism into an Athenian neighbourhood not mentioned in the guide books. Lida Protopsalti and Thanassis Papayorgiou (who also is the director) lead a perfect cast in a very good play. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

### CAFE THEATRE

Three examples of a movement gaining momentum in France are to be presented here in Athens at the theatre of L'Institut Français, Sina 31. Tickets (100 Drs. and 50 Drs. for students) are available at the Institute's offices, Sina 29.

Two productions by La Compagnie Hubert Jappelle: *Fin de Partie* — the original French version of Samuel Beckett's *Endgame* (Dec. 2, 8 pm) and *Macbeth* — a French adaptation by Pierrette Tison of the Shakespeare classic (Dec. 3, 8 pm). Gilbert Leautier's *La Jacassière* — a comedy-cum-tragedy with Arlette Dupoyet. (Dec. 7, 8 and 9, 8 pm).

THE DINNER — A new playwright, Zefiros Kafkalidis, opens Karolos Koun's new season. (*Tehnis*, Stadiou 52, Tel. 322-8706)

DON PERLIMPLIN AND BELISA — Garcia Lorca's one-act play and a companion piece are directed by Kostas Bakas. (*National — New Stage*, Agiou Konstantinou and Koumoundourou, Tel. 522-3242)

THE FOURPOSTER — Jan de Hartog's famous two-actor comedy is still remembered hereabouts for the brilliant performances of Elli Lambetti and Dimitri Horn two decades ago. This time around, it is Aliki Vouyouklaki and Yannis Fertis under the direction of Kostas Bakas. (*Aliki*, Amerikis 4, Tel. 324-4146)

THE FUGITIVES (I Drapetes) Stefanos Lineos presents this political drama by Joseph Hayes about Americans joining the resistance against the Chilean military regime. Translated by Antonis Doriadis with sets by Yannis Karydis-Fouks and lighting by George Kefaloyannis. Director Lineos leads a cast which includes Elli Fotiou and Vasso Andronidis. No performances on Tues. nights or Wed. matinees. (*Alfa*, Patission 37, Tel. 523-8742)

THE GHOST LADY — Spyros Evangelatos directs the early Romantic comedy by Calderon, starring Smaroula Youli, Thymios Karakatsanis and Petros Fyssoun. (*Amiral*, Amerikis 10, Tel. 363-9385)

KAPODISTRIAS — The hero of Nikos Kazantzakis's verse drama (1944) is the Corfiot count, and one-time foreign minister of Russia who became, in 1828, the first president of independent Greece and whose bicentennial is being celebrated this year. Nikos Tzoyias plays the title role. The music is by Mikis Theodorakis and the sets and costumes are by Pavlos Mantoudis. Alexis Solomos is the director. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 522-3242)

THE KIDNAPPED POPE — Stefanos Lineos and Elli Fotiou continue their last season's hit by Joao Bethencourt twice weekly on Tues. nights and Wed. matinees. (*Alfa*, Patission 37, Tel. 538-742) See *Review*, Feb. 1976.

KOLOKOTRONIS — This biographical play by Vassilis Rotas recounts the singular career of Theodore Kolokotronis, one of craftiest — and most popular — heroes of the War of Independence. (*Dimotikon*, Agiou Konstantinou, Piraeus, Tel. 417-8351)

THE ODYSSEY: PART ONE — The first half of Homer's epic is set afloat on stage by the daring director, Spyros Evangelatos, in a style similar to his last year's immensely successful production of *Erotokritos*. Part Two will open in January after which the two parts will be given on alternate evenings. (*Anna-Maria Kalouta*, Patission 240, Tel. 875-588)

THE PIAZZA BOYS — The best-seller by the late Nikos Tsiforos has been adapted for the stage by Nikos Kambanis. Nikos Rizos, Sotiris Tzevelekos, and Tassos Yannopoulos lead a cast of twenty-five under the direction of Dimitri Nikolaidis. The music is by George Theodossiadis and the sets by Nikos Petropoulos. (*Kotopouli*, Panepistimiou 48, Tel. 361-4592)

THE PICTURE OF DORIAN GRAY — Dimitri Potamitis is Dorian Gray in Rosita Sokou's stage adaptation of the novel by Oscar Wilde. (*Erevna*, Ilision 21, Tel. 778-0826)

ROMEO AND JULIET — Shakespeare's old play of young love presented in a young way by Apostolos Doxiadis. George Assimakopoulos has done the sets and costumes. The music is by Michael Gregorin and the choreography by



Myrto Paraschi. (*Rialto*, Kypselis 54, Tel. 823-7003)

THE RULING CLASS (O Dikos Mas) — Peter Barnes's savage satire is given a universal approach in this first hit of the season. As the leading actor, Dimitri Horn is superb. As director, he is ably assisted by George Emirzas. The sets and costumes are by George Patsas and the lighting is by Aristidis Karydis Fouks. (*Dionysia*, Amerikis 10, Tel. 362-4021) See review this issue.

THE SEA GULL — The Chekhov classic is given the all-star treatment under the direction of British director, Frank Hauser. In alphabetical order, the cast includes Alekos Alexandrakis, Nonika Galinea, Xenia Kaloyeropoulou, Nikos Kourkoulos and George Mihalakopoulos (*Kappa*, Kypselis 2, Tel. 883-1068)

THE SERVANT OF TWO MASTERS — Karolos Koun presents this classic Goldoni comedy directed by George Lazaris. (*Veaki*, Stournara 52, Tel. 523-522)

SILK DRAWERS (Ta Metaxota Vrakia) — The celebrated comedian Thanassis Vengos in a one-act play coupled with a revue starring Kostas Hadzichristou (*Akropol*, Ippokratous 6, Tel. 361-4481)

TOPAZE — Kostas Karras is the producer and leading actor in a musical adaptation of the famous satirical comedy of the thirties by Marcel Pagnol. (*Athina*, Derigny 10, Tel. 823-7330)

## CHILDREN'S PLAYS

AVGOULA AND THE TWO DWARFS IN THE ANIMAL KINGDOM — Performances every Sunday at 3. (*Akadimos*, Ippokratous and Akadimias, Tel. 382-5119)

THE MIRACLE OF THE UMBRELLAS — A revue by Yannis Xanthoulis who has also done the sets and costumes. The Director is Dimitri Potamitis. Sat. at 5 pm, Sun. at 11 am and 3 pm. (*Erevna*, Ilissiou 21, Tel. 778-0826)

SCHOOL FOR CLOWNS — A Play by Friedrich Wechter directed by Xenia Kaloyeropoulou and Stamatias Fasoulis. Fri. at 5 pm, Sun. at 11 am and 3 pm. (*Athina*, Derigny 10, Tel. 823-7330)

TIN CAN CITY (Denekedoupolis) — Evgenia Fakinou's puppet theatre in which the performers are all tin cans. Tues. through Sat. at 4 pm, Sun. 11 am and 4 pm. (*Kava*, Stadiou 50, Tel. 321-0237)

## CINEMA

Programs are not usually decided until the last moment, but we list below the films that should appear this month at first-run houses where films are often held over for several weeks. Programs at second-run neighbourhood theatres usually change on Mondays, Wednesdays and Saturdays. Showings more often than not begin between 8-8:30 and 10-10:30 pm. (Some downtown movie houses begin screening in mid-afternoon.)

ALL THE PRESIDENT'S MEN (Oli I Anthropi tou Proedrou) One of the few *must sees* of the new season. The story of Watergate as unearthed by *Washington Post* reporters Woodward and Bernstein. Robert Redford and Dustin Hoffman play the heroes in this political thriller — more thrilling because we know the outcome.

BARRY LYNDON (Barry Lyndon) Stanley Kubrick's adaptation of Thackeray's novel is beautiful to look at, but the style is disturbingly static and remote. A technical masterpiece that is dramatically unmoving. With Ryan O'Neal and Marisa Berenson.

THE BAWDY ADVENTURES OF TOM JONES (I Erotikes Peripeties tou Tom Tzons) Not to be confused with Tony Richardson's *Tom Jones* of 1963, this dull musical version has been adapted from a Las Vegas stage production.

THE BEST OF WALT DISNEY'S TRUE-LIFE ADVENTURES (Aftos O Thavmasios Kosmos Mas) More a demonstration of clever editing and musical scoring than a meaningful look at the World of Nature. The effects are entertaining, but Disney is too determined to prove that any animal can act or dance.

THE BLUEBIRD (To Gaiazio Pouti) Lavish but sluggish remake of a remake of Maurice Maeterlinck's classic fantasy. This American production was filmed in the Soviet Union, and stars Elizabeth Taylor, Jane Fonda, Ava

Gardner, and Cicely Tyson. Directed by George Cukor.

THE FAMILY PLOT (Ikoyeniaki Sinomosia) Alfred Hitchcock's fifty-sixth film, and his best in many years. A tight, entertaining comedy-thriller wherein morality becomes a highly relative concept. Hitchcock at age seventy-seven is still one of the liveliest directors working anywhere today.

GABLE AND LOMBARD (Mia Megali Agapi) No film Gable or Lombard ever made was quite so superficial as this recent biography.

GATOR (To Onoma Mou Ine Geitor) Burt Reynolds' first effort as both star and director is less than successful. The picture lacks a cohesive style, although the stunt work (not directed by Reynolds) is exciting enough.

HAPPY DAY (Hapi Dei) 1976 award-winning Greek feature by Pandelis Voulgaris.

HARRY AND WALTER GO TO NEW YORK (Dio Entimotati Aetonihides) Relentlessly bad film, and a waste of the talents of James Caan, Michael Caine, and Diane Keaton.

THE ISLAND AT THE TOP OF THE WORLD (To Nisi sti Steyi tou Kosmou) Fairly good Walt Disney film for a change. Based on a Jules Verne story. The effects are well executed, and the story well plotted.



THE KID One of Charlie Chaplin's greatest. A holiday treat for all... beginning December 20 at the Studio Cinema.

THE LAST HARD MAN (O Nomos Tou Misous) Not many new westerns around, but this one will do until something better comes along. With Charlton Heston and James Coburn.

MARATHON MAN (Anthropokinigito) A must for Dustin Hoffman fans and torture buffs. Grossing but meaningless drama about an innocent young man falling into the clutches of sadistic neo-Nazi Laurence Olivier. Directed by John Schlesinger.

THE MISSOURI BREAKS (I Figades Tou Missouri) Mean, cynical western, or anti-western, or something. Arthur Penn directs stylishly; Marlon Brando acts absurdly.

MOTHER, JUGS AND SPEED (Alos via tin Karamoniola) Black comedy concerning a crew of crazy ambulance drivers. Not much speed. Not much fun.

OPERATION DAYBREAK (I Avgi Vaftike Kokini) Filmed in Prague, this World War II story concerns the assassination of Nazi hierarch Reinhard Heydrich by the Czechs, and the subsequent German revenge massacre that wiped the town of Lidice off the map. The facts are true, but the movie fails to avoid some embarrassing Hollywood clichés. Timothy Bottoms stars.

ROBIN AND MARIAN (Robin ke Marian) It's Robin Hood and Maid Marian twenty years past their prime. The film, unfortunately, is pompous and plodding, as Sean Connery and Audrey Hepburn struggle to make their existence meaningful.

SILENT MOVIE (Ton Kero Pou to Hollywood Itan Vouvo) Mel Brooks strikes again, with a

hilarious not-quite-silent movie. The setting is Hollywood, and the merry pranksters include Marty Feldman, Dom DeLuise, Sid Caesar, and Mel Brooks himself playing movie director Mel Funn.

SKY RIDERS (I Efodos ton Aston) The story is completely synthetic — a dumb Hollywood set-up — but local audiences should enjoy the local colour. The picture was filmed last year around Athens, with some spectacular location work at the monastery in Meteora. 'Sky Riders' refers to hang gliding, which is always a thrill to watch.

THE SLIPPER AND THE ROSE (I Stahtopouta) Better-than-might-be-expected musical version of *Cinderella*, with songs by the fellows who wrote *Mary Poppins*.

SURVIVE A low, low budget treatment of that air crash in the Andes, where the survivors dabbled in cannibalism. Not worth the price of admission.

TAXI DRIVER (O Taxitsis) A walk on the vile side of New York City, with Robert De Niro as a taxi driver-cum-terrorist. The film is violent, depressing, and sometimes funny — and director Martin Scorsese's best film so far. Grand Prize winner at this year's Cannes Film Festival.

THE TENANT (O Enikos) Roman Polanski is one of the few directors who can be Surreal and entertaining at the same time. His latest film — made in France — is a psychological thriller, with shades of Kafka, Poe, Pinter, and occasionally Freud. Cast includes Polanski, Isabelle Adjani, Shelley Winters, and Melvin Douglas.

THAT'S ENTERTAINMENT, PART II (O Hrisos Eonas tou Hollywood) Almost a hundred more clips from vintage MGM musicals, with occasional guest appearances by the Marx Brothers, Tracy and Hepburn, W.C. Fields and even Tarzan.

## ART CINEMAS

ALKIONIS, Ioulianiou 42-46, Tel. 881-5402. Call for December program.

DEREE-PIERCE COLLEGE CINEMA CLUB, Auditorium, Agia Paraskevi, Tel. 659-3250 (ext. 324). Films are free to the public. Showings begin at 5 pm on Fridays unless otherwise indicated. Discussions follow the films. *Doctor Strangelove*, directed by Stanley Kubrick (Dec. 3); *Freddie and the Bean*, with James Caan (Dec. 10); *American Graffiti*, with Ronnie Howard (Dec. 17).

STUDIO, Stavropoulou 33, Tel. 861-9017. A series of prize-winning Greek shorts from the Thessaloniki Film Festival (through Dec. 5); *Eros and Massacre*, directed by Yishinda Toshishinge (Dec. 6); *The Kid*, with Charlie Chaplin (Dec. 20).

TENIOTHIKI (Film Club of Greece), Kanaris 1, Tel. 361-2046. Film series 'Eighty Years of British Cinema (1896-1976)'. Films will include: *In Which We Serve*, *Pygmalion*, *Henry V*, *Gaslight*, *The Scarlet Pimpernel*, *A Taste of Honey*, *A Kind of Loving*, *A Hard Day's Night*, and *Kes*. Call for exact dates. Yearly membership open to all: 300 Drs., and 200 Drs. for students.

## AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. Art film series. Showings begin at 8 pm: *Art Inglese Oggi* and *Richard Smith, Painter* (both films on Dec. 3 and 10); *Kitaj*, *Richard Smith, Painter*, and *Pre-Raphaelites Revolt* (Dec. 13). Also, two children's films on Dec. 22: *Run Away Railway* (6 pm) and *Robin Hood Junior* (7:30 pm).

GOETHE INSTITUT, Fidiou 14-16, Tel. 360-8111. An experimental film 6 and 8 pm: *Metropolis* by K. Sfikas (Dec. 13).

HELLENIC AMERICAN UNION, Auditorium, Massalias 22, Tel. 362-9886. Two films based on Carl Sandburg's biography of Abraham Lincoln on Dec. 6 at 8 pm: *The Last Days and Sad Figure*, *Laughing*. Produced by David Wolper and directed by George Schaefer, with Hal Holbrook and Sada Thompson.

L'INSTITUT FRANÇAIS, Sina 29, Tel. 362-4301. The last in a series of films about children, organized in cooperation with the Istituto Italiano, on Dec. 1: Jean Vigo's *Zero de Conduite*, with Jean Daste (4 pm); Marco Bellochio's *Nel Noma de Padre* (8 pm).

# restaurants and night life

## LUXURY RESTAURANTS

Formal service and elaborate dining in spacious settings, where you will be greeted by a *maitre d'hotel* and served by several waiters and a wine steward. The music may be provided by a soloist, trio or orchestra. Some have dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.

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

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. An elegant country-club setting, rustic decor, candlelight, comfortable armchairs, and excellent service. A fine assortment of hors d'oeuvres, entrees and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, *chateaubriand*, and shish kebab. Reserve ahead. Daily 8:30 pm. to 1 am. Closed Sundays.

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 pm and dinner from 8-11 pm.

The Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex. The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

Pamela's, Voula, Tel. 895-2105. On the coastal road, past Vouliagmeni. A modern, attractive restaurant by the sea, with a fountain, flowers, and pleasant decor. In the evening music by Los Antinos (but no dancing). Lunch is served from 12 to 3:30 and dinner from 8 pm to 1 am.

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, excellent broils and main dishes. Papastefanakis at the piano accompanied by a bass fiddler. Open 7:30 pm to 1 am. Closed Sundays.

Skorpios, 1 Evrou and Lampsakou St. (across from the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu for the gourmet palate, with meticulously prepared and presented dishes (the emphasis is on French cuisine and some Cypriot specialties). Open for lunch and dinner. Reservations necessary. Closed Sundays.

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 pm and 7-11:15.

Tudor Hall, Syntagma Square, Tel. 323-0651. The roof-top restaurant of the King George Hotel

### LE SABAYON

An elegant new French restaurant where the smoked-glass mirrors reflect the stylish decor, and the owners, Messrs. Sinefias and Polimeropoulos, preside at Xanthou 5, Kolonaki (Tel. 360-3823). They graciously offer suggestions from among the great variety of appetizing fare. We chose *crevettes à la pompadour*, *filet flambé* and for dessert the delicious 'Sabayon'. Expensive. Daily 9 pm to midnight. (The bar is open from 7 pm.) Closed Sundays.

may be one of the handsomest anywhere. The panoramic view of the Acropolis is stunning, the dining room spacious with huge candelabra, dark, heavy tables, tall armchairs, and paintings. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings (no dancing). International cuisine. Open 12:30 to 3:30 pm and 8 pm to 1 am.

## INTERNATIONAL CUISINE

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

Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipastos*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Open 8:30 to 1 pm. Closed Sundays.



Au Falaise, Karageorgi Servias 8, Castella (near the Yacht Club in Mikrolimano), Tel. 417-6180. A converted old mansion: situated on a rocky hill by the sea, with atmosphere. Several rooms with fireplaces and traditional furniture. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Service is rather slow and the food variable. Open daily 12 noon to 4 pm and 8 pm to 2 am.

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 usually superb). The menu covers the standard French fare from *pates*, *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. Open daily noon to 4 pm and 7:30 pm until after midnight.

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

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. Just next-door to the Steak Room, the Annex offers a businessman's lunch, daily specials and a variety of omelettes, cold plates, and snacks. Wine in a carafe and a full cocktail bar. Open noon to 1 am. Closed Sundays.

The Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna which presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine. The Monday night buffet features fish; grills on Thursdays; on Saturdays a special menu is prepared. Dance to the music of The Harlems. Closed Sundays.

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 piano bar. The accent is on French cuisine and good service. Open for lunch and dinner. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) reside at this gracious, converted mansion not far from the U.S. Embassy. The menu offers a change of pace with such fare as chilled almond or yogurt soups, curries, and a nice selection of sweets. If you call the day before, they will prepare a complete curry dinner for four. Open 8 pm to 1:30 am. Closed Sundays.

The Bistro, Trikorfon 10, Patissia, Tel. 822-8331. A fascinating little place where the decor and the red-checked tablecloths evoke the warmth and simplicity of a French *bistro*. The few but delicious dishes are served on earthenware and the *vin rouge* is poured from rather original pitchers. Moderate prices. Daily from 8:30 pm to midnight.

Le Calvaldos, Alkmanos 3 (four blocks north of the Hilton), Tel. 726-291. Somewhat informal (paper placemats, some booths) but pleasant atmosphere. A fine selection of well prepared dishes: frogs legs, *escargots*, kidneys flambé, prawn croquettes, crêpes, etc. The *vin maison* is very good. Daily 8 pm to 2 am. Closed Sundays.

Cave Mirabelle, Levendi 7, Kolonaki, Tel. 743-333. Christos at the piano offers pleasant background music at this cosy, gracious restaurant. Enter on the ground level where there is 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. 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 a terrace for outdoor dining in warm weather. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm - 1 am. Sundays for lunch as well. Closed Mondays.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small, simple, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or supper. The menu usually offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open daily, from noon until midnight. Closed for lunch on Sundays.

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. Daily 6 pm to 2 am.

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-706. A pleasant, small, authentically French restaurant where the *plat du jour* (usually good) is served on a small blackboard. The *rilette maison* and the *igot d'agneau* are tasty. Daily from 7:30 pm to 1 am.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Mt. Lycabettus above and a view of the Acropolis and the city in the distance from atop the St. George Lycabettus Hotel. The French cuisine ranges from cold soups to hors d'oeuvres, seafood, prepared dishes and broils. Selection of desserts. Dinner served from 8:30 pm, pleasant dancing to the Trio St. Georges from about 10.

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 pm - 1 am.

Kyoto, Garibaldi 5, on Philopappou Hill, Tel. 923-2047. Charming Japanese hostesses serve Japanese delicacies in a comfortable setting.

Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Mondays.

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

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

Nikos, Koubari 5, Kolonaki (two doors above the Benaki Museum), Tel. 360-3617. Knotty pine decor, hurricane lamps, homespun placemats, nicely dim lighting. A well-stocked bar, ten to twelve well prepared and nicely served dishes (the veal soup is excellent), salads, desserts. Reasonable. Recommended for before or after-theatre supper. Daily 7 pm to 4 am.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. The Cantonese specialties include bird's nest and shark's fin soup, various sprout, mushroom and bamboo shoot dishes, and ginger, loquats and kumquats for dessert. A comfortable main dining area illuminated by dozens of red-hued Chinese lanterns. (Dinner parties for as many as 300 people can be arranged.) Daily noon to 3:30 pm and 6 to 1:30 am.

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). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and cherry pie. Daily from noon to 1 am.

Le Saint Tropez, Vrassidas 11 (behind the Hilton, next to Delice), Tel. 735-425. For gourmets. A tantalizing array of French specialties from delicately seasoned *escargots* and frogs legs to paper-thin crêpes all attractively served in a quiet, leisurely setting. Several of the tempting dishes are sautéed and flambéed at your table by waiters who have been trained by the meticulous French chef and his gracious Dutch wife. (An adjoining room offers an informal, inexpensive menu for casual dining.) Daily 7 pm to 1 am. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki, Tel. 730-507. The clever and amusing decor conjurs up the Wild West (complete with brass-railed bar) and provides an appropriate background for the predominantly American cuisine: from ham and eggs to steaks, roast beef and nice salads. Good service. Daily noon to 4 pm and 7 pm to 1 am. Closed Sundays.

The Steak Room, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils ('home of the authentic steak') served with baked or fried potatoes, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am.

Tabula, Hatziyanni Mexi 7 (near the Hilton), Tel. 716-134. Very cosy, rustic decor, dim lights, French and Greek specialties; very good onion soup; the Tabula salad is special, and the *plat du jour* always delicious. Daily 9 pm to 1 am. Closed Sundays.

Templar's Grill, The Royal Olympic Hotel, Ath. Diakou 28-34 (Near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious, with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting, where the mood is cheerful and warm, but not noisy. The service is excellent. Mainly French and international cuisine very well prepared. A bar, with piano music, on the lower level open 11 am to 3 am. Daily for lunch and dinner.

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. Very efficient service. Open daily 9 pm to 2 am.

Mr. Yung's Chinese Restaurant, Lamahou 3, (Plaka), Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. Daily noon to 3 pm and 7 pm to 1 am.

#### MAINLY GREEK CUISINE

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

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

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant, popular restaurant in the centre of town (one block from Syntagma Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Daily from noon to midnight.

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Entrees from 55 Drs. Open daily from 11:30 am — 1 am.

Europa, Tsakalof 5, Kolonaki, Tel. 363-8214. On several wood-panelled levels, with wooden spindles and lanterns separating the attractively set tables. The Greek cuisine is very good. Efficient and quick service. Daily from 9 pm.

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 pm, 8 pm - midnight. Closed Sunday evenings.

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental

specialties which you may choose from displays at this justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. White tablecloths brightened by the flags of all nations on the tables. Businessmen's luncheons. Moderately expensive. Daily 12:30 to midnight.

Kapalos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large main dining room is on the top floor. (A smaller one faces a tiny garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors and photographs. The menu (a newspaper with cartoons) includes a tasty spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to *schnitzels*, broils and desserts. Daily from 8 pm. Closed Sundays.

Lotophagus (The Lotus Eaters), Parodos Aharnon 30-32, Kifissia (below train station), Tel. 801-3201. A quiet, charming restaurant located in a tiny cottage set back in a garden. Tastefully furnished with ceramic tile tables. Sangria to start, an array of hors d'oeuvres, and various salads unusually spiced. The main courses are marinated dishes and the desserts are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

The Old Stables Barbecue, Kareia-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. Moderately expensive. Restaurant open from 9 pm; the nightclub from 10 pm. Closed Mondays.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. An extensive menu and formal service. A view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high price. Daily 12 - 3:30 pm, 8 pm - midnight.



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## MIKROLIMANO (TOURKOLIMANO)

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

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

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

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

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

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

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

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

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

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

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

## OUZERI

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

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

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

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

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

## TAVERNAS

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



Aerides, Markou Avrioliou 3, Plaka, Tel. 322-6266. Several small rooms in an old Plaka house converted into an unpretentious but cosy restaurant popular with tourists. Inside, the walls are covered with tapestries and paintings (which are for sale). The menu is limited, but the food is tasty. Open daily for breakfast, lunch, and dinner.

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426. Although this vine-covered taverna is surrounded by concrete buildings, it is a pleasant place for a casual meal. 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. Spacious room with rustic decor and a huge fireplace. Excellent, slightly resinated *kokinelli*. Starters include spicy pickles, country sausages, and tiny meatballs, followed by charcoal broils. Daily 8 pm to midnight and Sundays for lunch.

Karavitis, Arktunou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna famous for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Daily 7 pm to 1:30 am.

Kavaliaratos, Tatoiou 82, Metamorfofis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 8 pm to 1 am.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace in this rustically decorated taverna offers a warm welcome when it is chilly. Good service and a great variety of Greek appetizers: *gardoumba*, *melitzanosalata*, *kolokithia*, and *soutzoukakia* (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles and boiled

tongue when available. Daily from 8:00 pm to 1 am.

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

Leonidas, corner of Eolou 12 and Iasonos Sts. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Open daily 12 to 4 pm and 8 pm - 1.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 1:30 am.

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

Okio, Kleomenous 7, Kolonaki, Tel. 714-409. An old house with a small courtyard has been converted into a cozy taverna. Inside, the blue walls are graced with etchings of old ships, framed embroideries and posters. The menu is limited but the food is tasty. Daily from 8 pm. Closed Sundays.

To Pithari, Paliyenesias 2 (on the peripheral road of Lykavittos), Tel. 644-4466. A typical Athenian taverna, simple but lively. Spicy appetizers (we had octopus in mustard sauce), broils served on wooden platters, chicken and green peppers (a specialty) and heavenly yogurt with honey. Reasonable prices. Daily 8:30 to 1:30.

O Platanos, Diogenous 4, Plaka, Tel. 322-066. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

Rodia, Aristippou 44 (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. Open daily except Sundays 8:30 pm to 1:30 am.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 636-616. A small, muralled, cheerful and authentic taverna that sports air-conditioning installed by the versatile proprietor, Mr. Manthos, who enthusiastically announces that his specialty is everything and that nothing he serves is frozen. A good selection of hors d'oeuvres (a delicious *melitzanosalata*), a small but nice selection of main courses (broils and stews) and a special dessert of fresh fruit in season with a touch of cinnamon, sugar and brandy. Taped music with entr'actes by guitar-toting patrons. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. A typical rural taverna with a large selection of appetizers and broils: eggplant *parmigiana*, *moussaka*, shrimp in piquante sauce and country sausages. Open daily from 8:30 pm to 1:30 am.

Vassilena, Etolikou 72 (Piraeus), Tel. 461-2457. An exciting eating experience in a renovated grocery store. A parade of about eighteen Greek delicacies are brought to your table. Yiorgos, the son of the founder, continues the picturesque tradition. No menu — a flat price. Daily 7 pm to 11:30 pm. Closed Sundays. Call for reservations.

Zafirios, Thespidos 4, Plaka, Tel. 322-5460. 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). Daily from 9 pm to 1:30 am. Closed Sundays. *Reservations are a must.*

#### 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 unamplified music and singing. A reed roof with old-fashioned tasselled lamps and wrought-iron chandeliers. Acceptable food. 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 pm.

Erotokritos, Erotokritou 1, Plaka, Tel. 322-2252. A popular gathering place for tourists situated at roof-top level above the Plaka bustle. It affords a twinkling view of Athens by night, undistinguished food, but enjoyable music by George Yerolimatos. Moderately expensive.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). *Retro* has made its way into this taverna where a baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialties (such as *frutalia*) most of which are from the island of Andros. The *vin de la maison* is very good. Moderate prices. Daily from 8 pm.

Hatzakos, Irodou Attikou 41, Amarousi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in-Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 3 am and Sundays for lunch from 12 to 4 pm.

Laleousa, on the National Road — Platanou, on the 15th kilometre, near Kifissia, Tel. 801-3627. A warm, colourful, country-style taverna with a cozy arrangement of tables and flokati-covered sofas. Fairly good food, moderately priced. Entertainment by Tonis Maroudas, Niki Kamba, Odysseus Komis and the quartet of Yannis Manou.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Mary Yioti and Dimitri Vasiliou. After nine.

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 *pites*. Choice of stuffed chicken or roast lamb with lemon sauce. Highly recommended. Prices moderately high. Daily 9 pm to 1:30 am. Closed Sundays.

To Perivoli t'Ouranou, Sysikratous 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 pm. Daily from 9 pm to 4 am.

Roumaniki Gonia, Egeou 49, Ano Nea Smyrni, Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this very informal, family-type neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The menu includes the traditional taverna fare but the specialties are a Rumanian *rollada* and a goulash. Daily 9 pm to 1:30 am

To 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. Daily 7:30 pm to 1:30 am.



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# LE FIGARO



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To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious, wood-panelled, with huge fireplace in cool weather; two guitar players entertain. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc.). Moderately priced. Daily 5 to 1 am; Sundays 10 am to 2 pm.

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. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Open from 8 pm to 2 am. Closed Sundays.

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**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 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.*

Coronet, Panepistimiou (downstairs in the Kings Palace Hotel), Tel. 361-7397. International show features the Spanish ballet Los Soleros, the ice-show Sputnik, a dancing duo, Mr. Willy, Duo Lehi, Dolly Ferrari and Melina. Dilina, almost across from the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Dilina launches the new season with bouzouki singers Tolis Voskopoulos and Stratos Dionisiou and pop singer Elpida.

Fandasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503. Christy and Dakis, with a contemporary, international show, followed by superstars Phillipos Nikolaou, Doukissa, Kokotas and Menidiatis. The Egyptian belly dancer, Vermar, provides the ripples. Daily from 9:30 pm; show starts at midnight. Closed Mondays.

Harama, Endos Skopeftiriou, Kesariani, Tel. 766-4869. The program, featuring Vassilis Tsitsanis, one of Greece's best bouzouki players, and Sotiria Bellou, begins at 11 pm. Closed Mondays.

Nine Muses, Akademias 43, Tel. 604-260, 601-877. A fashionable discotheque with all shapes, colours, and sizes of old mirrors set on black walls creating a tasteful decor. Red tableclothes, dim lights, long and spacious bar. Excellent food, attentive service, good selection of music (and not too loud). From 9:30 pm till the wee hours.

Tower Suite, Athens Tower, Tel. 770-6111. Dinner and dancing atop the city's major skyscraper. The new show features singers Sotos Panagopoulos and Angela Zilia. Show starts about 11:30 pm. Open daily.

**BOITES**

*Strictly for music, the Athenian boite can be crowded, low-ceilinged and smoky, as spacious as a conventional nightclub, or a miniature theatre. The musical fare may include anything from current hits to rebetika, folk classics, and resistance songs, performed by young unknowns or superstars. 'Retro' — the return to the lyrical, nostalgic songs of earlier decades — is this year's fashion. Admission price is usually about 200 Drs. and includes one drink. Most have two shows nightly beginning at around 9 pm, but calling ahead is advisable.*

Kyttaro, Ipirou 48 (perpendicular to Tritis Septemvriou), Tel. 822-4134. The new avant-garde musical *Prova* by Costas Tournas, with Robert Williams, Zelsmina, Manelis, and others.

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 918-272. A music-hall style show with a cast of 50 performers led by George Marinou, Marina, and Vlassis Bonatsos.

Skorpios, Kydathineon 15, Tel. 323-3881. The inimitable folk singer Kostas Hadzis ('The Gypsy') accompanies his own moody singing with fine guitar playing.

Themelio, Kidathineon 37 (Plaka), Tel. 323-3619. Manolis Mitsias, Mariza Koh, Tania Tsanaklidou and Dimitris Poulidakos with two shows nightly except on Mondays when Perpiniadis, Bayiaderas, Roukounas, Kiromitis and Rosa Eskenazi present the *Rebetiki Istoria*. Shows at 10 pm and midnight.

Zoom, Kydathineon 37, Plaka, Tel. 322-5920. For the first time, superstar Marinella will appear in the Plaka. One of the real 'pros' in local show business, she will be accompanied by Les Atheniens and Stelios Zafiriou on the bouzouki.

Zygos, Kydathineon 22, Tel. 322-5595. The ever-popular Viki Mosholiou is back — with Dimitra Galani and Lakis Halkias.

**OUT OF TOWN RESTAURANTS**

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The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory (about 500 Drs. per person including drinks). Casino is open from 7 pm to 4 am (closed Tuesdays): the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.

**THESSALONIKI**

Bootis, (in Mihaniona, 30 km. from town). Freshly caught seafood served with fried squash and *skordalia*, by the sea. Dinner for four, including wine, about 750 Drs.

Bosporos (Mihaniona). Traditional fare, some with an oriental flavour. Excellent cheese soufflé, croquettes, stuffed mussels, spicy meatballs, and an exceptional chocolate soufflé for dessert. Moderately high prices.

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Spanish decor, nice atmosphere where pizza, spaghetti, omelettes, etc. are served at moderate prices.

Costas O Falakros, Proxenou Koromila. Spicy nibblers (mussels, tongue, smoked trout and eel) to accompany drinks or coffee at this *ouzeri*.

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

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

Kastra. A restaurant and dining room specializing in grills, located in 'Kastra'. This picturesque, cobble-stoned area located in and around the Citadel, houses numerous little tavernas as well.

Krikelas, Vas. Olgas 284, Tel. 411-289. A must for all visitors! Wild game is the specialty but the menu includes a large variety of hors d'oeuvres, *kokoretsi*, and barbecued kid or lamb served in an atmosphere of music and pleasant decor.

Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. A magnificent view of the Bay of Thessaloniki is provided from the cosmopolitan, roof-garden restaurant. Moderately high.

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

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

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

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

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

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



## our town

### *The Wise Men Who Never Made It*

WHEN the Three Wise Men following the star of Bethlehem arrived at the lowly manger, they brought with them gold, frankincense and myrrh to present to the newborn Christ. Eighteen hundred odd years later, on Christmas Eve, there arrived in Greece Three Wise Men from the West, whose adventures have become the basis of a popular folk legend. They were not Magi, nor members of an ancient caste. They were Bavarians: an astronomer, a watchmaker and a doctor. Nor did they follow a star. They came instead at the bidding of Otto of Bavaria, Greece's first modern day King, and arrived by boat, landing at Patras on December 24, 1834. Their missions — perhaps conceived of by the young monarch as a Christmas present to the good citizens of his fledgling nation — were to minister to the ills of the people, their watches, and to reintroduce astronomy. The level of medicine then practised in Greece — primarily by *Kombogiannites* or charlatans — was very low, their methods roughshod and relying heavily on herbs, potions, and the grace of God. Watches were owned by few and worn more for prestige than for telling the time of day. When they broke down, they were discarded or worn as decoration because it was difficult to have them repaired since qualified watchmakers were virtually nonexistent. (The story had often been told about a watchmaker who on one occasion returned a watch to a client along with a tiny package with extra parts that had been left over from the works — a measure of his thriftiness, he proudly noted.) As for astronomers, few if any existed here at the time.

This situation was now to be corrected with the arrival of the Three Wise Men from Bavaria summoned by the King. Disembarking at Patras they immediately set off by mule for the capital hoping to arrive there in time for the Christmas Day festivities. By nightfall, however, it was clear that they would have to interrupt their journey and so they stopped at a mill for the night, where the miller welcomed them

and set about preparing a dinner of chicken and *bougatsa* which he presented to his guests along with a local wine.

The visitors thus attended to, he settled himself in front of the fire with his own dinner, an immense tray of cheese pie from which he hacked off huge wedges which he washed down with wine, wishing his guests *kali orexi* between mouthfuls. As he advanced through quantities of pie, the Bavarians' anxiety mounted. The doctor predicted he would never survive such gluttony and advised his companions that they would be wise, indeed, to flee early in the morning lest they, as strangers, be accused of having had a hand in his demise. Nor did they wish to remain in the same room for the event and asked the miller still tucking away his dinner if he would prepare beds for them in a room attached to the tiny mill. Its roof, the miller informed them, was in poor condition and inasmuch as it was going to rain during the night he advised against it. The astronomer stepped outside, noted the cloudless sky and informed his companions that the proprietor was talking nonsense. They retired to the shed and had just fallen asleep when they were awoken by the sound of heavy rain and splatters falling on them. They sheepishly returned to the mill where the miller was alive to welcome them back. He was still alive when some time later the watchmaker woke him and the others and asked that breakfast be prepared so that they could set off by dawn. The groggy miller informed them it was only two a.m. and, indeed, when he fetched a candle and the watchmaker consulted his watch, that is what it was. They returned to bed, awoke at dawn, and prepared to resume their journey, but before leaving the Three Wise Men wished to satisfy their curiosity.

'Do you not feel ill after last night's heavy dinner?' asked the doctor.

'Of course not,' laughed the miller. 'I drank some water from the spring under the plane tree. It solves all digestive problems.'

'How', asked the astronomer 'did you know it would rain last night?'

'Because of my pigs,' came the reply. 'They were restless in the evening. That's a sure sign of bad weather.'

Next came the turn of the watchmaker: 'How did you know it was two o'clock when I awoke you in the night?'

The miller looked at him with astonishment. 'But my donkey had just brayed,' he explained. 'He always brays at that hour.'

Thus enlightened the Three Wise Men from the West mounted their mules and set off. This time they rode away from Athens and back towards Patras where they boarded the next boat for home. Their services, it was apparent, would be superfluous in Greece.

### *Greece Comes of Age*

A GENERATION ago Greece was considered, anthropologically speaking, one of the youngest countries in Europe. Although its rich neolithic culture was well established, there existed no evidence that Greece had been inhabited by man before 6000 B.C. In 1960, however, some inhabitants of the village of Petralona, thirty miles south of Thessaloniki in the peninsula of Halkidiki, began digging a well on the slopes of Mount Katsika. Instead of finding water, however, they stumbled upon a cave which, as a result of geological disturbances, had been sealed thousands of years before. Here anthropologists discovered imbedded in a stalagmite the skeleton of a youth which was at first believed to have been an example of Neanderthal Man, whose skull has been discovered in many parts of Europe. This fact alone would have pushed back man's first habitation of Greece by over fifty thousand years. Later studies, however, by the Greek Anthropological Service under the direction of Aris Poulianos, which included radioactive carbon tests of the stratification and the discovery of a second skull, proved the first assumption to be mistaken and established that man first inhabited the Petralona Cave at least three hundred thousand years

ago and perhaps as long ago as six hundred thousand years. Vertical cuts into the stratification of the cave have revealed twenty different geological layers each of which has yielded evidence of animal fossils, bone and traces of fire. Professor Poulianos is now defining a chronology of the cave which will confirm that it has been continuously occupied by man through both temperate and ice ages down to the last glacial period when erosion in the cave's roof forced the Petralona Man to move out, taking with him the knowledge of fire and the use of stone tools which he had mastered there thousands of years before.

That Greece has now been established as an important centre where the species man has long been in a state of continuous development is heartening news and thoroughly in accord with the country's present political alignment towards Europe and its future expectation of joining the Common Market. It seems especially fitting at this time to realize that Greece, far from being a new-comer to Europe, in fact produced its first *homo erectus* about half a million years ago.

### *Journey Into the Unknown*

ON A FRIDAY night at eight o'clock in the evening, just a few days after the Government announced its intention to nationalize the last vestiges of privately-owned public transportation in Athens, we came upon one of the blue and white buses in Kolonaki. It was wedged kitty corner across Elvetias, the narrow street that runs behind Evangelismos Hospital, at the point where it meets Marasli. The driver—a dolt, an idiot and various unmentionables if we were to judge from the more polite remarks being hurled at him by the passengers on the bus, other drivers and passersby — had miscalculated while turning left onto Elvetias thus inextricably lodging his vehicle at an angle blocking both pedestrian and motor traffic.

We regretted having missed what must have been a masterfully executed manoeuvre but paused to witness the resultant melee which was nothing to be sneered at. Up and down Marasli rows of cars, their horns blaring, were solidly jammed — blocked above Elvetias by the tail end of the bus, and below by taxis abandoned by their drivers who were now rushing over to the bus driver to tell him what they thought of him for obstructing traffic.

If the government follows through on its threat to streamline and modernize public transportation, we reflected,

another era will have made way to progress. The flowers, *koboloi*, icons, baby pictures, and soccer-star pin-ups decrating the windshields of buses will no doubt be hauled down and carried off by ministerial decree. Signs that now delicately announce that seats are reserved for women 'in an interesting condition' will be replaced with coldly bureaucratic ones calling a spade a spade. Nosey conductors eager to listen to everyone's woes and ready to counsel on all matters from corporation law to marital problems will be replaced with sleekly uniformed, clean-shaven civil servants qualified only to collect fares and to ask black-gowned and bearded priests to produce identity cards to certify their calling when they look around expectantly for someone to offer them a seat.

Drivers may even be ordered to observe the sign which announces that talking to them is forbidden, depriving us of those breathtaking moments when their hands are off the wheel and busy waving in the air as they turn around to chat with passengers. Worst of all, bureaucratic efficiency experts may provide them with maps of the city, their routes carefully charted, to make sure that they do not stray off course.

Indeed, many citizens in search of diversion travel by bus for the sheer adventure. Among them is our old friend Kyria Koula, the highlight of whose week is her excursion from Patisia to her son's home in Politia. Although her son maintains that public transportation is not a proper means of travel and that she should either take a taxi or allow him to send his car to pick her up, our friend will have none of it. Instead, weighed down with bags of freshly baked cookies and cakes for her grandchildren, she hops on a bus with the expectation of a child waiting for Santa Claus and begins her weekly journey into the unknown. The trip through central Athens is usually fairly dull, she has told us, the monotony relieved only by the occasional traffic snarl that leads to a fist fight (although she excitedly recounts the time she witnessed a taxi driver trying to stab the driver of a stalled car with a screwdriver), or the occasional appearance of non-Greek speaking tourists — the signal for everyone on the bus to come to their aid. (Our old friend presents guests to our country with a cookie and, as a gesture of good will, offers — she speaks only Greek — to give them the recipe.) Otherwise, the buses are usually crowded with enough passengers familiar with the route to direct the driver if he gets lost.

Once in Kifissia, however, the suspense begins and if she is lucky she goes on a free Cook's tour. Very often it is some time before unwary passengers notice that the driver is visibly confused and has already made several wrong turns. When finally roused, they race to the front of the bus and begin to deliver instructions, in complete disagreement with each other, of course, so that it may be hours before the flustered driver is back on course. As a result, our old friend is an authority on the topography of the area in, around and beyond Kifissia. On one occasion that she recalls fondly, they had made their way uneventfully past Kefalari when, just before reaching the terminus at the square in Politia, the driver took an unscheduled right-hand turn. In a few minutes they were winding their way through the upper reaches of Politia and driving past her son's house. Realizing that the situation held all sorts of promise, she had no intention of getting off. Ignoring the yaps of recognition from her son's dogs, she averted her eyes not to see the startled and quizzical looks of her grandchildren expectantly waiting for her at the garden gate, and concentrated on the bonus sightseeing tour included in the eleven drachmas fare.

On another occasion when she was the only passenger, she noted that the driver was new. Questioning him carefully, she was delighted to hear that he was from Piraeus and had never before set foot beyond Marousi. She kept her peace as he drove through Kifissia, Kastri, and Ekali — distracting him with animated chatter whenever they passed a road sign — and soon they were on their way to Marathon. They eventually returned via the National Road, but not before the driver got lost in Varibobi. That Kyria Koula informed us afterwards was the best trip of all.

OUR reflections came to an end as minor conflagrations were breaking out here and there while the bus driver valiantly tried to extricate his vehicle without driving over the gesticulating citizens surrounding it. We made our way down Marasli Street, climbing over an official car neatly parked upon the sidewalk in front of a shop, its driver sitting at the wheel waiting patiently for his passenger to emerge. There was no need to abandon hope, we decided. The chances of the Government making good its threat to present us with a modern, efficient transport system that runs on time and along prescribed courses were in the realm of the improbable.



## A New Image in the Middle East

**T**HE GREEK pushes his way into the most remote parts of the Sudan and of Abyssinia... In 1889, I visited Sarras, some thirty miles south of Wadi Halfa. It was at that time the farthest outpost of the Egyptian army, and is situated in the midst of a howling wilderness. The post had only been established for a few days. Nevertheless, there I found a Greek already selling sardines, biscuits, etc., to a very limited number of customers, out of a hole in a rock in which he had set up a temporary shop.'

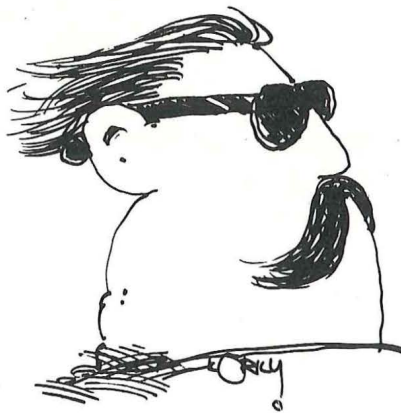
That was how the Earl of Cromer, British consul general and *de facto* ruler of Egypt, described in 1908 in his book *Modern Egypt* some of his impressions of Greeks dwelling in the Nile valley.

In fact, Greeks have had close contacts with the Middle East since the dawn of history. Herodotus, the father of history (and of foreign correspondents), visited Egypt during the fifth century B.C. and became a warm admirer of its civilization, already several thousand years old in his day. And in a sense, Egypt regained much of its previous splendour under Alexander of Macedon and the Ptolemies. Under the Byzantine empire, Greece and most of the Middle East formed part of the same Greek world. The Arabs later borrowed heavily from the works of the ancient Greeks and even translated many of them into Arabic, thus preserving them for the modern world as the originals had been lost.

During the last century and the first decades of this one thousands of Greeks, mainly from the Aegean islands and Cyprus, emigrated to Egypt and other countries of the Middle East and Africa which were 'opening up' to Western influence. They engaged in trade, the professions, agriculture, industry, banking, transportation and tourism. Alexandria was described at the turn of the century as 'almost a Greek town'. Cromer estimated that by 1897 there were 38,000 Greeks living in Egypt alone, although he admitted that 'the question of who is and who is not a subject of the King of the Hellenes is a never-ending cause of dispute between the Ottoman and Greek Governments'. It was said at the time that more Greeks had emigrated to the Suez Canal area

from some of the smaller Dodecanese islands than had remained behind.

Even the Greek Orthodox Patriarchate of Alexandria, which had survived from the early Christian era through centuries of oblivion, witnessed a relative revival of wealth and power. The Patriarch, incidentally, who claims succession from St. Mark the evangelist, carries among his titles that of 'Pope and



Patriarch of the great city of Alexandria, Libya, Pentapolis, Ethiopia and all the land of Africa, thirteenth of the Apostles and judge of the universe.' In 1952 the Patriarchate celebrated the millennium of its Alexandrian Library, which has a collection of fine old codices and illuminated manuscripts. The motto for the celebration was: 'A thousand years in thy sight, O Lord, are but as yesterday when it is past.' (Psalms, 90:4).

At the end of World War II, the number of Greeks in Egypt was estimated to be approximately one hundred and twenty thousand. Thereafter, with the inevitable rise of nationalist movements in the area and the formation of an educated native middle class, the number of Greeks dwindled rapidly to relatively insignificant numbers in most Middle East and African countries. Most of them were repatriated to Greece, though a few chose to try their luck elsewhere or overseas. Today, for instance, there are believed to be more Egyptians living and working in Greece than there are Greeks left in Egypt. Greece, incidentally, is one of the few countries in Europe where firms and agencies can find personnel familiar with the languages and customs of the Middle East and Africa.

In implementing a dynamic foreign policy, the Greek government has in the past two years turned its attention to forging close ties in three directions: with Western Europe, the Balkan area, and the Middle East. In the latter area, Greece and the Arab countries have repeatedly supported each other in international affairs. More than that, Greece aspires to become a bridge to economic cooperation between the developed Western world and the developing Middle East. A new chapter in Greek-Arab relations was inaugurated when the Greek Prime Minister, Constantine Karamanlis, visited Egypt officially in January 1976, an occasion for a reaffirmation of friendly feelings between the two countries.

The recent transfer of wealth in the Middle East as a result of the spectacular increase in oil prices has heralded a new era in the economic-political structure of this part of the world. Middle East countries are now capable of self-financing extensive programs of economic and social

GREECE'S TRADE WITH  
THE MIDDLE EAST AND NORTH AFRICA  
(in million Drs.)

	GREEK EXPORTS		GREEK IMPORTS	
	1974	1975	1974	1975
Saudi Arabia	293	917	5,147	14,349
Libya	2,763	4,256	929	591
Syria	412	1,112	5,765	5,465
Lebanon	2,185	1,905	943	1,079
Egypt	948	1,016	297	192
Tunisia	210	883	1,699	4,029
Algeria	448	757	277	433
Iraq	406	619	3,430	1,678
Morocco	37	48	246	279
Sudan	26	48	112	281

development. Greece can contribute to this development and in turn benefit from the redistribution of wealth. Opportunities for closer and more fruitful cooperation are becoming apparent in many fields.

In the first place, Greek trade with this area has expanded substantially in the past two years. At this rate, the Middle East will soon become Greece's second most important trading partner after the Common Market. Greek exports include mainly cement, iron or steel pipes and rods, metal constructions, aluminium products, tobacco, wheat, refined oil products, trucks and trailers, household appliances, chemicals, medicines, plastic products, synthetic yarns, tomato paste, sanitary ware, even tissue paper. By far the biggest single item Greece imports from the Middle East is crude oil. In addition it

imports, among other things, some minerals and ginned cotton from Egypt.

Greece can also look forward to attracting capital funds from Middle East countries for the financing of productive investments in accordance with current Greek legislation on foreign investments. Benefiting from numerous existing investment incentives, Greece is particularly attractive for the establishment of industrial units exporting to the developing countries of the Middle East and Africa. As an indication, these are some of the products that can be manufactured, with Greek or Western know-how: cement, tobacco, prefabricated houses, household appliances, electrical goods, cables, clothing and footwear, furniture, chemicals, pharmaceuticals, cosmetics, processed food items, beverages, etc. In addition, joint ventures in these indus-

trial sectors could be set up in the Middle East itself, with Greek experts advising on production methods, management and marketing techniques.

In agriculture, Greek experts could advise on the cultivation of tobacco, grapes and cereals, on the preservation of agricultural products and on fishing.

In tourism, Greeks can lend their experience in tourist infrastructure, such as hotels and catering facilities, tour operations and tourism promotion, not to mention receiving Middle East tourists who can spend enjoyable holidays in Greece.

In shipping, joint ventures could be established for the transportation of Middle East products as well as for passenger services. Greek ships may be used for Middle East cruises, as floating hotels or for floating exhibitions. In shipbuilding, important orders have already been placed by Middle East countries at Greek shipyards.

But most important, Greece's biggest technical, civil engineering and construction companies are already operating in several Middle East and African countries, advising on, planning or carrying out the building of roads, bridges, harbours, airports, dams, aqueducts, irrigation works, workers' houses and whole new towns. These projects were awarded to Greek companies following tough competition with other international concerns. It is estimated that about five thousand Greek engineers, technicians, managers and foremen are currently employed on projects of a total value of about Drs. 150 billion, or four times the size of Greece's annual public investment budget. The most important of these projects are being carried out in Saudi Arabia (estimated at Drs. 50 billion), Iran (Drs. 35 billion), Iraq (Drs. 20 billion), Nigeria, Libya, Syria, Kuwait and other Persian Gulf states, Gabon, Cameroon and Mali. The Greek economy is expected to benefit by about \$200 million or more in remittances a year, providing a welcome new source of foreign exchange. But Greece also benefits from a new source of prestige among developing countries.

Thus, whether Greeks are popularly called in Arabic *Grigy* or *Roumy* ('Romans') or, more formally, *Yunany* (that is, 'Ionians'), they still remain familiar — and welcome — figures in the Middle East. Their image is no longer that of a *bakal* or general grocer operating out of a rock hole in the wilderness. They are now recognized as well qualified specialists contributing to economic development.

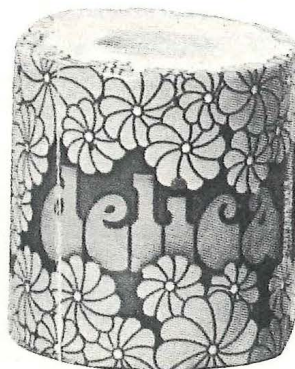
—ANTONY M. ECONOMIDES

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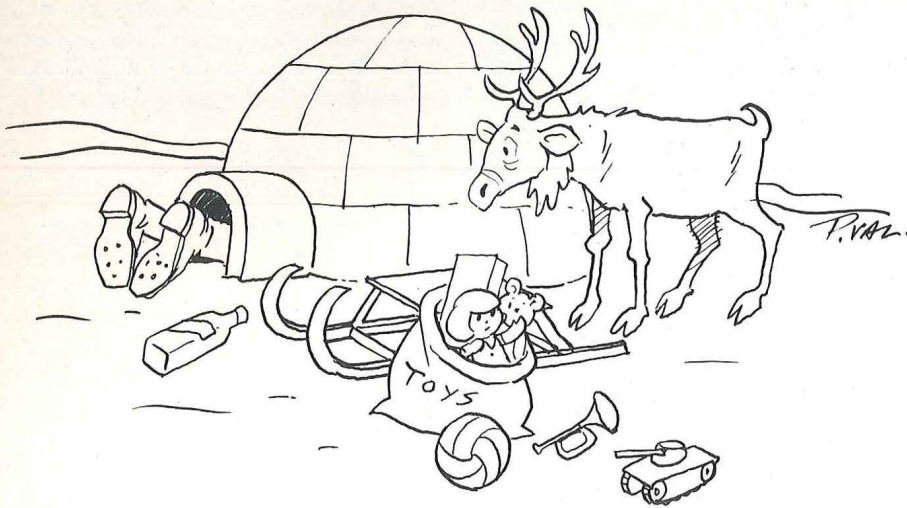
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## THE SPIRIT OF CHRISTMAS

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*In this case, a bottle of whisky is shared in an igloo on top of the world by our inrepid reporter, Alec Kitroeff, with none other than Santa Claus himself!*

WHEN *The Athenian* asked me to interview Santa Claus it was a simple matter to don a few extra sweaters and a pair of mittens and hop a plane to Spitsbergen. From there, I rented a snowmobile and drove straight across the polar ice cap to the North Pole. I knew I was there when my pocket compass, a relic of my scouting days, stopped pointing north and tried desperately to point straight down.

I looked around for reindeer and such and, sure enough, I saw a herd of them a couple of hundred yards away, gathered around a huge igloo. One of the reindeer had a red nose and I correctly guessed it must be the famous Rudolph of song, which was a good clue as to whom I would find inside the igloo. I crawled through the entrance tunnel and knocked politely on a reindeer skin hanging across the other end. There was no reply. This was understandable, however, because my knocking on the soft skin had made no sound. So I coughed gently.

'Come in, Rudolph,' I heard a voice reply from inside.

'It isn't Rudolph, it's Alec,' I said.

'Come in, Alec, I have a nice bale of hay for you.'

I pulled the reindeer skin aside and stepped into the igloo. When Santa

Claus saw me his eyes widened in surprise.

'Oh, ho, ho, ho,' he laughed, 'I'm terribly sorry. I thought you were Alec the Blue-Bottomed Reindeer. Do come in and make yourself comfortable.'

He was a big, fat man with white hair, white eyebrows and a white beard. His girth and his ruddy complexion made me think, 'Now here is a prime candidate for apoplexy,' and I prayed silently that he would not be struck down before the end of the interview. I realized I had interrupted his lunch because he was sitting at a block of ice that had been carved to serve as a table and was eating raw blubber. No wonder he was so fat.

'Have a seat,' he said between mouthfuls, waving me to another block of ice that had been carved to serve as a chair. I took off one of my extra sweaters and placed it on the chair before sitting on it. I had the same name as that other reindeer but I had no intention of resembling it in all respects. I explained my mission to Santa and he was most flattered.

'That's very nice of *The Athenian*,' he said. 'Nobody has ever interviewed me before. Would you like something to eat?'

'No thanks, my supplies ran out three days ago but I'm not very hungry,' I lied, eyeing the blubber apprehensively.

'Would you like something to drink, then?'

'What do you drink?' I asked suspiciously.

He went over to a corner, pushed aside some blocks of ice and brought out a bottle of Johnnie Walker Black Label. 'A rich kid on Park Avenue left it for me in his stocking last year. A rather touching gesture, don't you think?'

After a long draught from the bottle I felt much better. 'Do you live here all the time?' I asked.

'Oh yes, except when I go on my Christmas eve trips, of course. It's very comfortable, really. I read my books, I listen to the radio, I go on an occasional ride with the reindeer, I hunt for seal now and then. What more could a man want?'

'What indeed,' I agreed.

'What's more, the climate is so healthy up here I never catch colds.'

'A blessed life,' I murmured. 'Tell me, er... Mr. Claus? Is that what I should call you?'

'Call me anything. Santa, Papa Noël, St. Nicholas, Agios Vassilis — anything you like.'

'I shall call you Santa. Tell me, Santa, how long have you been going out every Christmas eve filling children's stockings with presents?'

'You tell me how long there have been children in the world. That's how long. I came into being when the first child was told that if he was a good boy, I would come and fill his stocking with toys and goodies on Christmas eve. And when the child was told I would come from the North Pole on a huge sleigh, pulled by a team of reindeer and come down the chimney — that's exactly what I did.'

I frowned. This wasn't making sense. 'You mean if children weren't told about you, you wouldn't exist?'

'Exactly,' he replied. 'You're a grown man, you know something about the world. Could I possibly ride through the night sky on a sleigh, park on a roof, get through a chimney, fill the child's stocking with toys, get up the chimney again, take off from the roof and do the same thing in millions of houses throughout the Christian world all in one night?'

'You mean you don't?' I asked.

'I do, I do, of course I do — for the child who believes I do.'

I took another swig from the whisky bottle and shook my head. 'I still don't understand,' I mumbled.

'Look, when *The Athenian* sent you to interview me, did you believe I existed?'

'Of course I did. Do you think I'd come all the way up here if I didn't?' I protested.



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'Well, that's exactly why you found me. I exist for all those people in the world who believe in the spirit of good will towards men and that there is no greater joy on earth than making a child happy.'

I took another hefty swig from the bottle. 'Wait a minute,' I said, 'how do you get down those chimneys anyway. Some houses don't have chimneys either, how about that?'

'Did your house have a chimney when you were a child?'

'No,' I admitted. 'I lived in an apartment and the only hole in it was in the ventilator duct above the stove in the kitchen.'

'And did you believe I came in through that?'

I nodded. 'My mother told me you could become thin as a needle if necessary to come into the house with the presents.'

'And you believed that?'

'Yes,' I admitted, 'I must have been a pretty dumb kid.'

'You were not. You were sweet and innocent like all children. I remember you quite well. You used to try and stay awake to catch a glimpse of me but you never could.'

I blushed and nodded. 'I'm glad I've seen you at last,' I said, 'but there's one other thing you haven't explained. How do you manage to visit everybody in one night?'

Santa smiled and heaved himself up. 'Come with me and I'll show you,' he said.

We crawled out of the igloo and I gasped at the sight that met my eyes. Stretching as far as the eye could see were millions and millions of Santa Clauses with sleighs all packed with toys and reindeer teams champing at the bit, ready to take off.

'There is a Santa Claus for every child who believes in him and every one of them out there will visit his own particular little boy or girl this Christmas eve. Not one of them will be disappointed.'

I don't quite remember what happened next because it was some hours later when I woke up in my snowmobile clutching an empty whisky bottle. The igloo was nowhere to be seen, nor the reindeer (Rudolph included), nor the millions of Santas that had filled the area all around. 'Oh, well,' I shrugged, 'I guess they must all be on their way now. It's getting pretty close to Christmas eve,' I thought to myself as I turned the snowmobile around and headed back for Spitsbergen.

—ALEC KITROEFF

# THE ENIGMA OF SANTA CLAUS — SAINT BASIL

*It was late December, 1963. Dimitri Tselos and his young nephew were approaching Syntagma Square, when the boy suddenly called out, 'There is the big tree and Saint Basil!' The tree was a tall and magnificent Scandinavian fir, fully decorated with ornaments and lights. Near it stood a man, dressed in a red fur-trimmed suit and cap, resembling a Salvation Army Santa Claus. He carried a camera and moved among the crowds inviting people to have their children photographed with 'St. Basil' — a stout fellow, also dressed as a Santa Claus, sitting on a makeshift sled 'drawn' by two papier-mache reindeer. To Dimitri Tselos, who was born in the Peloponnissos at the turn of the century, it was clear that a strange fusion of St. Nicholas and St. Basil had taken place in his native land. Thus it happened that during his second Fulbright grant in Greece, the art historian decided to trace the evolution through the centuries of the various images of St. Nicholas, the customs associated with Christmas and the amalgamation and 'repatriation' of two saints from the eastern Mediterranean...*



*St. Basil, as depicted circa 1959 by an unknown illustrator.*

**T**HE CONCEPTION of St. Nicholas or St. Basil as Santa Claus would have been unheard of in Greece before the Second World War. Here, as in southern Italy, St. Nicholas was worshipped as a patron of the men who ply the seven seas. Practically every vessel carried an icon of this saint who was always represented in his episcopal garments. Nor was St. Nicholas associated with gift-giving as he was in other parts of Europe. Indeed, there was no gift-giving saint in Greece until recent times when St. Nicholas or Santa Claus became confused with *Agios Vasilis*—Saint Basil the Great—one of the four fathers of the Greek Church. The reasons for this confusion of identities are due to the ancient Roman custom of the King's Cake on New Year's Day from which the *Vasilopita* is descended and, partly, in the comparatively recent American folklore which led to the development and diffusion of the meaning of Santa Claus.

According to tradition, St. Nicholas was the most universally loved saint in Europe for centuries. Born in Patara, Lycia in the southwest corner of Asia Minor, he became Bishop of Myra in the same region during the reign of Diocletian and died in the fourth century during the reign of Constantine the Great. His importance is affirmed by

the fact that Justinian erected a church in Constantinople in honour of him and St. Priscus; his name began to appear in the catalogues of martyrs and saints in the ninth century when his feast day was established as December 6. Symeon Metaphrastes began to record events associated with his life during the tenth century. In 1807 his bones were stolen from Asia Minor, then controlled by Moslems, and taken for protection to Bari, Italy where a church was built to contain them. Thereafter his fame spread even more widely throughout western Europe, and from there to Russia where he became the patron saint of the country. In England, more than four hundred churches and chapels were built in his honour. On the continent he became the most popular of saints and more than three thousand churches were dedicated to him.

St. Nicholas's image as protector of young people and children is no doubt ascribable to accounts of two incidents believed to have taken place during his life. The first is the story of the three dowryless maidens. The young St. Nicholas wanted to devote the fortune he had inherited to benefit humanity and to the greater glory of God. Learning of the plight of an impoverished nobleman who was neither able to support his daughters nor

provide them with dowries and was therefore thinking of consigning them to a life of shame, St. Nicholas wrapped some gold in a cloth and threw it into the nobleman's house during the night. He repeated this benevolent gesture twice and enabled the father to marry off his daughters. The story was frequently illustrated by Medieval and early Renaissance painters, especially in Florence and Siena.

The second story concerns a miracle. Three young students on their way to study in Athens stopped at an inn near Myra where they were murdered and robbed by the innkeeper who then dismembered their bodies and hid them in three large vats. St. Nicholas, divining what had happened, went to the inn, reprimanded the murderer, and immediately brought the young scholars back to life by making the sign of the cross. This miracle was widely illustrated in Medieval and Renaissance art in France, England and Italy (but is unknown in Greek tradition). Although both the killing and the resurrection were sometimes depicted, in most works only the resurrected students and the saint were represented. In accordance with Medieval practise, Saint Nicholas as the 'hero' was depicted as disproportionately larger than the students who, in some cases, were so small that it gave

rise to another variant of the miracle: that the victims were babies who had been dismembered by their impoverished parents, or by an inn-keeper, to be sold as food.

These stories established St. Nicholas as the Patron Saint of the young and his gifts to the dowerless maidens may well have led to the tradition of his bringing gifts to children on his feast day. That such a convention had been established by the seventeenth century in parts of Europe can be inferred from the efforts of Protestant ministers at that time to discourage the worship of saints and to divert the gift-giving custom from December 6 to Christmas.

Their efforts were successful in some countries, but in Belgium and Holland gift-giving continued to be associated with St. Nicholas on December 6. On the eve of his feast day, St. Nicholas — visible, of course, only to the parents — dressed in his bishop's robe with pastoral staff and mitre, was said to visit mansions, houses and cottages, inquiring about the behaviour of the children and leaving words of praise or warning. Before his return early on the following day, the children would set out wooden shoes, baskets, stockings, large white sheets or other receptacles in which they placed fodder for Nicholas's horse. In the morning they would awake to find the room in general disarray indicating that St. Nicholas had been there. In the receptacles of the obedient and studious children, the fodder was replaced with sweets and playthings; in those of the bad children the fodder was untouched and in place of gifts would be rods for their punishment. Inevitably the gift-giving aspect of the tradition extended to grown-ups over the centuries.

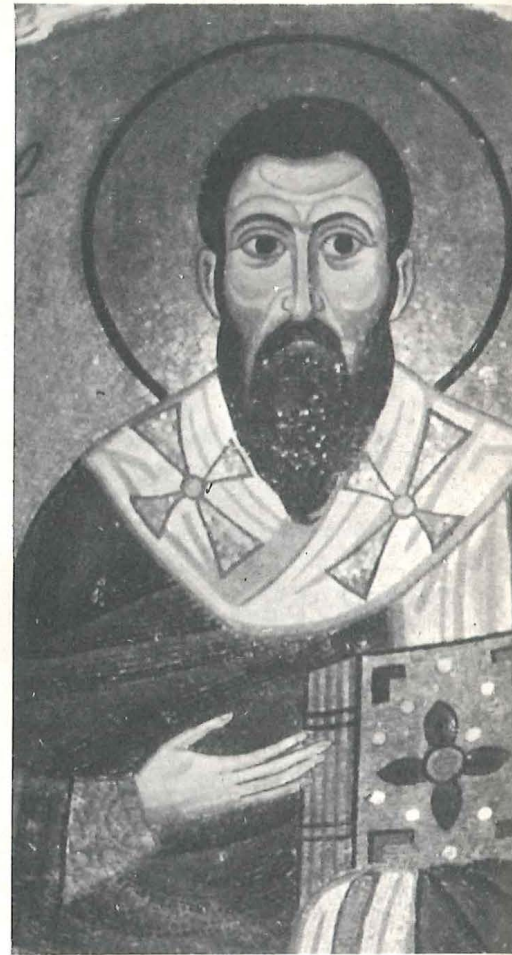
**B**ECAUSE of the association of Christmas with the Adoration of the Magi, it was logical that it would in time become the day of gift-giving in most Christian countries. The transfer of the custom to that day, however, had as tortuous a beginning as the determination of the birth date of Christ, about which no lasting decisions were made until the fourth century. Around the year 336 the Church of Rome singled out December 25 for the celebration of the Nativity. The date had originally been chosen by the Emperor Aurelian (undoubtedly under the influence of the Oriental cult of Mithraism) in A.D. 274 to celebrate the birthday of 'The Unconquered Sun' and to mark the winter solstice. (Although the Church's choice was considered by some to have



'St. Nicholas with the Resurrected Children' by Jan Hans, 1708.

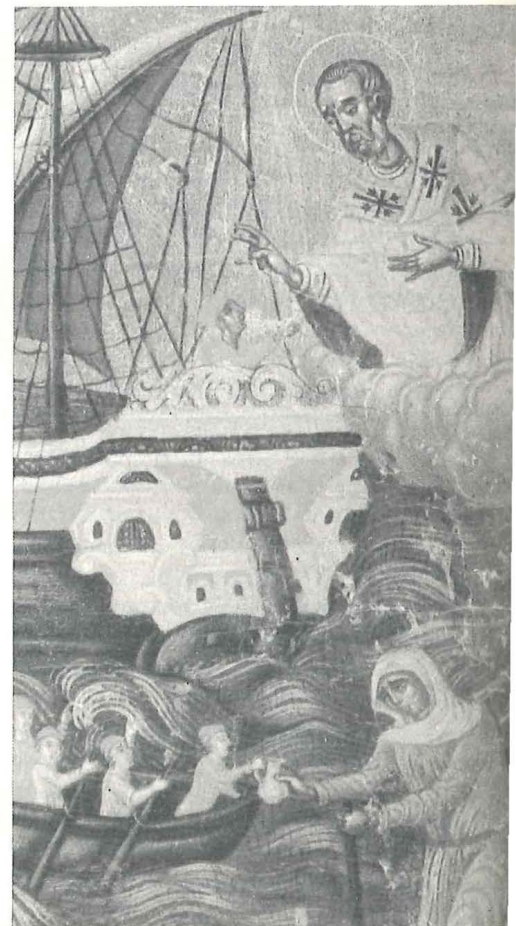
been tainted by paganism, it was undoubtedly an astute measure, asserting as it did Christianity's preeminence over paganism shortly after Constantine the Great's recognition of the new religion). The chief centres of the Eastern Church had meanwhile chosen to celebrate both the Nativity and the Baptism of Christ on January 6. However, by the year 380 they, too, adopted December 25 as the Feast of the Nativity but continued to observe the Baptism on January 6, as the day of the Epiphany. The Western Church, however, chose to celebrate the Adoration of the Magi on January 6 as the feast of the Epiphany and to relegate the Baptism to a mere mention on the calendar on the same date.

Pagan customs, albeit with Christian disguises, continued to survive despite the calculated efforts of the Churches to replace them with Christian ones. Many of the customs associated with Christmas and New Year celebrations can be traced to ancient festivals and specifically to the Roman Saturnalia. Similar to the even older Greek festival of Kronos, and, in ancient times, the merriest of festivals, the Saturnalia was celebrated from December 17 to 24. By the fourth century A.D. it had been extended and



A representation in mosaic of St. Basil from the monastery of Ossios Loukas.

Benaki Museum, Athens



St. Nicholas as the Patron of the men who ply the seas.

merged with the Kalends of January, New Year's Day. (The kalends — or calends — were the first day of the months according to the Roman calendar.) Houses were decorated with greenery and lights and gifts were exchanged. These practises were probably related to the ancient New Year's day custom of presenting magistrates and other officials with luck-bringing twigs of greenery — cut from the sacred wood of the Goddess Strenia. (Other natural products such as figs, dates and honey were added to the gifts over the years and, eventually, medals or money, but the greenery retained an aspect of luck among the people.) Presents included wax candles, pottery images and dolls. A King's Cake was prepared, which contained a bean or a coin; the recipient of the slice containing it became the Mock King — or Lord of Misrule.

If any connection exists between the Christmas fir tree and the pagan use of greenery is not certain. It is generally accepted that the Christmas tree cult developed in more contemporary times in Germany where the tradition is the oldest in Western Europe, and has been variously attributed to St. Boniface, St. Wilfrid or Martin Luther. The most credible and best documented explanation, however, is that it evolved from the Western European Mystery Plays, especially the Paradise Play dealing with The Creation and The Fall of Adam and Eve. From the eleventh century, it featured a fir tree hung with apples and symbolizing the Tree of Life or Knowledge. Mystery Plays were gradually eliminated from the churches. The decorated tree, however, was retained as a family custom for December 24, celebrated as the feast of Adam and Eve in many parts of Europe as early as the sixteenth century. The tree was, in time, symbolically decorated not only with apples (the Fruit of Sin), but also with the wafers of the Eucharist (the Fruit of Life), later replaced by cookies, and, in time, was hung with candles. The tree remained associated with Christmas Eve.

**T**HE exchange of gifts in the early Christian period continued to take place on New Year's Day, after the pagan Roman custom, even though the practise was strongly condemned: St. Augustine called it 'diabolical', St. John Chrysostom 'satanic extravagance' and four Roman Catholic councils declared the practise to be a relic of 'heathen superstition'. In Medieval times, the councils' condemnations and the Protestant clergy's opposition to gift-giving

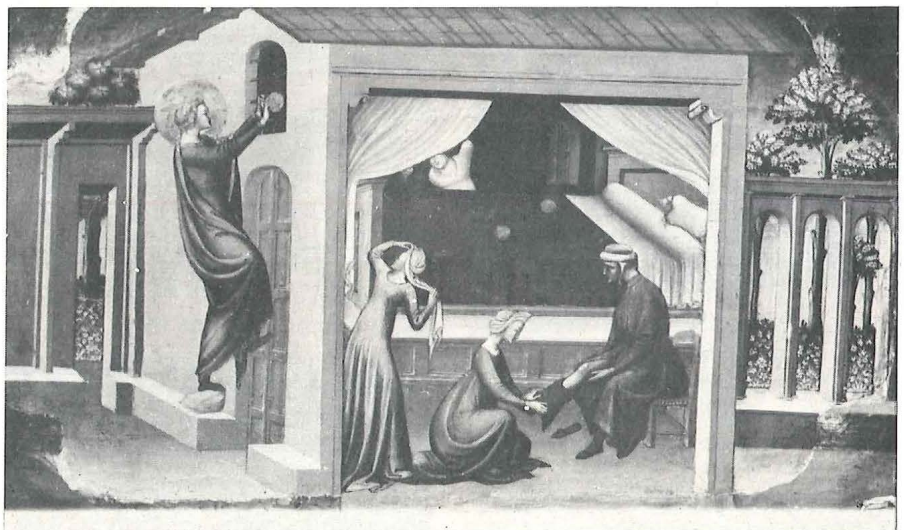
in those northwestern European countries where it had sprung up in relation to St. Nicholas on December 6, may have prompted the eventual transfer of the exchange of presents to Christmas. Be that as it may, when Christmas was finally adopted in many countries as the occasion for the exchange of gifts, the popular will was reluctant to give up St. Nicholas and made him an attendant of the Christ Child. As a bringer of gifts at Christmas, St. Nicholas has survived in various European countries as Père Noël, Father Christmas, Joseph Clas, Kris Kringle, or Pelznicol (furry Nicholas). The Belgians and the Dutch, however, remaining devoted to their venerable tradition, added the Christmas tree to his saint's day, and have continued, to this day, to exchange presents on December 6.

In other regions or countries the practise has continued on the first of the year but over the centuries the custom has lost its pagan meanings and acquired new and pleasant secular ones. On the Greek mainland gifts were up until

recently exchanged on the first of the year without reference to a gift bringer. The connection of the Greek practise with the ancient Roman Saturnalia and Kalends practises (which the Greeks shared through their citizenship in the East Roman or Byzantine Empire) is confirmed by the singing of a New Year's carol (*Kalanda*) and the tradition of the King's Cake (*Vasilopita*), the special cake or bread baked for the first of New Year which contains a lucky coin.

The custom of the King's Cake, however, and the Mock King has survived perhaps most clearly in France. There it was transferred to the feast of the Epiphany which in the Western Church, commemorates the Adoration of the Magi — that is, the coming of the Three Kings to Bethlehem. Hence the name of the cake came to be known as the Cakes of the Kings, *Gateaux des Rois* (and since the eve of Epiphany is the Twelfth Night, Twelfth Night Cake). The cake is made of special ingredients and varies from district to district. It is

Metropolitan Museum of Art, New York



Two fifteenth century paintings by Bicci di Lorenzo. 'St. Nicholas and the Dowerless Maidens' (above) and 'St. Nicholas and the Three Students'.



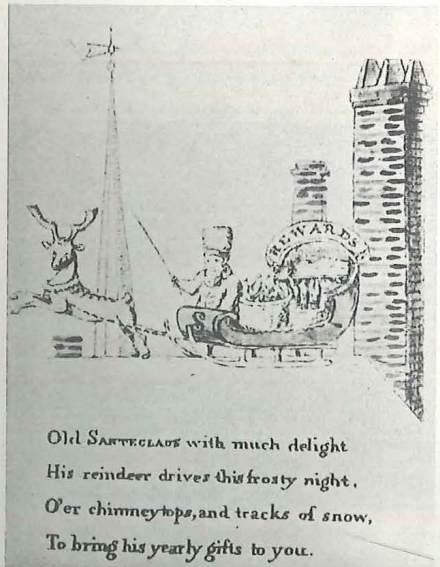


A very merry Father Christmas as a modern Mock King or King of Misrule surrounded by assorted animals and wine bottles. From a Christmas card of the 1870s.



An illustration by Boyd for Clement C. Moore's poem written in 1822, 'A Visit from St. Nicholas', more popularly known as 'The Night before Christmas'.

American Antiquarian Society, Worcester, Massachusetts.



'Old Santeclaus', with a single reindeer, riding over New York. An 1821 illustration by an unknown artist.

large enough to provide a piece for everyone in the family or party, and contains one fava or horse bean, or a coin. Whoever gets the lucky portion is immediately declared the 'ruler' of the occasion. The ruler then selects a partner (king or queen) and proceeds to perform a 'follow the leader' routine involving amusing or mildly embarrassing acts.

Just as the French Christianized the Mock King and the Cake of the Kings for the feast of Epiphany while they retained the Roman gift-giving custom on New Year's Day, so too the Greeks transformed the pagan customs in their own special way. The cake of the Mock King, the *Vasilopita*, came to be known as St. Basil's cake. Although the saint's canonical feast day is celebrated on June 14 by the Greek Orthodox Church, the people's folklore impulse placed it on the first of the year replacing the pagan Mock King with St. Basil whose name derives from a variant of the ancient Greek name for a king or master. That the name *Vasilis* derives from *vasilias* may have been a happy coincidence. Besides, his death on that first day of what had become the Christian year, provided St. Basil with a better claim to such distinction than a pagan Mock King.

One would have expected that here in Greece the gift-giving of the Roman's New Year Kalends would also have been transferred to St. Basil, the only major Christian personality associated

with New Year's Day. This did not happen, however, until recent times, which is most surprising since Basil had left a substantial record of interest in the education of the young and the welfare of the underprivileged. Yet there is no visual record of either representations or impersonations of St. Basil as a gift-giving personality earlier than 1955. Sporadic reports from some Greeks that their New Year's presents in the pre-war period were indeed brought by St. Basil notwithstanding, there is nothing of this practise recorded by the various folklorists of Greece (Megas, Romaios, *et al*) to suggest that it was widespread, even in Athens, before the Second World War. If gifts were brought to Greek children by St. Basil before that time it must have been limited to the families of Greeks who had travelled or lived in western European countries or in America and had brought back a custom associated with Pere Noel, or Santa Claus whose identity they may never have suspected to be that of St. Nicholas of Myra.

ALL THE European customs were inevitably transferred by the immigrants to the New World. The benevolent St. Nicholas survived in America into the nineteenth century as he was traditionally represented in the garments of a dignified bishop performing various miracles or bringing gifts on either the eve of his December 6 festival, on Christmas Eve, or on New Year's Day. His secularized conception as a short, plump, jolly, and elf-like figure speeding through the night on a sled drawn by eight reindeer and loaded with gifts for children is, however, a composite image which evolved in New York during the first half of the nineteenth century.

The earliest step in this transformation seems to have been taken by Washington Irving. In his whimsical satire *Knickerbocker's History of New York*, published appropriately on December 6, 1809, Irving pokes gentle fun at the Dutch inhabitants of New Amsterdam and their activities in which their colony's patron saint, St. Nicholas, seems frequently involved. He described St. Nicholas travelling over the roofs of the city in a wagon drawn by a horse and going down chimneys to deliver his presents on the eve of December 6. This was followed by an illustrated booklet, in verse, entitled *The Children's Friend: A New Year's Present to the Little Ones from Five to Twelve* written anonymously and published in New York in 1821. 'Sanctec-



A nineteenth-century Christmas card showing Father Christmas distributing gifts from an 'airship'.



laus' as he is here called is shown wearing a tall fur hat and possibly a fur suit, and sitting in a sled filled with baskets of 'rewards'. The sled is being drawn by a single reindeer over the snow-covered roofs of New York. This publication was in turn followed by Clement Moore's most memorable poem, 'A Visit from St. Nicholas', written in 1822 but not published until 1837.

It was in Moore's poem that the gift-giving saint acquired most of his remaining secular characteristics. These were a synthesis not only of Irving's St. Nicholas and *The Children's Friend* but of elements derived from Nordic mythology and especially the god Thor — a *bon vivant* and patron of the poor — and also known as Thonar, Donner, Donder, and Thunder. A log from Thor's sacred oak used to be burned in his honour as the Yule God on New Year's Day. Thor, according to folklore, had a crown of fire that encircled his head like a halo, and travelled through the heavens in a cart drawn by two goats named Tanngniostr (Tooth-cracker) and Tanngrisnr (Tooth-gnasher). His hair and his favourite colour were red. Moore, drawing on these various sources, enriched and further secularized the legend of St. Nicholas and his nocturnal visits. He substituted a team of reindeer for the single reindeer in the anonymous 1821 publication, and gave to some of its members Teutonic names. He supplied a wreath of smoke around St. Nicholas's head for Thor's ring of fire, emphasized his fur suit 'from his head to his foot after Pelznichol (Furry Nicholas). He changed his visit from the eve of the sixth or the thirty-first of December to Christmas, which was becoming the favourite gift-giving holiday among Americans. In the same year as the publication of Moore's poem, Robert Weir painted a 'Saint Nicholas or Santa Claus' preparing to leave a living room through the fireplace after having filled with gifts the children's stockings hanging by the hearth. The cartoonist Thomas Nast almost yearly in the 1860s illustrated this popular figure with a dark fur suit in *Harper's Weekly*. The name Santa Claus, a confusion of Italian and Teutonic names and genders, became increasingly common from the middle of the nineteenth century. The Christmas tree remained very closely associated with him, in the belief that he brought it along with the gifts. Indeed, in one of his illustrations, Nast shows Santa Claus cutting a Christmas tree from a giant living fir — which is already decorated!

“Άγιος Βασίλης έρχεται  
καί δέν μās καταδέχεται,  
’Από τήν Καισαρία,  
Συ ’σαι άρχόντισσα κυρία.  
Βαστάει εικόνα καί χαρτί,  
ζαχαροκάντιο ζυμωτή,  
χαρτί καί καλαμάρι,  
Δές κι έμè τò παλικάρι.  
Κάτσε νά φās, κάτσε νά πιής,  
Κάτσε τόν πόνο σου νά πής,  
Κάτσε νά τραγουδήσης,  
Και νά μās καλοκαρδίσης.  
Τραγούδια δέν ήξέρω έγώ,

Μον’ γράμματα ήξέρω,  
καί σαν ήξέρεις γράμματα,  
Πές μας τήν άλφαβήτα.  
Και σò ραβδί του άκούμησε,  
Νά πη τήν άλφαβήτα.  
Ξερό, κλωρό ήταν τò ραβδί,  
Χλωρά βλαστάρια βγήκαν,  
καί πάνω στους κλωρούς βλαστούς,  
βρουσούλες κυματίζουν.  
Και κατεβαίναν πέρδικες,  
καί βρέχαν τὰ φτερά τους,  
καί πάλι ανεβαίνανε  
καί λούζαν τήν κυρά τους.

*One of the many current versions of St. Basil's Carol sung at New Year's. Serious scholarly examination of Byzantine manuscripts have discouraged any reliable connection with St. Basil the Great who in this version is invited to eat and drink, and to recite the alphabet. Fresh branches and springs burst forth on his staff and partridges come down to wet their wings. This convivial image bears no resemblance to the saint, one of the fathers of the Greek Church.*

THE reappearance of St. Nicholas in Greece during the post-war period — this time in the guise of Santa Claus — no doubt provided the proper stimulus for the radical transformation of St. Basil or the amalgamation of the two personalities. The fusion of the two saints and the manifestation of other Christmas associated traditions new to Greece — the yule tree and the spreading practise of exchanging presents on Christmas as well as on New Year's — seem to have coincided with the arrival after the Second World War of large numbers of Americans and Greek Americans. Represented in the usual Byzantine manner appropriate to a saint up until then, within the past twenty years or so St. Basil has acquired practically all the characteristics and attributes of the American Santa Claus, whether in impersonations, pictorial representations, cartoons or greeting cards. In newspapers or magazines and now on television, he is referred to as Agios Vasilis with perhaps the explanation that he is called Santa Claus or St. Nicholas in most other Western societies.

These developments may be disconcerting to traditionalists, but one must remember that the capacity and ingenuity of the popular imagination to ignore proprieties and to bridge gaps of time and space gave birth to customs that are now accepted. Consider St. Basil's carol — the *Kalanda* sung in Greece at New Year's. W.R. Haliday's serious scholarly examinations of the Byzantine manuscripts which contain different versions of the carol (the

results of which were published in 1924 *Folklore Studies*) have discouraged any reliable connection between the carols and St. Basil the Great. Nevertheless the popular myth-making faculty accepted the uncanonical but genial image of a saint who comes from distant Caesarea of Asia Minor to bring luck through the *Vasilopita*, education through the recitation of the alphabet and through writing (symbolized by his readiness with paper, pen and inkwell) and by his miraculous transformation of his pilgrim staff into a flowering tree alive with singing birds. This image represents the secular 'alter ego' of a saint — someone who could join a convivial group of peasants at a taverna — but bears no resemblance to St. Basil one of the Fathers of the Greek Church. Human characteristics no doubt created a bridge between St. Basil and Santa Claus — the 'alter ego' of St. Nicholas. And so it was that the two saints born in Asia Minor were 'repatriated' to the eastern Mediterranean and, here in Greece, amalgamated.

Today the ubiquitous presence of Santa Claus has been established internationally: from New York to Tokyo, from the South Pole to North Pole, where he now has his regular abode. As Agios Vasilis, Santa Claus, Pere Noel, Father Christmas, or Father X, regardless of ecclesiastical or scholarly frowns of disapproval, he will continue to bring holiday cheer on December 6, at Christmas or on New Year's Day.

—DIMITRI TSELOS

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Glyfada	.....894-1967

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### 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

### 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	.....874-809
Karditsa	.....874-712
Larissa	.....861-6813
Levadia - Antikira	.....861-7954
Nafplion	.....513-4588
Patras	.....512-4914
Pyrgos	.....513-4110
Sounion	.....821-3203
Sparta	.....512-4913
Thebes	.....861-8143
Tripoli	.....513-4575
Volos - Almiros - Anhalos	.....874-151
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### TAXI STATIONS

Amarousi	.....802-0818
Amelokipi	.....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

### YOUTH HOSTELS

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

### SOCIAL/SPORT CLUBS

American Club, Kifissia	.....801-2987
AOK Tennis Club, Kifissia	.....801-3100
Attens Tennis Club, Vass. Olgas	.....923-2872
Atika Tennis Club, Filothei	.....681-2557
Ekali Club	.....803-2685
ELPA Junior Bridge Club,	
Amerikis 6	.....362-5510
Federation of Bridge Clubs	
in Greece, Evripidou 6	.....321-0490
Golf Club, Glyfada	.....894-6820
Greek Alpine Club, Kar. Servias 7	.....323-4555
Greek Touring Club, Polytechniou 12	.....524-8600
Hippodrome, Faliron Delta	.....941-7761
Riding Club of Greece, Paradissos	.....682-6128
Riding Club of Athens, Gerakas	.....659-3803
Sports Centre, Agios Kosmas	.....981-5572
Target Shooting Club, Stadiou 10	.....322-4506
Underwater Fishing, Agios Kosmas	.....981-9961
Varibopi Riding School	.....801-9912
Yacht Club of Greece, Tourkolimano	.....417-9730
YMCA (XAN) of Kifissia	.....801-1610
YWCA (XEN) of Kifissia	.....801-2114

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For Information or Emergency Help		
Responding 24-hours a day in all languages.		
For questions or problems of any kind.		
Dial 171		

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Poison Control	.....779-3777

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Air Force Dispensary (military personnel only)	.....982-2686

### LOST PROPERTY

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

### MUNICIPAL UTILITIES

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

### STREET MARKETS

#### MONDAY

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

#### TUESDAY

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

#### WEDNESDAY

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

#### THURSDAY

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

#### FRIDAY

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

#### SATURDAY

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

### CHURCHES & SYNAGOGUES

#### Greek Orthodox Churches of special interest

Agia Irini, Aeolou	.....322-6042
Agios Dimitrios, (Amelokipi)	.....646-4315
Agiou Sotiros, Kidathineon	.....322-4633
Chrisospiliotissa, Aeolou 60	.....321-6357
Mitropolis (Cathedral), Mitropoleos	.....322-1308

#### Other denominations:

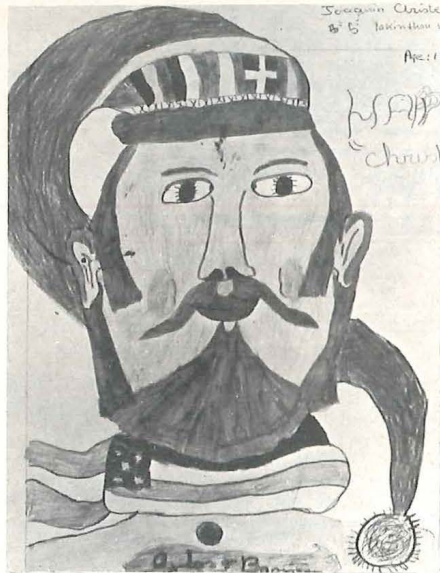
St. Denis (Catholic), Venizelou 24	.....362-3603
Beth Shalom Synagogue, Melidoni 6	.....325-2773
Christos Kirche (German Evangelical), Sina 66	.....361-2713
Church of Christ, Ano Glyfada	.....894-0380
Skandinaviska Sjomanskyrkan (Lutheran), Paleon Faliron	.....982-0095
St. Andrews Protestant American Church, Sina 66	.....770-7448
St. Pauls (Anglican), Filellinon 29	.....714-906
St. Nikodimos (Russian Orthodox), Filellinon	.....323-1090

### PETS

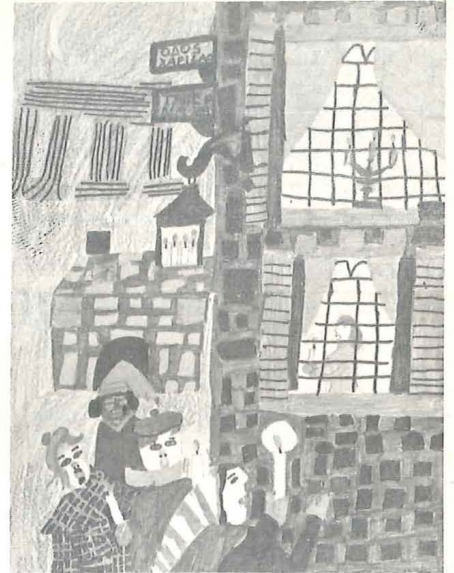
Hellenic Animal Welfare Society (English spoken)	.....643-5391
Greek Society for the Protection of Animals (pets only)	.....346-4445
Vet Clinic & Kennels, Iera Odos 77 (English spoken)	.....346-0360
Vet Clinic, Halkidonas 64, Amelokipi	.....770-6489
For the export & import of pets:	
Ministry of Agriculture, Veterinary Services, Aeolou 104	.....321-9871



'A Village Scene' by George Anastasopoulos (second prize).

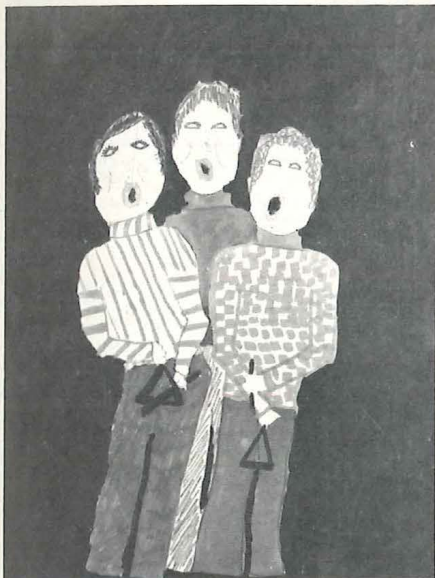


'Agios Vassilis' by Joaquin Aristequi (third prize).



'Kalanda Singers' by Dimitri Gerousis (third prize).

## CHRISTMAS IN GREECE COVER COMPETITION



'Kalanda Singers with Triangles'. Melinda McRos-tie, age 11 (St. Catherine's).



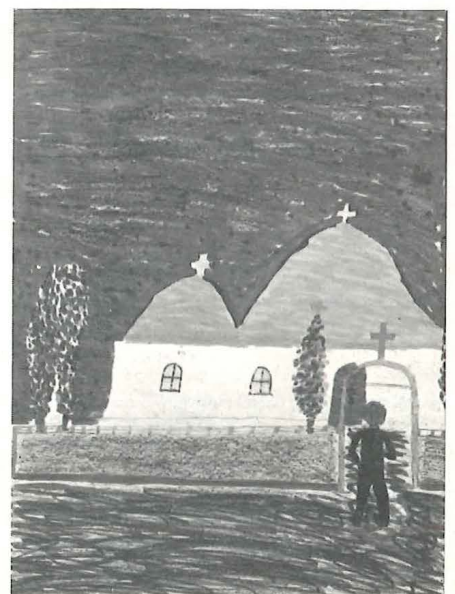
'Karavaki (Boat) in a Northern Setting'. Athena Tzevelekou, age 10 A' Dimotiko, Paleo Psychiko).



'Dutch Clogs-cum-Tsarouhia Under a Christmas Tree'. Olga Kekis, age 11 (St. Catherine's).

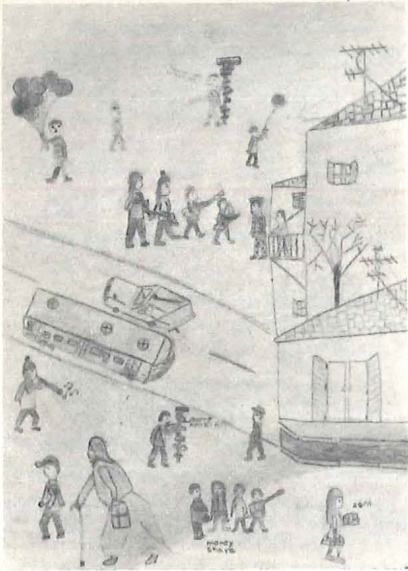


'Karavaki (Boat) Through the Window'. Maria Kotsiri, age 9 (Aidonopoulou School).

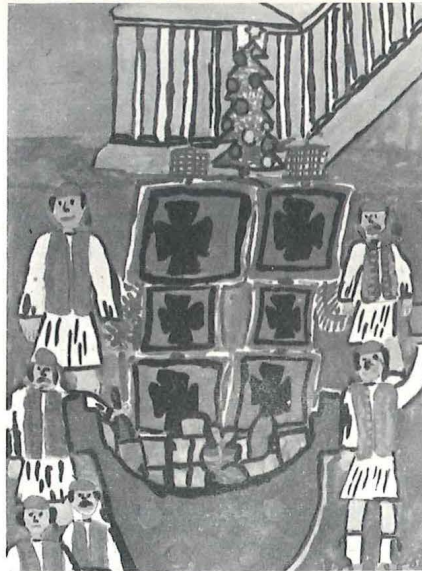


'An Island Church on a Midnight Clear'. Jeremy Bolton, age 11 (St. Catherine's).

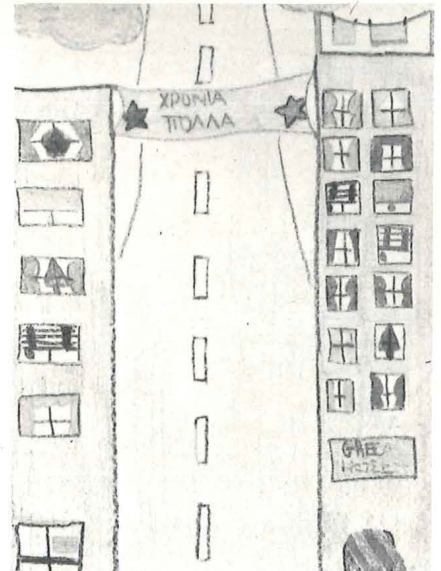
CHOOSING the winner for our children's cover competition from the nearly one thousand drawings submitted proved a difficult task for the judges: artists Aginoras Asteriadis and Paul Valassakis; *The Athenian's* art critic, Catherine Cafopoulos, and Associate Editor Stephanie Argeros. Their choice was ultimately determined by the most faithful interpretation of the theme of the competition: 'Christmas in Greece'. Pauline Seale's brightly coloured drawing of the traditional Greek holiday-symbol of a boat — which is this month's cover — was their choice for first prize. Eleven-year-old Pauline is a student at St. Catherine's British Embassy School. George Anastasopoulos, an eleven-year-old student at Athens College, won second prize with a Greek scene — showing villagers



'The Spirit of Christmas in Athens: A Street Scene'. George Deme, age 11 (Hellenic International School).

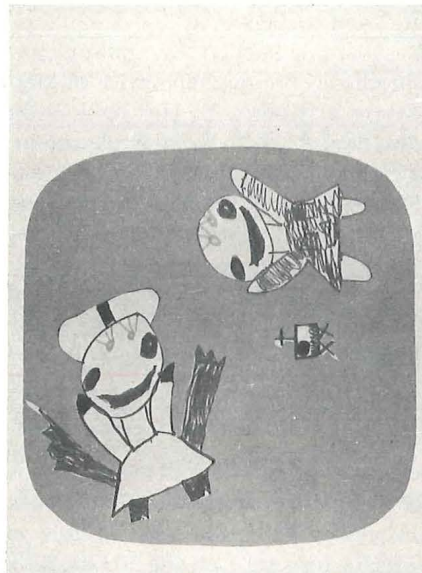


'On the Acropolis'. Michaela Greve, age 11 (Dorpfeld Academy).



'Hronia Polla', Deanna Whittle, age 11 (American Community Schools).

on their way to church — that successfully captures the pastel Aegean atmosphere that characterizes winter in Greece. Two ten-year-old boys from Hellenic International School tied for third place. Joaquin Aristequi's contemporary Agios Vassilis is in the guise of a Santa Claus. Dimitri Gerousis's *Kalanda Singers* brings together many local elements including the Parthenon and a taverna sign in the background. In view of the number and the quality of the drawings, the judges selected several entrees for special mention. Because many details, explicit in colour, may be lost in black-and-white reproduction, we have taken the liberty of giving titles to these drawings, each of which has a particularly Greek touch, in some cases combined with elements from other parts of the world.



'Christ Child With Angels'. Candy Embling, age 6 (Kastri Country Day School).



'Reindeer Coming to Town', Sarah Dudman, age 5 (St. Catherine's).



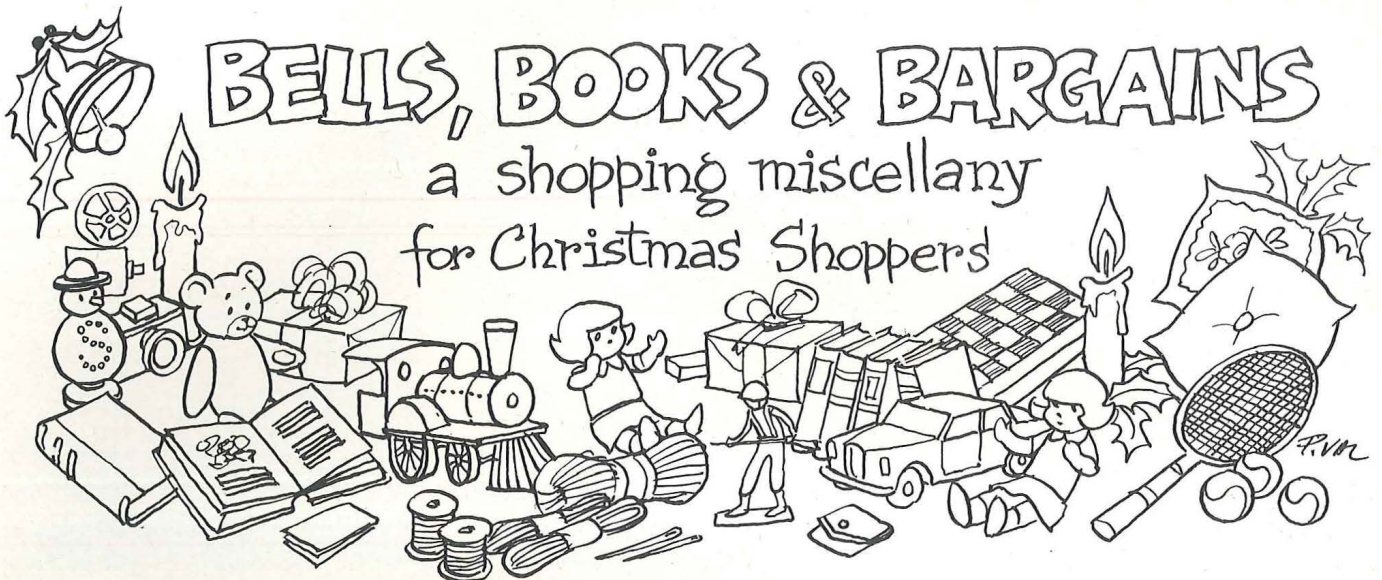
'Away in the Manger'. Patricia Dopheide, age 7 (St. Catherine's).



'Santa with Bouzouki'. Menios Maniatakis, age 10 (Hellenic International School).



'Angel in Greek Flag', Nadine Jabbour, age 10 (Campion School).



## Handicrafts

Original hand-made items from the villages and the islands make unique Christmas presents many of which are lasting in value and especially treasured abroad where fine, hand-crafted goods have become rare treasures. The non-profit organizations that sustain the traditional crafts produce the finest examples for the best value.

The largest of these, the National Welfare Organization, has three shops in Athens which specialize in needlepoint, rugs and carpets but carry all sorts of crafts including small inexpensive items. The rugs cost 2,500 Drs. per square metre and come in a wide range of designs. The shop on 24 Voukourestiou sells wool needlepoint shoulder bags (520 Drs.) made in Arta, in Northern Greece, and copper-covered cow bells (100-160 Drs.). The shop at Karageorgi Servias 8 sells embroideries, tablecloths, guest towels, mats and tray cloths with the bird and cockerel designs of Skyros. Prices are not high — hand towels cost 70 Drs. each, spectacle cases 75 Drs., embroidered purses and cigarette cases 130-200 Drs., and embroidered slippers from Metsovo 210 Drs.

Exquisite embroideries are found at the Greek Women's Institution, Voukourestiou 13. They specialize in hand-made materials and embroidery made as finely now as in the past. Mats cost 150 Drs., hand towels approximately 120 Drs., and exquisitely embroidered bibs 250-270 Drs. Outstandingly beautiful are the embroideries which are copies of the Benaki Museum treasures, painstakingly made, but costing 8,000 Drs. for eight placemats and napkins; tablecloths with matching napkins sell for 6,000 Drs.

XEN (YWCA) has a small but pretty choice of handicrafts; Embroidered bookcovers 350 Drs., cushions 1,300 Drs., and cocktail mats 350-1,000 Drs. A superb collection of embroidered lampshades are the handiwork of Mrs. Metaxa at Kodrou 9. Her work is on exhibition at the National Organization of Hellenic Handicrafts, Mitropoleos 9. Items on display at this showroom are not for sale, but personnel will direct you to shops where they are available.

In the Mitropoleos area it is well worthwhile to browse in the ecclesiastical shops in Agiōs Filotheis just behind the Cathedral. Here you can find tall brass candelabra which hold twelve candles for 1,400 Drs. and hanging censers from 500 Drs. At Mitropoleos 7a there is an excellent selection of icons and copies which may cost as little as 250 Drs. for a triptych and 50 Drs. for a tiny square.

Handicrafts from all over Greece are found at the Lyceum of Greek Women, Dimokritou 17. Needlepoint cushion and pillow covers from Crete are 550 Drs., ceramics from Lesbos and Sifnos are as little as 80 Drs. for a mug. The embroideries from Rhodes, Skiros and Patmos, many on silk, are exceptionally lovely (from 900 Drs.). So are the dolls in their regional costumes (900 - 1,200 Drs.), the carved birds from Skyros (140 Drs.) and bronze paperweights from Yannina (130 Drs.). Also from Ioaninna is a tiny traditional brass oil lamp to hang on the wall (350 Drs.). Delicate and still functional, it represents the best of Greek handicraft: nothing is made that is not useful as well as beautiful.

All the shops mentioned will mail articles abroad although the Lyceum of Greek Women can handle only small parcels. The service in these non-profit organizations is exceptional and the

personnel are happy to provide information about traditional handicrafts.

## 100 Gifts for 100 Drachmas

For Christmas stockings, token gifts, or simply those on a small budget, I have selected a variety of gifts all under 100 drachmas. Children in particular will feel that Christmastime has arrived when they are given a small allowance with which they may choose presents for relatives or friends — after hours of making weighty decisions as they wander through shops.

An abundance of small gifts are found at stationery shops. Pallis located on Ermou 8 carries a Carand'ache box of ten crayons for 100 Drs., colouring books from 60 Drs., an abacus for 70 Drs. and a Rupert Bear jigsaw puzzle for 100 Drs. Upstairs are to be found English address books (English alphabet) 40-100 Drs., stationery from Switzerland for 100 Drs., and packets of eight decorated sheets and envelopes for 70 Drs. Children like the 'Sheriff Office' notepaper and envelopes with a wood grain pattern (100 Drs.) and BSB stickers for walls, satchels (and almost anything) which are available in many charming motifs (from 27-55 Drs.). With the party season approaching, placecards are a good idea and one Danish design has packets of five fold-out paper ball teddy bears or lions (70 Drs.) for the young. There is also a good selection of Christmas cards and views of eighteenth century Athens or pictures of Greek handicrafts (10-12 Drs.) which are usually well received abroad.

The major department stores such as Katrantzos, Minion, and Lambropoulos usually arrange all sorts of activities for the young at Christmas and

a Santa Claus. These shops as well as other large stores carry many colourful inexpensive items. Some suggestions: drawing sets with crayons (45 Drs.), bright coloured plastic back brushes (62 Drs.), giant centipede combs (75 Drs.), and multicoloured packets of plastic knives and forks (15 Drs.) and laminated paper plates with Christmas designs (approximately 35 Drs.).

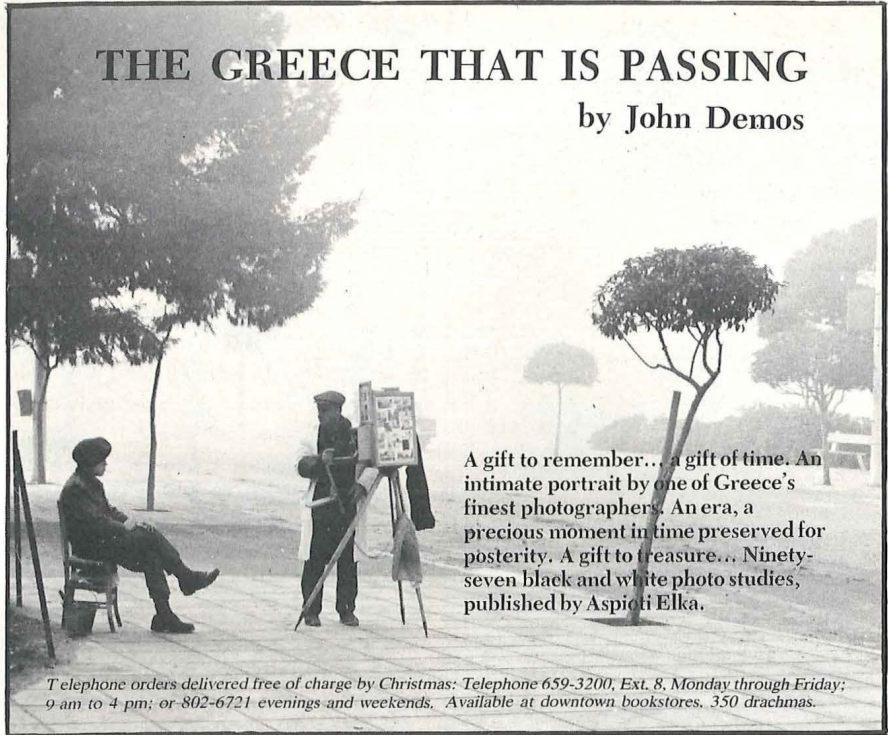
For more domestic gifts one can choose such things as multicoloured feather dusters (75 Drs.), plastic eggcups (5 Drs.), cheese containers (25 Drs.), napkin holders (36 Drs.), charming wooden salt boxes (72 Drs.), wooden rolling pins with painted handles (65 Drs.), wooden spoons (23 Drs.), solid wood chopping blocks (85 Drs.), a Mouli herb mincer (70 Drs.) and a cheese grater (60 Drs.). Although not a fan of plastic I must confess I loved the Italian 'Guzzini' dark brown salad bowls with matching servers (58 Drs. and 32 Drs.); also from Italy are some attractive self-adhesive hooks (45-70 Drs.). Other useful but pretty things are French flower-pattern trays (70 Drs.), tins with transparent fronts that enable you to see what you have stored, and Mickey Mouse wastepaper baskets (90 Drs.). A kitchen cannot have too many bright coloured tins — for tea (75 Drs.) or other stores (50 Drs.), pretty plastic and cotton aprons (75 Drs.), Italian dishcloths (39 Drs.), oven gloves (35 Drs.) and pan holders (35 Drs.), or a kitchen set by Uginox with bright orange handles and hooks to hang — a large spoon and fork, a little ladle, and a serrated spoon and spatula — available separately (75 Drs. each). Or gadgets: a butter curler (46 Drs.), garlic crusher (65 Drs.), vegetable shredder (100 Drs.), wooden corkscrew (90 Drs.), Prestige Kitchen knife (95 Drs.), Magic clothes brush — just rubs off fluff — (90 Drs.).

For a luxurious bath try a Jelly Fruit Bath sachet (36 Drs.) in such flavours as clove, woodbine, plum, melon, white-thorn, mint and peach. Also Jelly Fruit Soap in soapbox (75 Drs.). A marbled plastic soapbox (70 Drs.) and matching toothbrush box (52 Drs.) are useful for travelling, shaving brush (60 Drs.), handbag-size hairbrush (75 Drs.), plain and magnifying double mirror (48-75 Drs.), a flannel-backed loofah glove (16 Drs.), and nail polish (from 25-35 Drs.).

Sporting goods are well received by children who are not interested in anything else. There are 'smile' rackets for children (48 Drs. each) and larger versions for adults (53 Drs.). For table tennis enthusiasts there are rackets (75 Drs.), net (45 Drs.) and balls (13 Drs.).

## THE GREECE THAT IS PASSING

by John Demos



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### Children's Books

Children's books are a booming market and the adult shopping for children's books is faced with a dazzling array of attractive book jackets and catchy titles. As Christmas approaches publishers are once more bringing out the old favourites — fairy tales, Richard Scarry and Pooh books. I have selected some of the most popular perennials as well as a few new books to describe. The English books mentioned here can be found at major English language bookstores in Athens, and the Greek books in most bookshops.

Fairy tales are always popular and there is a large variety of editions to choose from. Two beautifully illustrated editions of Hans Christian Andersen are available. One is illustrated by Jiri Trnka, the brilliant Czech animator, and published by Hamlyn (195 Drs.) and the other, for slightly older children published in two volumes by Heinemann has been illustrated by the master of gothic art, Arthur Rackham. I say for older children as some of Rackham's drawings could well give a very young child nightmares. Heinemann has brought out a variety of fairy tales illustrated by Rackham and prices range from 190-295 Drs. Another delightful fairy tale book is *Puss-in-Boots* (295 Drs.) illustrated by Nicole Bayles with cut out spring-up designs. The three dimensional effect is well produced and certain to be fascinating to a child.

One of the best ways to learn the alphabet and increase vocabulary is with a picture dictionary. *My First Golden Dictionary* published by Hamlyn is a favourite among Greek and English-speaking children. It costs 195 Drs. and is well worth the expense. Hamlyn has now brought out a smaller *Little Golden Dictionary* which sells for 30 Drs. and is excellent for its size. For older children there is the *Charlie Brown Dictionary* (35 Drs.). Encyclopedias and information books also make good presents. For the younger set there is *First Picture Encyclopedia* published by Ward Lock (220 Drs.) and the Panda series by Ward Lock (50 Drs.) which are amusing early reading books.

Kiddicraft, the English toy company, has brought out a very exciting new range of books for the three to seven market. The child 'creates a story' from such titles as *At The Zoo*, *At the Circus*, *At the Seaside* (95 Drs. each). Also by

Kiddicraft is a 45 rpm record (sung by children) and a beautifully illustrated book comprised of songs and rhymes. There are several titles — based on colours, numbers or words — each costing 165 Drs.

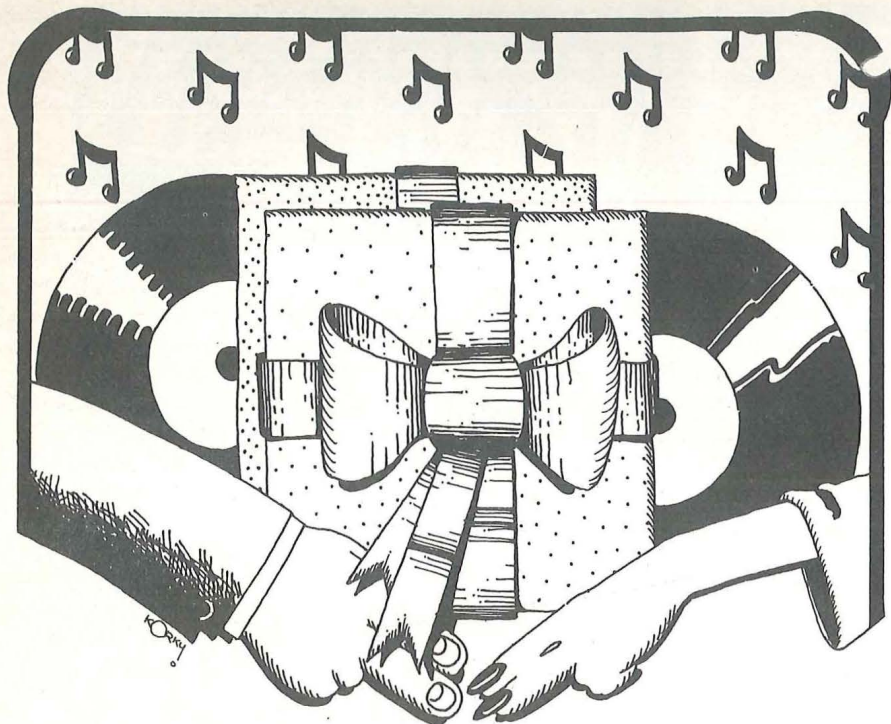
For older children Macdonald has published several series that are both informative and interesting. Their illustrated books include such titles as *Aircraft*, *Ships*, and *Man's Environment* (90-110 Drs.). If a child has practical leanings then such books as *Wire*, *Wood and Cork* and *Papier Mache Dyeing and Leatherwork* are ideal. Macdonald also offers a book with easy-to-follow instructions for making such things as Japanese lamps from toothpicks, necklaces from paperclips and delightful cork trains (195 Drs.). The Macdonald Countries series describes historical and modern countries in detail, with good illustrations and photographs backing up the text.

Finally, one must not forget the classics: the Beatrix Potter books (75 Drs.), the C.S. Lewis Narnia series published by Puffin (seven books boxed at 300 Drs. but they may not have the boxed sets this year as the boxes always arrive damaged), Dr. Suess's *The Cat in the Hat Song Book* (105 Drs.) and Richard Scarry's *Best Stories Ever* (250 Drs.). The Dick Bruna books are a new classic for very young children with their simple illustrations of rabbits, birds or children (80 Drs.). And the Pooh books are always a favourite. All of A.A. Milne's books are available in Athens. This year there is also *The Hums of Pooh* with E.H. Shepard's immortal illustrations (125 Drs.) and a Pooh calendar (245 Drs.). Both of these are as likely to be bought for adults as for children, but that, surely, is the test of a real children's classic.

Among the high quality children's books in Greek the most attractive are those by Paul Valassakis many of which deal with the Greek myths. They include colour editions of *Aesop's Fables*, *The Twelve Labours of Hercules*, *Jason and the Golden Fleece*, and, in black and white, *The Mishaps of King Midas*. The books cost 110 Drs. each. Also illustrated by Valassakis but written by Aiki Goulimi is a charming book called *The Disdainful Butterfly and Other Tales*, published by Eleftheroudakis priced at 130 Drs. with an accompanying record (120 Drs.). For the very young, Sofia Zarabouka's alphabet book is a must. It is very simply done with charming and whimsical illustrations in clear colours (200 Drs.).

—ANTOINETTE MOSES





# music

## PLEASURE WITH ADVANTAGE

**T**HERE are few activities in this world more mentally exhausting and physically debilitating than deciding on, searching for and buying Christmas presents. Unless you believe that such tribulations are sent to test us, why not cut the Gordian knot this year and give records? (Remember that after an acceptable period has elapsed you can even borrow them back which cannot be said of socks.) Moreover, you can avoid an astonishing capital outlay since there are a number of shops which offer substantial discounts on individual discs and will often give further reductions if you buy several.

Both Alfadisk at Akademias 75 (Tel. 362-1447) and Yiannis Polydoros, Aiolou 102 (inside the stoa, Tel. 321-5476) are well stocked with Greek and non-Greek records and offer good prices (reductions of 30-50 Drs.). Timos Laskis, Venizelou 64 (in the basement stoa, Tel. 360-5641) is a smaller shop but offers favourable prices. Finally, it is worth looking into Olympic, Kolokotronis 3, which has reasonable prices and

stocks some unusual records. They have, for example, a large selection of the excellent UNESCO Musical Sources series of folk and classical music from all over the world at a mere 200 Drs. each. An ideal way to delight your Lebanese landlord, or mollify your Moroccan lodger. Don't take my word for it, go ahead! Some suggestions:

### CURRENT AND POPULAR

**Athanasia (Eternity):** Manos Hatzidakis's latest album of ballads sung by Manolis Mitsias and Dimitra Galani. The lyrics by Nikos Gatsos are provided in a small booklet with attractive paintings by G. Stathopoulos. Emial from 180 Drs.

**Drosoulites (Daybreak Riders):** Christodoulos Halaris's brilliant composition sung by Dimitra Galani and the Pontic vocalist, Chrisanthos. Lyrics by Nikos Gatsos. The most original and exciting record of the year and a faultless gift. Emial from 160 Drs.

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**Innos Ke Thrinos Gia Tin Kypro** (Hymn and Lament for Cyprus): Readings by Yiannis Ritsos from his poem of the same title followed by musical settings of Ritsos and Cypriot poets. Music by George Kotsonis. Nicely sung by young Cypriot artists, Costas Kamenos and Areti Hasapi. Lyra from 160 Drs.

**Politia** (The State): Well chosen and re-recorded classics by Mikis Theodorakis sung by Bithikotsis, Kazantzidis and Marinella. A five star nostalgia special. Emial from 160 Drs.

**Grammata Ap'tin Germania** (Letters from Germany): Competent remake of Theodorakis's setting of Fonda Ladis's songs about migrant life performed with verve by Adonis Kaloyiannis, Afroditi Manou and Yiannis Syris. Lyra from 160 Drs.

#### REBETIKA

**Aftoviografia:** Superb and amusing selection of old Rebetika songs from the '20s and '30s sung in their original versions by the Al Jolson of the period, Stellakis Perpiniadis. Useful booklet included. Emial from 160 Drs.

**Papaioannou 1935-1950:** No. 4 in a new series of five discs of re-recordings under the general title 'The Stars of Rebetika' (*I Megali Tou Rebetikou*). A good cross-section of numbers by the great composer and performer Yiannis Papaioannou. This record is particularly welcome since the original versions of Papaioannou's songs have not been extensively re-recorded. However, all the discs in the series are well made and worth having. (Other titles: No. 1 Smyrna-style Rebetika; No. 2 Apostolis Hatzichristou; No. 3 Vassilis Tsitsanis; No. 5 Sotiria Bellou). Minos Matsas from 140 Drs. each.

**Rebetiki Istoria No. 1** (The Story of Rebetika): A very good anthology of Smyrna school Rebetika with Roza Eskenazi, Costas Roukounas and others. Some extremely fine numbers; even people who think that they don't like Rebetika have attained ecstatic states listening to them. Emial from 160 Drs.

**Sto Stavrodromi** (At the Crossroads): Alexandra, a young and highly discriminating singer, performs her own selection of Rebetika songs. A very good disc altogether both musically and vocally and an ideal Christmas present. Lyra from 160 Drs.

#### FOLK

**Solo Santuri — Aristidis Moschos:** Tasteful and enjoyable instrumental disc of folk pieces from Greece and Asia

Minor starring Moschos on the Santuri (dulcimer) with good accompaniment from old musical associates. Potentially addictive and good for *kefi*. Emial from 180 Drs.

**Stis Pikrodafnis Ton Antho** (By the Flowering Oleander): Domna Samiou and others sing folk songs from all over Greece. The pieces, which include straight instrumentals and unaccompanied vocals, were carefully selected and offer some very unusual and pleasurable musical experiences. A serious but not in the least heavy going record. Emial from 160 Drs.

**Erotokritos:** Passages from Vincenzo Cornaros's seventeenth century Cretan verse Romance, sung by Nikos Xylouris and Tania Tsanaklidou. Halaris has

arranged the music impressively but has remained faithful to the traditional Cretan tunes to which Erotokritos is sung. Informative and attractive sleeve. Emial from 180 Drs.

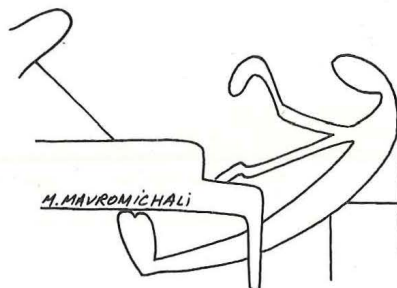
**Dimotika Tragoudia Apo Tin Syllogi Tis Melpo Merlier** (Folk songs from the Melpo Merlier Collection): An indispensable collection of Greek folk songs selected from the previously unpublished Merlier archive of 78s made in 1930-31. The quality of the sound and the musical interest of the pieces is outstanding. All the lyrics of the songs are included in a booklet. The record also treats us to two Cretan songs sung by Eleftherios Venizelos. Polydor from 200 Drs.

—RODERICK CONWAY-MORRIS

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## COLLEGIUM AUREUM

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**T**HE Goethe Institute inaugurated another promising musical season with performances by two groups well known to discerning lovers of baroque and classical music, the Essen Bach Choir and the Collegium Aureum chamber ensemble. Regrettably I was unable to attend the performances of the former, but the evening of music which I attended, presented by the Collegium Aureum at the Caravel Hotel, was indeed a noteworthy event in the musical life of Athens.

In recent years it has become not only fashionable but in many circles 'de rigeur' to perform period music on period pieces. Often this devotion to authenticity produces interesting but not necessarily sonorous outpourings on museum pieces that are as temperamental as they are rare. Happily the members of the Collegium Aureum

appear to have overcome the many difficulties arising from the problem of age and tuning that afflict so many seventeenth and eighteenth century instruments. The result is a magnificent sound, richer by far than that produced by the instruments' contemporary counterparts or copies, yet every bit as accurate in technique and tonality.

The concert was comprised of two works by Mozart — the overly familiar (thanks to a recent pop version) Symphony No. 40, and the Concerto in A major for orchestra and clarinet, as well as one of Joseph Haydn's many symphonies (No. 83 in G major). All three were impeccably read and flawlessly interpreted. The clarinet concerto in particular was lovely. Soloist Hans Deizer managed to produce a remarkably mellow tone from his eighteenth century Tyrolean wood instrument which is very different from the clarinet sound of today. One no longer need wonder why Mozart was so enamoured of this instrument after hearing the ravishingly beautiful balance of strings and reed that washed over the hall in the adagio movement. It was a memorable and gratifying experience to witness such high quality and dedicated music making. But then the Goethe Institute never sponsors anything less than the best and for this we should all be very grateful.

—ROBERT BRENTON BETTS



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## THE HOUSE ON KANARIS

THERE was a period in America called Prohibition, when the production and sale of alcoholic beverages was illegal, and in order to drink with a spirited crowd one had to find a speakeasy. If you were not around during the 1920s, you will know the scene from films: the quiet street, the unmarked door, three knocks, and... 'Joe sent me'.

This story has nothing to do with alcohol. It's the *atmosphere* that makes me think of speakeasy days. Listen:

There is a crumbling old mansion in the middle of Athens. You've passed it without noticing it. Architects notice it because it was built in the middle 1800s by the Danish Hansen brothers. Historians notice it because it was once the townhouse of a great Prime Minister, Epaminondas Deligeorgis.

Nobody lives in the house today. There is no name on the door; the windows are boarded up. Yet every night one can see light shining through the cracks on the top floor. The lights go off, then on, then off, then on. People have gathered inside. Members only. Curious?

You walk through the gate, up the steps, into the house, through a dark hallway, up two flights of creaky stairs, through a set of double doors. You've made it. Welcome to the Athens Cinémathèque!

What the Palais de Chaillot is to Paris, the National Film Theatre to London, The Museum of Modern Art to New York — such is the House at One Kanaris Street to Athens. If the entrance sounds forbidding, be assured that your bravery will be rewarded every night with some of the friendliest company and most exciting film programs in the city.

Membership is open to all — the only requirement being a love of the liveliest art, and a taste for films both classic and obscure, experimental and exotic, silent and sound, foreign and familiar.

The 'permanent collection' of the Athens Cinémathèque consists of some fifteen hundred films — mostly Greek, French, Italian, and American — but more often than not, the films shown are borrowed from greater archives in London, Paris, Eastern Europe, and the

U.S.A. Monthly schedules are provided for members, and detailed program notes (in Greek) are available at each screening.

Films are shown at the Cinémathèque every evening at 8:00, but on Sundays the feast moves to the Asty Cinema (Korai 4) for a 'special screening' at 11:00 a.m. In November these 'special screenings' included Pasolini's *Accattone*, John Ford's *Grapes of Wrath*, and a two-hour program of films by the French Lumiere brothers, the first moving pictures ever made (circa 1895). Films at the regular Cinémathèque in November ranged from Fellini's *La Strada* to D.W. Griffith's *Way Down East* to Jean Vigo's *L'Atalante*.

The Athens Cinémathèque has been operating in one form or another since 1950, when the Greek Cinema Critics' Circle was formed. This group met once a week at the Asty Cinema to view feature films — mostly classic and experimental pictures that were difficult

or impossible to find in regular release. Lively discussions followed each screening. It soon became apparent that such riches should be shared, and in time the Circle's weekly gatherings turned into the Film Club of Athens.

From these beginnings, up until today, the Film Club (now Cinémathèque) has been a meeting place for hard-core film addicts of Athens — critics, film historians, established producers and directors, as well as young, hopeful filmmakers. Most of the latest generation of Greek screenwriters, directors, and technicians received their most valuable education by attending Cinémathèque screenings and mixing with fellow members.

Through the tireless lobbying efforts of Cinémathèque director Aglae Mitropoulos and other board members, the Film Club became an official foundation in 1963, and has since received varying degrees of support from the Ministry of Culture and Sciences. During the junta years, the Cinémathèque remained a



The House on Kanaris Street.

free zone longer than most cultural institutions. Various foreign embassies cooperated secretly by importing films in diplomatic pouches, and under the noses of the colonels, the Cinémathèque ran a series of revolutionary films from Brazil, a program of shorts from Cuba, various American and British underground features, and frequent retrospectives of Eisenstein and Pudovkin classics. Aglae Mitropoulos was eventually prosecuted, and finally harassed into leaving Greece altogether. By that time, however, the end of the junta was near, and Mrs. Mitropoulos returned

quickly from London to pick up the reins.

During the current season, Mrs. Mitropoulos will again be taking advantage of embassy connections to secure several hundred international films that have rarely or never been seen in Greece. In December the Cinémathèque will present a cycle of British films (1896-1976) on loan from the British Film Institute, and during the winter there will be special weeks devoted to recent films from France, Italy, Brazil, East Germany, Spain, Albania, Iran, Poland, Cuba, China, the

U.S.A., and Canada. A special series of feature films for children will begin soon on Sunday mornings at the Embassy Cinema in Kolonaki.

Membership in the Cinémathèque costs 300 drachmas (200 for students), and this allows free admission to every screening. The office (top floor, 1 Kanaris, telephone 361-2046) is open daily from 9-1:30 and 7-10. Schedules are not always available in time for publication in *The Athenian*, but we will do our best to give you an idea of coming attractions each month in the listings section.

## Aglae Mitropoulos

THE physical modesty of the Athens Cinémathèque belies the ambition, imagination, and energy of its co-founder, director and guiding spirit Aglae Mitropoulos. Greek by birth and French by education, Mrs. Mitropoulos began her *cinéaste* career as a critic, and was one of the original members of the Greek Cinema Critics Circle. Under her leadership, the Cinémathèque has long been a stimulating meeting ground for young and old guard filmmakers, and hearing Mrs. Mitropoulos speak, one cannot help be moved by her total enthusiasm for films, and total dedication to keeping cinema alive in Greece, both appreciation *and* production. She has lectured about, and presented Greek films to countless foreign audiences, and will often give impromptu talks about foreign directors and films just before they are screened at the Cinémathèque.

Although the Cinémathèque has been operating successfully for twenty-six years, Mrs. Mitropoulos is quick to remind anyone that 'this is only the beginning'. For years she has been quietly, and sometimes loudly, working to establish a proper film institute in Greece, which would consist of a school of filmmaking and cinematography, an expanded film archive, a library, and a fund to finance the first and second films of young filmmakers.

'The young especially need to have a chance', explains Mrs. Mitropoulos. 'There is so little opportunity now for a young person in Greece to study film history, learn film technique, or get a little support to produce a short film'.

But there seems to be little incentive to produce any films at all in Greece these days. Cinemas have been closing by the dozens.

'Yes, this is a tragedy. I blame the critics for this.'

The critics? Most people blame television. 'That's part of it, but the Italians have had television for years and cinema there is still thriving. The problem here is that the critics have politicized filmgoing — they have tried to "educate" the public to see films in a political way, and the public has consequently lost confidence in the critics, and in movies altogether.'

But isn't 'education' one of the jobs of a critic?

'Of course. But people must also be allowed to discover and learn for themselves. The Greek critics have tried to change people's taste. The general Greek public has always liked entertainment and melodrama, but now they are told that good films must be politically engaged, or avant-garde in some way.'

Isn't this partially a reaction to the repressive junta years?

'Partially. Filmmakers during and just after that period were justly praised for making political statements in their work. Politics was the all-powerful obsession. But we are passing out of that darkness now, and artists can no longer justify agitprop political work. Greek cinema must find itself again... must begin dealing with the condition of Greek society in *human* terms, without political prejudice.'

As a critic yourself, what criteria do you use to judge films?

'First of all, I am not a cynic. I am a *believer*, and I'm not ashamed to say so. I believe in the sanctity of man, and I like films by filmmakers who find some light in man's soul, and hope in man's future. Being bitter, being violent, being cynical is too easy. Every artist goes through this, I guess, but the best go beyond it — or at least struggle to get beyond it.'

Who are some of your favourite directors?

'Pasolini, Bunuel, Visconti, Antonioni, Truffaut, Resnais...'

And Greek directors?

'Koundouros, Cacoyannis, Angelopoulos, Gheorgiadis, Voulgaris, and many others. I think that many young Greek filmmakers are on the right path today — discovering themselves, and exploring the Greek reality.'

When it comes to Greek filmmaking and filmmakers, there are few better authorities than Aglae Mitropoulos. Her book, *Découverte de Cinéma Grec* has been in print by Editions Seghers, Paris, since 1968. It is an informal but comprehensive history of Greek cinema, with equal emphasis given to older and younger film personalities. (Would you believe the first Greek film was produced in 1906?) The book includes a chapter on the Karagiozi shadow theatre, wherein Mrs. Mitropoulos finds important roots of the Greek cinema psyche.

An updated edition of the Mitropoulos book will soon be published in English, and meanwhile the author is completing a volume on Michael Cacoyannis for Editions Seghers.

Mrs. Mitropoulos sits in her office at the Cinémathèque surrounded by antique film paraphernalia: an original 'Magic Lantern', a spinning Praxinoscope, several vintage projectors, and a three-dimensional flip card viewer.

'It's the embryo of our museum, which will be attached to our library.'

That library, now mostly in storage, already contains thousands of scripts, photos, and posters, many of which have been donated by filmmakers, native and foreign.

And how close are we now to that new library, and other features of a real Greek Film Institute?

Mrs. Mitropoulos grins. 'Closer than I'm allowed to say at the moment.'

—GERALD HERMAN



A scene from 'The Ruling Class'.

## theatre

### The Ruling Class

**T**HE *Ruling Class* by Peter Barnes, one of the best new English dramatists, is a controversial play. The thirteenth Earl of Gurney believes that the fourteenth Earl of Gurney is mad because the handsome young heir maintains that he is God and devoted to Peace, Understanding and Love. The old Earl, who dispenses judgments during the day in the courts, is considered to be sound of mind. In the evening, however, he indulges in the ecstasy of going through the motions of hanging himself: climbing onto a stool with a rope around his neck, he steps off and hoarsely twitches and gasps until his feet regain the stool. In the role of the elderly Earl, George Moshides uses broad satire to successfully counterbalance the two personalities of this illustrious member of the family who finally kicks over the stool and is hanged. The relatives, all powerful members of the English establishment, gather to save the family dynasty from the recognized madness of the new Earl. Resorting to the latest scientific methods, they make certain he is 'cured'. This accomplished, the young noble takes his place in the House of

Lords where he preaches severe punishment for all evil-doers. Deeply within himself he wishes, however, to punish those who have transformed him, and he becomes a mad God of Revenge.

*The Ruling Class* was not readily accepted by English audiences, perhaps because its satire is too savage and caustic. Although it ridicules the English upper class, its application is universal. It may be that the London production missed the target — which was certainly the case of the film version despite a brilliant performance by Peter O'Toole in the title role. The orientation of the play would seem to depend on the leading actor's interpretation of the role of the fourteenth Earl whether as an outright madman from the start, in which case the play is a satire of the English ruling class, or as a sane individual feigning madness to protect himself from a merciless environment, in which case the drama is elevated to the universal.

Takis Horn in the role of the heir has chosen the universal approach. To escape the greed and ruthlessness surrounding him, he feigns madness but behind his fool's role we see glimpses of

an intelligent mind gleaming through the madness. Horn exploits the part to the fullest, depicting madness, contemptuousness, wit, frustration, pain, despair and panic with the natural dexterity of a virtuoso. In two diametrically opposed scenes demanding starkly different performances, he demonstrates this versatility: The ludicrous ceremony in which he is married by the Lord Bishop to a soubrette is beautifully executed and hilarious — one of the most entertaining I have ever witnessed in the theatre. As a patient subjected to the merciless experiments of George Bartis in the role of a psychoanalyst, he gives a poignant performance. His will destroyed, he becomes pathetically submissive and drops the role of God of Love, acknowledging that he is Jack Gurney. Finally, in a superbly subtle transition, he emerges as a merciless and irrational God of Revenge, a transformation which demands a highly refined technique but Horn brings it off masterfully.

Although the supporting cast turned in good performances they were eclipsed by Horn. His extraordinary interpretation of the leading role demanded a calibre of acting to which they were unable to rise. Andreas Philippidis in the role of a Machiavellian uncle who leads the intrigue against the fourteenth Earl, would have seemed perfect except for the presence of Horn himself. This was equally true of Dimos Starenios as the Lord Bishop, George Bartis as the psychoanalyst, and Irene Emirza and Dora Simopoulou as the two spinsters. But with so many theatres in Athens, it would be impossible to cast a play with a half dozen first-rate actors.

The limitations of the stage of the Dionyssia Theatre are apparent in a play which demands space. Set designer George Patsas succeeded, nonetheless, to ingeniously create a set that is both English and universal, realistic and abstract. In achieving this he has had the valuable assistance in the lighting of Aristidis Karydis-Fouks.

As a director, Takis Horn, together with his assistant George Emirzas, has produced a triumph. As a performer, Horn is one of the few actors anywhere who could give to Peter Barnes's hero the dimensions that even his creator could not have anticipated. All theatre-goers, Greek and foreign, are urged to see this play. Such performances are rare anywhere and it is well to point out that the Greek stage, along with so many trivialities, can offer a production of international importance.

—PLATON MOUSSEOS

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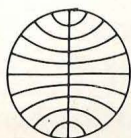
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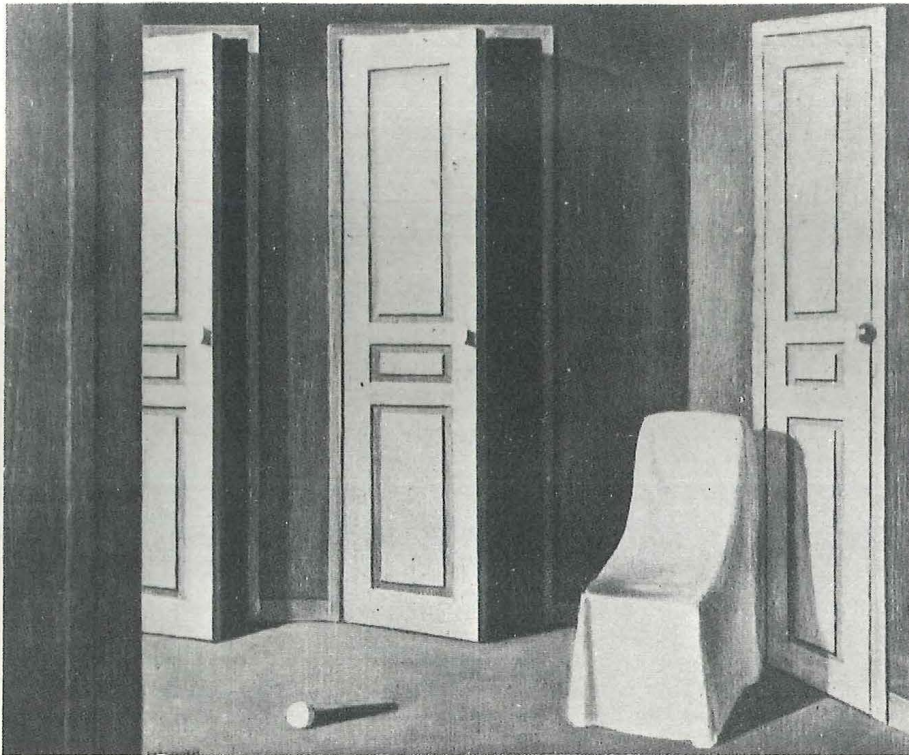
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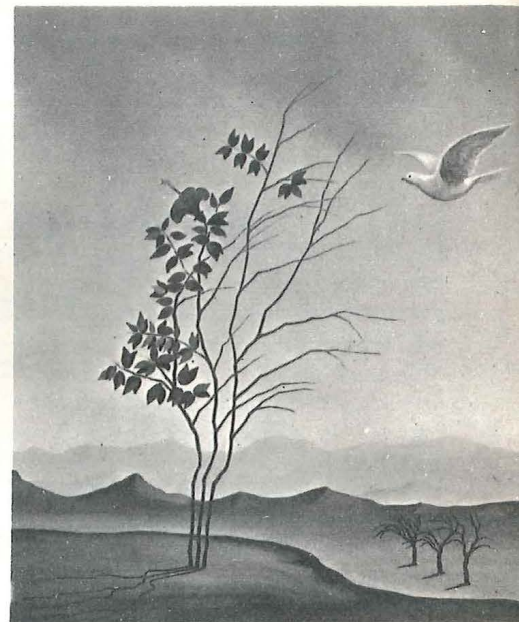


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Sarantis Karavouzis, 'Le Monde'.



Tassos Hadzis, 'Landscape with Dove'.

## art

### Galleries in Retrospect:

### THREE REALIST EXHIBITIONS

REALISM has manifested itself intermittently throughout the history of painting reflecting in its varied forms the pertinent trends of its time. The pattern has continued into the twentieth century. In the 1960s realism was ushered back to the forefront of the art scene by 'Pop' after a twenty-year interval during which Abstract Expressionism had enjoyed favour. The early 1970s witnessed 'Hyperrealism' — yet another form of realism. Exhibitions of realist art held simultaneously in Athens during the last month were not therefore unexpected: Aristomenes Angelopoulos exhibited at the Athens Gallery; Tasos Hadzis at the Argo Gallery; and Sarantis Karavouzis, who now lives mainly in Paris, at the Ora Gallery. These artists have succumbed to the realist 'fashion', but none has drawn on the more recent modes in realism. They seem instead to be preoccupied with the absurdity of life and man's isolation and alienation interpreted according to their own personal and individualistic style.

Angelopoulos emerges as a discerning and sincere artist, his work stemming from personal observation and experience. He focuses on the effect of the city on man, his irrevocable isolation compounded by his insignificance within the multitudinous city. Empty streets, shop facades, half-open doors or windows give evidence of the human presence, but the hustle and bustle of the city is absent: people are invariably alone, going or coming from work. The fatigue and toil of the unpunctuated, dreary day-to-day existence of the ordinary man is captured in static compositions worked out in perfect conventional symmetry. Angelopoulos combines egg tempera with sand, bits of posters, newspaper and other odds and ends to achieve variety of textural surfaces. *Triptych with Museum Guard* ingeniously compares the seventeenth century Dutch conception of still life with the subjects of contemporary still life that stress the age of synthetics — plastic buckets and dustpans. The contrast is vividly set off



Aristomenes Angelopoulos, 'Half-open Door'.

by a lone, sleeping, aged guard, producing a beautiful tableau through which the passing of time is perfectly crystallized.

The warmth and mellowness of Angelopoulos's work is achieved in part by his palette. He uses a wide range of colours which mingle and blend into compositions that are integrated and well thought out. The paintings express a solitude without disturbance, the expression of an artist who is aware of



human isolation but without disillusionment or pessimism.

Hadzis has frankly resorted to a superficially surrealistic idiom. Using oil paint, he produces meticulously drawn images which are clearly defined and outlined within illogically arranged compositions. The trite inclusion of flowers, doves, plants or houses, symbolic references to hope beyond, relieve barren, hostile winter landscapes. Focal points indiscriminately thrown into the composition without specific justification or function may be a red flower, a bright patch of colour, or a flaming disc. The illogical arrangement of images fails to produce a feeling of absurdity. References to isolation and alienation, with the ever present touch of hope seen in a stem of wheat or a dove as seen in *Five to Twelve Lombarda* or *Galaxidiare* unconvincing commentaries on aspects of the human condition. The implications of surrealism seem to have eluded Hadzis. The results are artificial and *deja vu*; the forms are derivative and unsupported by substantial content.

The youngest of these artists, Karavouzis, has turned to the still life for his subject matter, using familiar objects, which recur in different light or in varying sizes, with some nocturnal landscapes and a few dark interiors. The main incentive of the artist appears to be his desire to render these objects as realistically as possible, yet a dark and sombre atmosphere completely cloaks the static studies which are oppressive and disturbing. Karavouzis deftly escapes being a strictly figurative artist by including within his realistic compositions disturbingly non-realistic objects. The doors and surrounding spatial area appear perfectly real in *Interior with Three Doors* but a chair and a tiny 'ball' in the foreground are summarily portrayed. The tension of a half-open red door is punctuated by clear vertical bands of dark shadows further heightened by the inclusion of a flat ball and a strangely unreal chair draped with a sheet that drops to the floor without folds or softness. It appears almost statuesque. These two objects, their presence overemphasized, overpower the painting. The tension between the figuratively real and unreal conveys a distinctive flavour of the absurd. The spectator becomes engaged in a mesmerizing game of separating the real from the unreal. Into this magical, nocturnal dream world, the hostile, oppressive and disturbing, suddenly sweeps in with a chilling assertiveness.

—CATHERINE CAFOPOULOS



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## TWO PLAYS BY KAZANTZAKIS

WHEN in the fall of 1954 Kazantzakis and I had finished our collaborative reading of his *The Odyssey: A Modern Sequel*, we both felt like two seasoned marathon runners who could not stop so abruptly what had proved to be a headlong yet harmonious conspiracy, and we tapered off by studying together two other smaller (of necessity!) works of his. The first was a slim book of visionary philosophy, the key to all his work, which I later published in my translation under the title *The Saviors of God: Spiritual Exercises*. The other was a play, *Sodom and Gomorrah*, which he had written in 1948, a work of maturity. On the three-day voyage from Marseilles to Piraeus, I gave the play its first English form, then polished it at leisure in my cottage on the island of Poros in the Saronic Gulf. Many years later I set the balance straight by translating his first play *Comedy: A Tragedy in One Act*, written in 1908 when he was not quite twenty-five years old. Both plays deal with Kazantzakis's favourite theme: man's relation to God.

The *physical* setting of *Comedy* is a parlour draped in red containing soft-cushioned couches of red velvet. At centre stage is a round black table and on it a silver candelabrum with seven large candles, like those for the dead, and which light up the crimson parlour in a hazy glow. The ticking of a clock in a strong and heavy rhythm is heard throughout the play. Two old men are sitting on one of the couches, sunk in heavy thought, stooped and sighing. Far back at centre stage is a huge black door through which at intervals various persons either fall in, are pushed through violently or against their will, skip in joyfully, or enter wearily or ecstatically, each according to the manner in which he passes through the portal of life into that twilight zone in his brain where his 'soul' awaits the coming of God. A strong Youth opens the door with great dignity, crosses his arms and stands by the doorpost in proud detachment without speaking a single word: surely Kazantzakis himself, whose play is his Word. At the stroke of midnight, when all the candles have gone out, one by one, and the waiting has reached an intense and hysterical

climax, it becomes apparent that no one will ever come. Those who have been waiting are the two old men, the proud youth, a young man, a young woman, an old woman, a young girl and her mother, a fool, a nun, and an ascetic.

In an Author's Note, Kazantzakis sets the *metaphysical* scene of his divine Comedy:

The Comedy is played inside man's mind at the moment of his dying when the soul rises to the summation and supreme summit of life. Fears and hopes which at night dimly passed and barely touched his mind when he lived — and were forgotten and put to sleep — now suddenly awakened at the moment of death and rise up with an intensity of groans and terror. The voices of faith and disbelief, of pride, of humiliation, of joy and pain now mingle fraternally on the threshold of consciousness and shout and weep and seek the light. The soul of man, thousand-faced, contradictory and despairing, hangs, in this Comedy, over the abyss of the Unknown in order to see: Will it now enter into another, an eternal life, or will it vanish forever?

The renowned classical and modern Greek scholar, Professor Karl Kerényi, has noted that Kazantzakis was the first to express dramatically the existentialist theme of 'waiting' long before Sartre wrote *No Exit* and Beckett *Waiting for Godot*. Professor Kerényi writes:

In this play the hour of death is every man's great moment of waiting. His characters wait for God and expect to be judged by Him after death; they have been brought up as Christians, and this is what the Church has taught them. But they wait in vain, because God does not come. The Church deceives those who wait, and the worse part of this deception is that the Church's expectation, being no longer genuine, is a Comedy, whereas the genuine but unfulfilled expectations of the faithful Christians are a Tragedy. Such is the severe judgment upon Greek Orthodoxy pronounced by Kazantzakis in this play. The result is a provocative, one-dimensional work whose very clarity, however, requires a clarification. While the play proclaims that the waiting for God is useless, it nevertheless leaves open the possibility of 'divine Salvation' — not, to be sure, salvation by a God who judges the dead, but rather the kind that Kazantzakis espoused in his *The Saviors of God: Spiritual Exercises*: salvation by a God who governs life from within the flames which devour mankind.

Kazantzakis has written about nineteen plays, most of them in strict metre, a few in prose, and about four, including *Comedy* and *Sodom and Gomorrah*, in free verse. However, he never considered himself to be a playwright — nor a poet, nor a novelist, nor a man of letters

Photograph by Kimon Friar.



Nikos Kazantzakis near Barcellona in 1954.

— and he has written scathingly of pen-pushers, of paper-chewers no better than goats. He saw himself, I believe, as a visionary, a prophet, as a soldier who seized whatever was most ready at hand — paper, ink, action — in order to do battle. But his was essentially a dramatic view of life, and whatever he touched crackled with emotion, tension, antithesis, upheaval, conflict. His plays are dramatic not because he was a man of the theatre, but because he saw all of life in terms of protagonist and antagonist.

The protagonist was Man, the antagonist was God, and all his books are the battleground of that dramatic conflict. The result is a barbaric and sensual savagery which always threatens to burst the bounds of whatever literary form attempts to constrain it, whether lyric, epic, novel, essay, or drama. One is moved not so much by technical sophistication as by pyrotechnical apocalypse, not so much by measured effect as by shattering impact.

The theme of *Sodom and Gomorrah*, like the theme of all of Kazantzakis's major works, is this savage struggle to the death between Man and God. But the word 'God' as used by Kazantzakis is laden with ambiguous and shifting meaning. At times he will erect it like an idol of Christendom, but simply in order to smash it better. At times he will weigh it down with his own evolutionary concept of God as the *elan vital* in Nature itself, as a vision of the ever-progressing, spiritual refinement in man and nature toward which the entire universe is moving, and not as a static symbol of perfection to which man might attain. When I once asked Kazantzakis why he so often used such a worn-out word as 'God' to embody an essential part of his concept, he replied, most beautifully I think, that it is the most wounded word in history and deserves this honour.

In *Sodom and Gomorrah* the protagonist to God as antagonist is, at first, Lot, and then The Angel of the Flaming Hair whom God sends to destroy Sodom and Gomorrah, but who falls in love with the flesh, and at the finale casts his spear at heaven again and again. Here is Prometheus once more, and Milton's Lucifer, the rebellious angel. Prometheus stole fire from Zeus to aid mankind; God gives the Angel of the Flaming Hair a burning coal with which to set Sodom and Gomorrah on fire. Lucifer opposed God's tyranny and was hurled headlong into Hell. All three revolt against God's dictatorship, against his pitiless indifference to man's fate.

Lot's agony is intense. He wants only to be good, to walk in the paths of God (in English there is only a vowel's distance between 'God' and 'good'), and he scourges his body mercilessly. He cannot understand why God should send temptation in his way; why evil and licentious dreams torment him at night; why, against his will, he awakens to find that he has slept with his daughters, two completely amoral wenches who are blissfully certain that what is right for them must surely be right for God. Lot is driven to conclude that God is not concerned with righteousness or justice, but is sublimely indifferent to man or man's concepts (even to man's concepts of Him); that God is an infinite power surging throughout Nature, eternally creating without reference to good or evil, justice or injustice, the ugly or the beautiful. It is man, not God, who has conceived of goodness, justice, truth, beauty, and who sets ever-shifting standards for them. It is not God, therefore, who must save man, but man

who must save God. 'Who is greater,' Lot cries out, 'God who is deathless, or this worm, man, who rides on the sea and air, changes the course of the waters, tames the wild beasts, turns the works of God upside down, and dies? I am that worm, Lord! Kill me! I am Sodom and Gomorrah! Burn me to ashes!'

Lot's deepest illumination comes when he realizes that 'by transgressing the command of God, you perform His Will', for, by ironic antithesis, even the mind, by which man has conceived of justice and goodness, and even of transgressing Him, has been given by God. Man is somehow *in* Nature, yet *apart* from Nature. 'One thing only,' the Angel says to Lot, 'can withstand God. I cast my hope on that — the mind of man.' 'True, true!' Lot exclaims, 'That is the reason God created the mind — so to resist Him. But even the mind shall fall.' 'Let it fall,' the Angel replies, 'but it shall fall from on high. Man cannot hope for a greater victory. But this is enough. The victor is the more shamed.' And at the end of the play Lot cries out: 'God is *not* just, he is *not* good, he is only Almighty, but He is nothing else!'

Nikos Kazantzakis was the most ascetic, the most ethical man I have ever known. Perhaps when Time casts its final judgment, he will be placed not among the writers but among the prophets and the moralists. The Greek Orthodox Church was within its dogmatic rights when it tried to excommunicate him, although now he is no longer in danger of being crucified but of being purified and sanctified, as many a sinner before him.

When the Pope placed *The Last Temptation of Christ* on the Index, Kazantzakis telegraphed the Committee of the Index a sentence from Tertullian: '*Ad tuum, Domino, tribunal, appollo.*' He added the following note: I address the same sentence also to the Greek Orthodox Church, 'At your tribunal, Lord, I make my appeal.' For our own Metropolitans and Bishops I add the following: 'Holy Fathers, you gave me a curse, but I give you a blessing. May your conscience be as pure as mine, and may you be as moral and as religious as I.'

—KIMON FRIAR

The Literary Review (*Fairleigh Dickinson University, Rutherford, New Jersey*) has published Kimon Friar's translations of *Comedy: A Tragedy in One Act in the Summer 1975 issue (\$2.00)* and *Sodom and Gomorrah in the Winter 1976 issue (\$1.50)*. Both issues may be found at the Endohora Bookstore, Solonos 62, Athens. For further details regarding Kazantzakis in these issues see *The Athenian, September, 1976*.

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## THE CHRISTMAS GIFT

**A** BOUNTIFUL array of Christmas food specialities are to be found throughout the regions and islands of Greece, but the candies, cookies and desserts are the most extraordinary in their variety and make welcome presents which are long-lasting. I know of homes where the last *kourabie* — left in the powdered sugar — is devoured before Easter, when a new batch is mixed. Most sweets, however, will not remain that long, for part of the Christmas joy is the tradition of joining with the family and sharing the sweets. Children's eyes sparkle as they greet their aunts and cousins or visit grandmother and see bowls full of candies, and mounds of small cakes and sniff the spices and honey — wonderful to behold and to taste.

You may concentrate on one specialty such as *pasteli* or *troofes* and become so expert your name will become synonymous with its name in your family, or, you may prefer your gifts to be a colourful variety of sweets, or perhaps your own homemade preserve, syrup or sauce. In the spirit of the first Christmas, make it with love. And, ignoring the complexities of today's world, keep it simple.

### AMIGDALOTA (Almond Candy)

6 cups almonds blanched and finely ground  
 1½ cups sugar  
 4 tablespoons toast crumbs  
 4 tablespoons honey  
 4 tablespoons of warm water  
 Rose water (anthonero)  
 Powdered sugar

There are many versions of this delicious treat. This one originated in the Peloponnisos. In a large bowl combine the almonds, sugar, crumbs, honey and warm water. Knead thoroughly for several minutes. Break off pieces slightly larger than almonds and roll in your palms to form almond-shaped ovals. Place them on oiled cookie sheets. Bake in slow oven (250 F or 121 C) for fifteen minutes. If you wish a drier candy, bake for twenty-five to thirty minutes, but keep the oven temperature low or the almonds will be toasted. Remove from the oven and sprinkle lightly with rose water. Roll in powdered sugar. Cool. Makes about one-hundred fifty candies.



### TROOFES (Chocolate candy balls)

250 grams sweet chocolate (about 1 cup)  
 ¾ cup almonds, blanched and finely ground  
 1 cup walnuts, finely ground  
 Brandy or cognac  
 Powdered sugar

This is a very simple recipe, but the flavour of the chocolate should be excellent. Melt the chocolate in the top of a double boiler over warm water. Stir in one-half cup of the almonds, all the walnuts, several drops of the brandy and enough of the sugar to form a ball that you can handle. Remove from the heat. While the mixture is still warm, break off small pieces and roll them in your palm. Roll the candies in the remaining almonds or in the powdered sugar for variety. Cool. Makes forty candies.

### ZAHAROPOULIA (Sugar-almond 'bird' candies)

2 cups sugar  
 1 cup water  
 3 cups almonds, blanched and finely ground  
 ½ teaspoon *mastiha* or brandy  
 Whole cloves  
 Powdered sugar for sprinkling

Combine the sugar, liquor and water in pan and bring to boil over medium heat. Boil for ten minutes. Pour the almonds into the syrup, stirring constantly, and cook over low heat until the mixture thickens. Remove from heat. Cool enough to handle. Dip fingers in powdered sugar. Pinch off small pieces of the warm mixture and shape into birds, leaves, flowers, or fruits. Cloves may be inserted for eyes, stems, floral centres. Sprinkle candies with the sugar. Cool. Makes forty candies.

### APPLE-PEAR COMPOSITE IN WINE

½ cup of water  
 1 cup honey  
 Rind of half lemon  
 Cinnamon stick, whole cloves, whole allspice  
 4-5 apples  
 ½ lemon  
 5 pears  
 ½-¾ cup semi-sweet red wine  
 1 tablespoon currants or raisins (optional)

In a medium pan combine the honey and water with the lemon rind, a small stick of cinnamon and two cloves. Boil for three minutes.

Meanwhile, halve the apples, and carefully peel and core. Sprinkle with lemon juice. Prepare the pears in the same way. Stud the round ends of the fruit with whole cloves or allspice. Slip the fruit into the syrup and simmer three minutes, basting the fruit continuously. Pour the wine over the fruit and shake the pan. Simmer three minutes. Remove from heat. Remove the rind and add the currants, if using them. Dried figs may also be included, but they must be soaked ahead of time. Place them in wine and allow them to stand overnight.

### STUFFED DATES

40 dates, pitted  
 10-15 walnuts  
 ¾ cup fine sugar

Carefully pry open the dates and if they are not pitted, remove the pit. Insert a quarter walnut in each date. Close gently. Roll in fine sugar.

Note: Almond paste may be used to stuff dates instead of the walnuts.

#### FIGS AND WALNUTS

Dried figs  
Shelled walnuts

You will need twice as many figs as walnuts. Remove the stems and carefully pry open the figs. Place a walnut half inside each fig and close the opening.

#### CRETAN-STYLE HONEY SYRUP

1 cup honey  
1 tablespoon sesame  
½ teaspoon ground cinnamon

Heat the honey to boiling point and stir in the sesame and cinnamon. Pour into warm container. Heat again when ready to use. Serve on pancakes, *loukoumades*, or French toast. Makes one cup of syrup.

#### PASTELI (Honey and sesame candy)

Honey  
Sesame  
Orange flower water

Use equal weights of honey and sesame. In a heavy pan bring honey to a boil and cook to the very firm ball stage. Stir in the sesame and continue cooking until the mixture comes to a bubbling boil. Spread on a marble slab or tray that has been moistened generously with orange flower water. Using a knife, spread to about finger thickness. Cool. Cut into diamond shapes. Identified with the Cyclades, *pasteli* may also be made with pistachios or walnuts.

#### KOURABIEDES

1 cup sweet butter, slightly softened  
3½ cups powdered sugar  
1 egg yolk  
2 tablespoons brandy  
1 teaspoon vanilla extract (optional)  
1 teaspoon baking powder  
2½ to 2¾ cups sifted *malako alevri* (cake flour)  
50 whole cloves  
Rose water

Preheat oven to moderate (350 F or 176 C). Cream the butter by hand or using a mixer until white and fluffy. Continue beating and gradually add half cup of the sugar, the egg yolk and flavourings.

Meanwhile, sift the baking powder with the flour and gradually add to the batter, mixing by hand, until firm enough to hold together. The mixture should be buttery. To make small *kourabiedes*, break off walnut-size pieces of dough and work in your palms to shape. Traditional shapes include half moons, pear shapes, S-curves, mounded circles, and triangles. Insert a whole clove in each centre. Place on cookie sheets and bake until golden, not chestnut. Remove from oven and sprinkle with rose water. Carefully lifting each *kourabie*, transfer immediately to a platter that has been sprinkled liberally with powdered sugar. Sift more sugar over the *kourabiedes* until covered. Allow to cool before lifting and rolling to be sure they are evenly coated. Makes about fifty pieces.

—VILMA LIACOURAS CHANTILES



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# KOSMOS

## OCTOBER 17:

More than 28,000 students and their families awaiting the results of the university entrance exams held their breath for an extra twenty-four hours when computers tabulating the results at the Dimokritos Nuclear Centre broke down. This electronic blackout as well as one which occurred a week earlier, are ascribed to improper maintenance. Estimates for full repairs were allegedly too high and therefore not approved by the Ministry of Culture and Science.

Minister of Transport Voyadzis orders a halt to further construction of shelters at trolley stops after 'shelters' disfigured with advertisements sprung up inside stoas, at entrances to arcades or in locations where they obscured national shrines. Their proliferation was the result of an agreement by which the manufacturer would erect the shelters free of charge with the proviso that income could be raised by selling advertising space on the shelters.

## OCTOBER 19:

In Patras, a traffic sign indicating that parking is forbidden to all except tourists is taken down after it was pointed out to the authorities that translated into Latin characters to convenience tourists, it read: *PLIN XENON TOURISTON* (except for tourists) which did not make sense in any language. The new 'No Parking' sign now carries the legend: *EXCEPT FOREINGER TOURISTIC*.

## OCTOBER 22:

Torrential rains cause eight cars to slip off a small but treacherous bridge near Argos. Known as the Haunted Bridge, it lies between two blind curves and takes an annual toll of fifty vehicles. Petrol station attendant Vassilis Ardamis interrupts his usual work on almost every rainy day to help pull cars out of the river bed beside the bridge. The downpour which continued for several hours over most of Greece, also forced the Athens airport to close.

## OCTOBER 28:

'Ohi' Day is observed throughout the country in commemoration of Greece's heroic stand against Fascism in 1940. President Tsatsos attends the celebration in Thessaloniki where the occasion also marks the Northern capital's liberation from Turkey on October 26, 1912.

## NOVEMBER 2:

The government announces it will send emergency aid to the five Cycladic

islands of Tinos, Syros, Mykonos, Sifnos and Serifos whose agriculture, roads and public utilities have been severely damaged by bad weather in the last two weeks.

## NOVEMBER 3:

Composer Mikis Theodorakis declares that he is considering moving to Sweden where he has been generously offered the use of its musical resources. Once the *bête noire* of the conservatives, he has in recent years come under attack from the KKE (the Communist Party of the Exterior). According to some reports this is the governing factor in his decision.

## NOVEMBER 6:

The trial involving five Greek engineers and an American pilot in the death of Alexandros Onassis is postponed for the fifth time. Alexandros, the only son of the late multimillionaire, Aristotle Onassis, was killed when his private plane crashed near Ellinikon Airport in January, 1973.

## NOVEMBER 7:

Thousands spend the night in the streets and squares of Thessaloniki as a series of earth tremors beginning at 9:15 in the evening rock the city for about six hours. Two pirate radio stations cause panic by spreading rumours that a major quake is expected at three in the morning. At four o'clock Minister of Northern Greece, Nicholas Martis, in a radio announcement reassures the populace that the epicentre of the earth tremors is out at sea and that there is no cause for alarm.

## NOVEMBER 8:

Prime Minister Karamanlis plants the first tree in what is to become Hymettus Park, inaugurating a reforestation program to cover fifty thousand acres of Attica.

President Tsatsos awards the insignia of the Grand Commander of the Order of the Phoenix to Senator Edward Kennedy for services to Greece.

## NOVEMBER 9:

The Vakhos Taverna, one of the oldest and best known in Plaka, is destroyed by fire. The fire was first noticed not by the customers and employees, but by members of the police at their headquarters a block away.

Panayotis Skourtis, a greengrocer from Poros, receives a ninety-thousand-

drachma agricultural loan from a bank on Poros, embarks for Athens, begins celebrating on shipboard with large quantities of wine and, arriving at Piraeus, showers thousand - drachma notes, most of his loan, on astonished crowds at the quayside.

After a week visiting Athens and participating in the Balkan Games in Salonika, Nadia Comaneci, the fourteen year old Rumanian gymnast who won three gold medals at the Olympic Games this year, leaves Greece loaded with gifts from anonymous admirers.

## NOVEMBER 10:

The three hundred inhabitants of Kastellorizo, the most far flung Greek island lying a few miles off the south coast of Turkey, barricade the local hospital to block the departure of the island's only doctor. They insist that he remain on the island until a replacement arrives.

The town of Iraklion establishes three Kazantzakis Prizes in honour of its most famous literary figure. During the ceremony Kimon Friar is made honorary citizen for his contribution to the author's world-wide renown. The International Kazantzakis Prize will be awarded every three years to a foreigner; the Panhellenic Prize will be awarded every two years to a Greek; and a Cretan Prize will be awarded annually to a native son. All recipients will be measured by their pioneer work in poetry, prose or drama.

## NOVEMBER 13:

A kiosk near the Polytechnic Institute halts the progress of work on the broadening on one of the major thoroughfares in Athens, Patision Street. Its removal has been prevented by a three-month-long bureaucratic snag involving the kiosk owner's permit.

A seaside theatre at Faliron, built last summer for the Hadzikos Company's production of *The Merchant of Venice*, is taking on a more authentically Venetian appearance. As a consequence of stormy weather and lack of maintenance the theatre is collapsing into the sea.

The National Committee of French Writers awards first prize to philosopher Kostas Axelos for the corpus of his work which has been published in ten volumes.

## NOVEMBER 14:

Many inhabitants of the island of Cos are circulating with false international drivers' licences supposedly issued by the Republic of Zaire, the former Belgian Congo, police sources reveal.

## VIEWPOINT

EVERY year on the eve of the National Celebration of the 28th of October, one hundred thousand families live through a thriller: awaiting the results of the entrance examinations to the nation's institutes of higher education. There is no connection between this cliff-hanging event and the celebration which commemorates Greece's rejection of Mussolini's ultimatum with a single word *oxi*—no—and Greece's entry into the Second World War. That the two observances fall at the same time is mere coincidence. Both, however, share the concept of rejection and tragedy.

Every year the competition to win a place at university grows stiffer as the number of applicants increases, and every year only a privileged few may continue their studies — those blessed with good luck and a good memory since these tests rely heavily on rote learning.

This year things were worse than ever. The Minister of Education, Mr. George Rallis, announced last June that the number of places for first year candidates was to be decreased by sixteen percent over last year. Indeed, of the 78,136 candidates who sat for the examinations 12,538 were admitted. In other words, eighty-four percent of high school graduates applying to universities here in Greece were rejected.

Greece's schools of higher education are the Polytechnic of Athens, and the universities of Athens, Salonica, Patras, Yiannina, Thrace. (The new university of Crete has not yet opened.) At present these universities are not able to absorb more students. The alternatives to the problem would seem to be to expand the existing schools or to create new ones, or to allow the situation to continue as it is with thousands of qualified students being turned away.

The present government seems to support the latter solution. The unofficial justification for this policy is that when Greece enters the European Economic Community, a greater number of technicians rather than university graduates will be needed. This explanation, however, conflicts with the social reality and fails to take into consideration the inequality of opportunity which now prevails.

In order to enter a university a student must overcome many obstacles. This is particularly true of students in the provinces where schools are plagued

with an even greater shortage of staff than those in the cities and teachers are generally inexperienced or poorly qualified to prepare students. But, even if students do live in one of the three major cities — Athens, Thessaloniki, Patras — they must be wealthy or at least relatively well-off to survive the system. Except for those privileged to attend a well staffed, well equipped and less crowded private school, most students will almost certainly have to



supplement their public schooling at a *frondistirio* — an 'evening' school where remedial classes are offered. That such *frondistiria* have mushroomed all over the country is symptomatic of the low standard of education provided by the State. Although the university entrance examinations are drawn from the official syllabi taught in the schools, the level and standard of teaching do not provide adequate preparation for admission. On the basis of the training received in the classroom, even brilliant and conscientious students are likely to fail exams.

This, however, is only one aspect of the problem. The gruelling schedule imposed on students demands tremendous stamina or nerves of steel — and indiscriminately eliminates many students with imagination and creativity. The required school attendance is six and one-half hours a day. If the student attends one of the many schools with split sessions — alternating between morning and afternoon shifts — they may well suffer from permanent jet lag (as do the teachers on these see-saw

schedules). In addition, the student, at least during the last two years of high school, will attend the *frondistirio* for another three hours. Assuming at least three hours are devoted to studying and completing assignments for both school and *frondistirio*, the student will spend at least thirteen hours a day on studies. It is not unusual for a student to continue studying through the summer. If they attend a class in a foreign language, it requires additional time.

After years of this oppressive regimen that would have been the dismay of even British workers after the Industrial Revolution, the reward for almost seventy thousand students this year was 'failure', many of them knowing full well that their qualifications are not at fault but that the university facilities are. To add to their bitterness the deputy minister of education, Lina Koutifari, had a few soothing comments to make. Addressing the losers over television, she noted that they could be divided into categories: a) Those who could have made it had they studied more, been more attentive, or less nervous; and b) Those who could not have made it under any circumstances but sat for the exams under pressure from their parents.

We have no doubts that our society enjoys its share of incompetents, neurotics and idlers, as well as Mama and Papa's boys and girls but Mrs. Koutifari must surely be aware that her pronouncement is not only preposterous but outrageously unfair, displaying a callous indifference towards the nation's youth, and their long-suffering parents. Subjected to an anachronistic and stifling system throughout their school years — one that strains the entire family's resources and is a discouragement to any aspiration — they hardly needed to have insult added to their injuries.

Many privileged students with the financial means and the know-how simply refuse to submit to the torturous and intellectually fruitless endurance test necessary for entry into one of the universities. Approximately ten percent of the 'failures' categorically dismissed by Mrs. Koutiferi will enter universities abroad. Many of them are outstanding students and many will be lost forever to our country. Among the less privileged, some will try again, others will turn to technical schools, and others will simply abandon their educational aspirations, resigning themselves to the knowledge that opportunity is the privilege of the few.

—TAKIS PROKAS

# GRAB BAG

With the advent of December most of us are giving considerable thought to presents and holiday preparations. Here are some suggestions to help you with your Yuletide tasks.

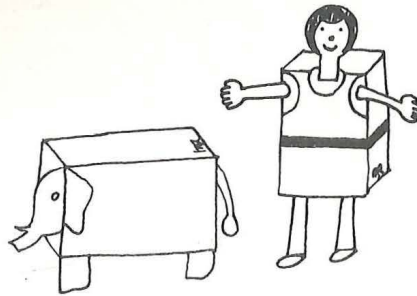
- To make ordinary candles look like expensive hand-dipped ones, you need only an eggbeater and a bowl of melted wax. Beat the melted wax or paraffin in a metal container (in which it can be reheated if necessary) until fluffy. Using a spatula, spread the warm wax over the surface of the candle you wish to decorate. Sprinkle glitter, or press sequins or fake jewels into the surface while the wax is still soft. White wax spread over coloured candles produces a lovely effect, and they glow beautifully when lighted. Colour white wax by adding crayons in the colours of your choice when melting it.

- If you are making candles remember that the larger the candle diameter the stronger the wick should be. Make wicks by soaking string overnight in one tablespoon of salt and two tablespoons of borax dissolved in one cup of water. Let the string dry then stiffen the wick by coating with melted wax or paraffin.

- To make 'snow' for your Christmas tree simply mix soap flakes (not powder) with cold water in two to one proportions and beat until fluffy. When thrown on a tree it will harden to produce beautifully snow-covered branches. This may be used on both artificial or natural trees. To keep your

natural tree green longer, cut it diagonally across the trunk, mix a cup of sugar in water, and stand the tree in this; add fresh water as needed.

- Here is an unusual wrapping for small gifts which will delight children and make an ornament as well. Wrap the gift in a protective covering then place it inside a popcorn ball and hang it on the tree with the name of the recipient attached.



- The most mundane gifts such as ties, socks, scarves and mittens can be made more exciting if they are presented in an unusual wrapping. And why use expensive boxes and wrappings when odds and ends and a little imagination make creative packages? Here are some ideas:

- Choose a box with the proportions of a miniature cage, cover with solid coloured paper, glue on a cut-out animal picture and paste 'bars' made from strips of black paper over the animal picture. For wheels glue on four caps from spray tins and draw on spokes.

- Any gift box may be transformed into a doll, a toy or an animal. Merely cover it with paper and attach board

cut-outs of heads, arms, legs and tails. Cut out the 'appendages' from cardboard. Fold over each a piece of self-adhesive paper (with the backing still on). Following the outline of the cardboard cut-out, cut the self-adhesive paper but a bit larger: remove the backing and press the adhesive paper over the cardboard. The overlapping edges will stick together sealing them. Tape to the box.

- A coffee or other tin makes a charming 'drum' when covered with paper and criss-crossed from top to bottom with tinsel or gold twine secured with bands of coloured tape.

- I hope these ideas will stimulate your imagination. I usually try to make an 'escape hatch' at the bottom of each package so that it can be left under the tree and enjoyed even once the gift is removed. The present inside need not, of course, conform to the shape of the container.

- And on your Christmas buffet, be sure to include square eggs! Hard boil the eggs and, while still warm, shell and press them into large-squared, ice-cube trays. Cover with something flat (perhaps a cutting board) that will weigh them down. Refrigerate and cool. Each compartment in the tray will contain a square egg.

- If some of your tree ornaments are missing their wire hangers, paper clips make good substitutes.

—DON 'SPAGGOS' SEBASTIAN

*Your comments, questions and suggestions are always welcome and will be answered if you send them with a stamped self-addressed envelope to the Athenian.*

## ATHENS SHOP HOURS

*Around the holidays shop hours deviate from their normal pattern according to a schedule announced in mid-December. All stores traditionally remain open on the Sundays preceding Christmas and New Year.*

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Dry Cleaners, Furniture, Hardware, Optical, 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 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5 - 8:30 pm	7:30 am - 2 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 pm	7 am - 4 pm	7 am - 4 pm	7 am to 10 pm	7 am to 10 pm
Barbers and Hairdressers	8 am - 2 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 2 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
Florists <small>Open Sun. 8 - 2:30</small>	8 am to 9 pm	8 am to 9 pm	8 am - 2:30 pm	8 am to 9 pm	8 am to 9 pm	8 am to 9 pm

\* Pharmacies remain open 24 hours a day according to a rotating schedule. The names and addresses are posted on the door or window of pharmacies which are closed.



# television

What Athenians will be viewing this month is, as usual, unpredictable since the networks habitually change their programs on short notice. One local newspaper protested by listing the networks' phone numbers and suggesting that their readers telephone their complaints. We follow suit: ERT's number is 659-5970 and YENED's is 770-7060. The news is broadcast over ERT at 2:30, 7, 9 and midnight; over YENED at 2, 6, 9:30 and midnight. Both networks begin broadcasting in early afternoon, take a brief siesta, and resume in late afternoon. ERT is on the air continuously from 1:30 to midnight on Sundays, YENED on both Saturdays and Sundays. The following is a selection of programs of interest to the foreign community. Programs in Greek are followed by an asterisk (\*).

**Note: Regular programs may be pre-empted by specials during the holidays.**

## SUNDAY

**ERT** 2:15 Songs and Dances\* ... 3:00 Love Stories ... 5:00 Children's program\* ... 6:00 Children's program\* ... 8:00 The Big Adventure with Jennie Karezi\* ... 9:30 Sports\* ... 10:00 Foreign film.

**YENED** 1:30 Folk Songs and Dances\* ... 2:15 Classical music ... 4:30 Documentary (dubbed in Greek)\* ... 5:00 Children's program\* ... 6:30 Children's program\* ... 7:30 Music — For the Young by the Young\* ... 8:30 A Love Story ... 10:00 Musical Show\* ... 11:00 The Rogues (with David Niven and Charles Boyer).

## MONDAY

**ERT** 6:30 Bolek and Lolek (cartoons from Poland) ... 6:40 Lassie ... 7:15 Sports\* ... 7:30 Music Program\* ... 8:00 The Life of Balzac (serial).

**YENED** 1:30 The Baron (novelist John Creasey's jet set character played by Steve Forrest) ... 6:15 Our National Stage (discussion)\* ... 7:00 Program on Cyprus\* ... 7:15 The Little House on the Prairie (dubbed)\* ... 10:00 Foreign film.

# 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 (665 KHz, 451 m) offers from 6 p.m. - 1 a.m. a wide range of music, readings, and discussions.

News in English, French and German on The National program at 7:30 a.m. Mon. - Sat. and at 7:15 a.m. on Sun. Weather report 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 3 p.m. and 11:05 p.m. and Sun. at 2:10 p.m. and 11:05 p.m.

## U.S. ARMED FORCES RADIO

AFRS broadcasts 24 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, religious programs, and various community service bulletins daily.

Monday - Friday: 9 a.m. *All Things Considered*; 7 p.m. News analysis and interviews (*Meet the Press*, *Capital Cloakroom*, *Face the Nation*, etc.); 10:15 p.m. Paul Harvey.

## BRITISH BROADCASTING CORPORATION — BBC

BBC broadcasts a variety of programs ranging

## TUESDAY

**ERT** 6:30 Children's program\* ... 7:15 Doctor at Large (British comedy series starring Barry Evans) ... 8:00 Life of Dante (Italian program) ... 9:30 Musical Evening\* ... 11:30 Historical Archive\*.

**YENED** 6:15 Tourist Greece (news from EOT)\* ... 6:45 Emergency! (American hospital drama) ... 8:00 Documentary ... 10:00 Foreign film.

## WEDNESDAY

**ERT** 6:30 Bugs Bunny or Puppet Theatre\* ... 7:15 Program on Cyprus\* ... 7:30 Sports\* ...

**YENED** 1:30 Cannon (American detective series) ... 7:00 Documentary ... 10:30 Foreign film.

## THURSDAY

**ERT** 6:30 Fairy Tales\* ... 7:15 Inner Space (underwater excavation program) ... 9:30 Freddy Germanos interviews known and unknown personalities\* ... 10:30 Pain Noir (French historical serial).

**YENED** 1:30 High Chaparral (adventure on an Arizona ranch) ... 7:00 *Chambre à Louer* (French serial) ... 7:45 Combat with Vick Morrow and Rick Jason speaking Greek (dubbed)\* ... 10:00 Theatre\* ... 11:00 Rich Man, Poor Man (dramatization of Irwin Shaw's novel).

## FRIDAY

**ERT** 6:30 Submarine Stingray (children's science fiction series) ... 7:15 Documentary ... 9:30 Ilias Venezis's *Galini* dramatized for television\* ... 10:30 Topical chat show\* ... 11:00 Police Stories.

**YENED** 1:30 The Rookies (life among the police cadets) ... 7:00 The Shadow of the Tower: B.B.C. historical serial set in the time of Henry VII of England ... 10:15 Immortal Love Stories\* ... 11:00 Kojak (with Telly Savalas).

## SATURDAY

**ERT** 3:30 British Soccer ... 4:15 Sports program\* ... 4:45 Swiss Family Robinson ... 7:40 Musical program ... 9:30 Hawaii Five-O (cops and robbers in Honolulu) ... 10:30 Musical Show\* ... 11:30 (Interviews with well known personalities\* ...

**YENED** 1:30 Kung Fu ... 2:45 The Lucy Show ... 3:15 Documentary (dubbed)\* ... 3:15 Sports Afternoon\* ... 6:15 Puppets\* ... 7:00 Father, Dear Father (comedy series) ... 7:30 Music program\* ... 10:00 Film\* ... 12:15 Music and Dance...

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 7-10:30 a.m.: 6.18 MHz (48.5 m); 8-10:30 a.m.: 15.42 MHz (19.46m); 12 a.m. - 7:15 p.m.: 9.75 MHz (30.77m); 12-2:15 a.m.: 9.41 MHz (31.88m). Broadcasts in Greek: 3-3:15 p.m.: 17, 15, 11 MHz (16, 19, 25m); 10-10:45 p.m.: 15, 11, 9, 7 MHz (19, 25, 31, 41m); 1-1:30 a.m.: 9, 7, 6 MHz (31, 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).

## RADIO CANADA INTERNATIONAL

Radio Canada broadcasts the news in English and French alternately every 20 minutes from 8 a.m. - 10 a.m.: 7155 KHz (49.88 m.) A daily program in English from 11 p.m. - 12 a.m. and in French from 10 - 11 p.m.: 11855 KHz (25.31 m.).

## VOICE OF AMERICA—VOA

VOA may be heard in Athens from 6-9:30 a.m. at 7.20 and 6.04 MHz (41.7 and 49.7 m); from 2-3 a.m., 6-7 a.m., 9-9:30 a.m. at 1.25 MHz (238 m). From 8 p.m. - 2:30 a.m. at 9.76 and 6.04 MHz (30.7 and 49.7m). Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference USA*, and *VOA Magazine*, as well as jazz, popular and classical music programs.

## Short Wave Broadcasts

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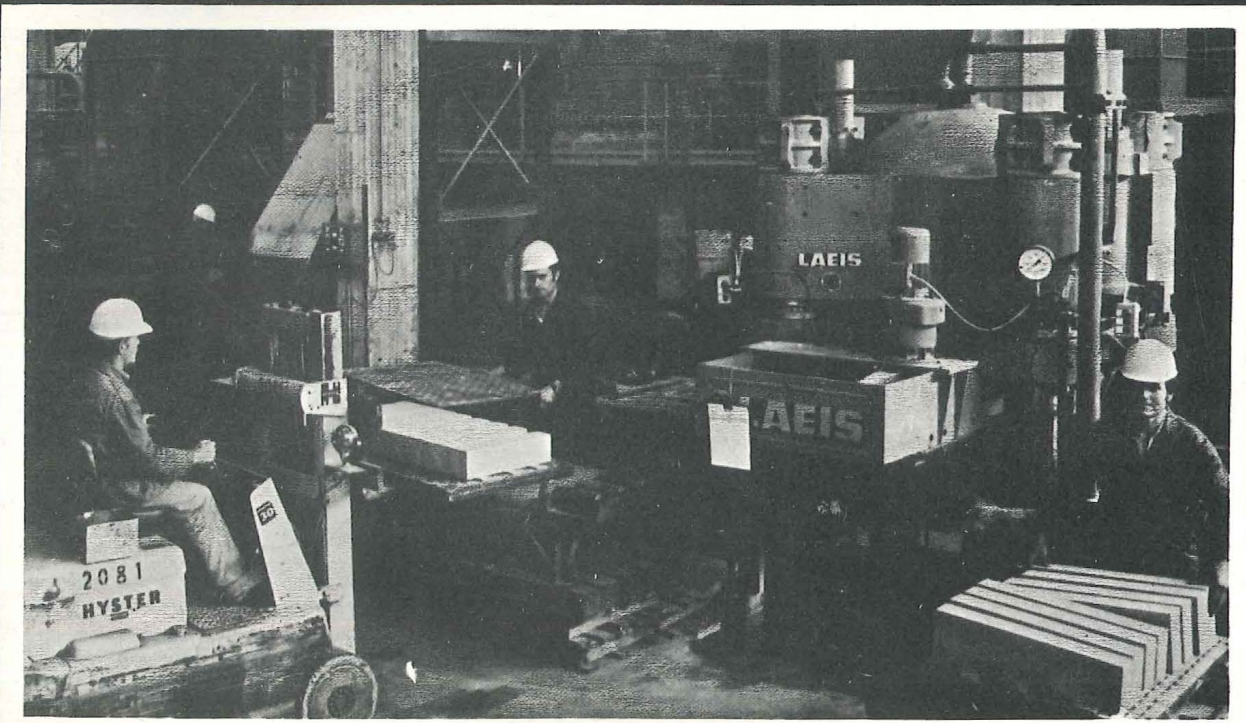
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# A HOLIDAY REMINDER ABOUT CYPRUS AND THE NEW YEAR

deed that Turkey's anachronistic behaviour will no longer be tolerated.

All U.S. military equipment transfers and all economic assistance to Turkey should cease until such time as substantive and mutually acceptable *progress* has been initiated and lasting and just solutions to the problems besetting Cyprus and the Aegean have been guaranteed. Substantive progress cannot be declared to have taken place unless the following conditions are fulfilled:

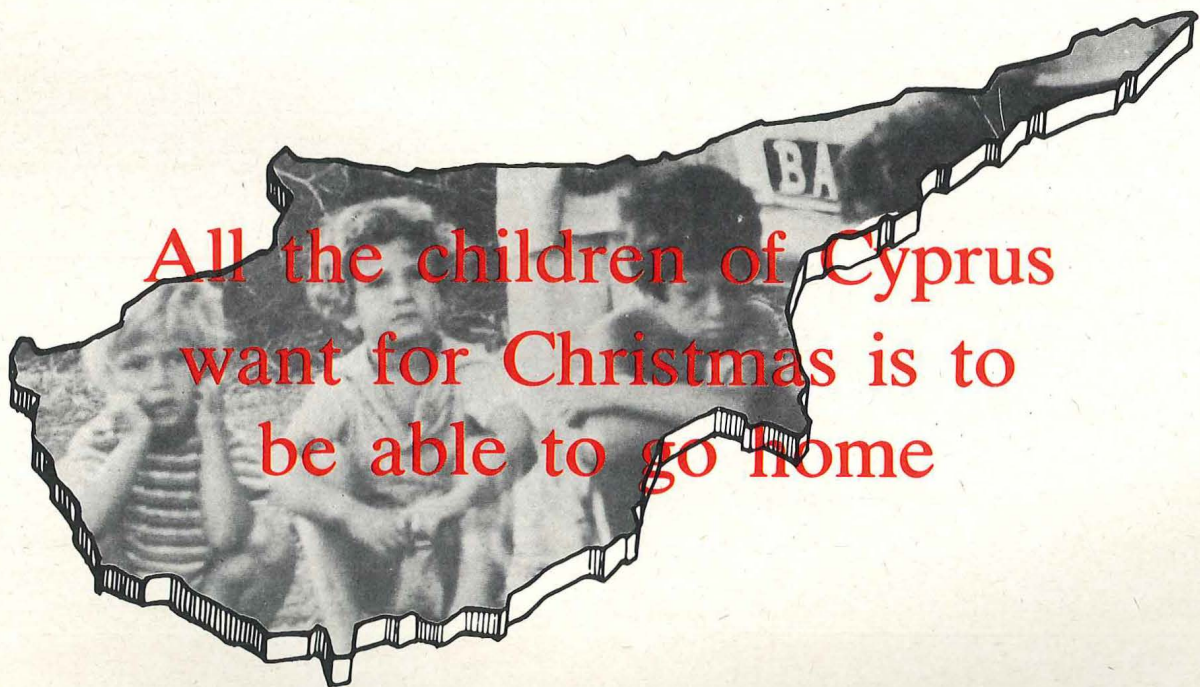
- The restoration of the full independence, sovereignty and territorial integrity of Cyprus.
- The immediate withdrawal of Turkish forces from the occupied sector of Cyprus.
- The halt of colonization of the occupied areas by mainland Turks.
- The provision of relief, rehabilitation and recovery assistance to Cyprus.
- The return of refugees to their homes.

With a new Administration taking charge in Washington, we have a fresh opportunity to restore unity and cooperation in the troubled southeastern sector of the Western defense community.

Turkey has upset the balance of unity and cooperation by

committing aggression against Cyprus in 1974, by continuing to occupy and colonize large parts of the island, and by adopting expansionist and chauvinistic policies in the Aegean.

The new Administration, backed by a resolute Congress, must make it clear in both word and

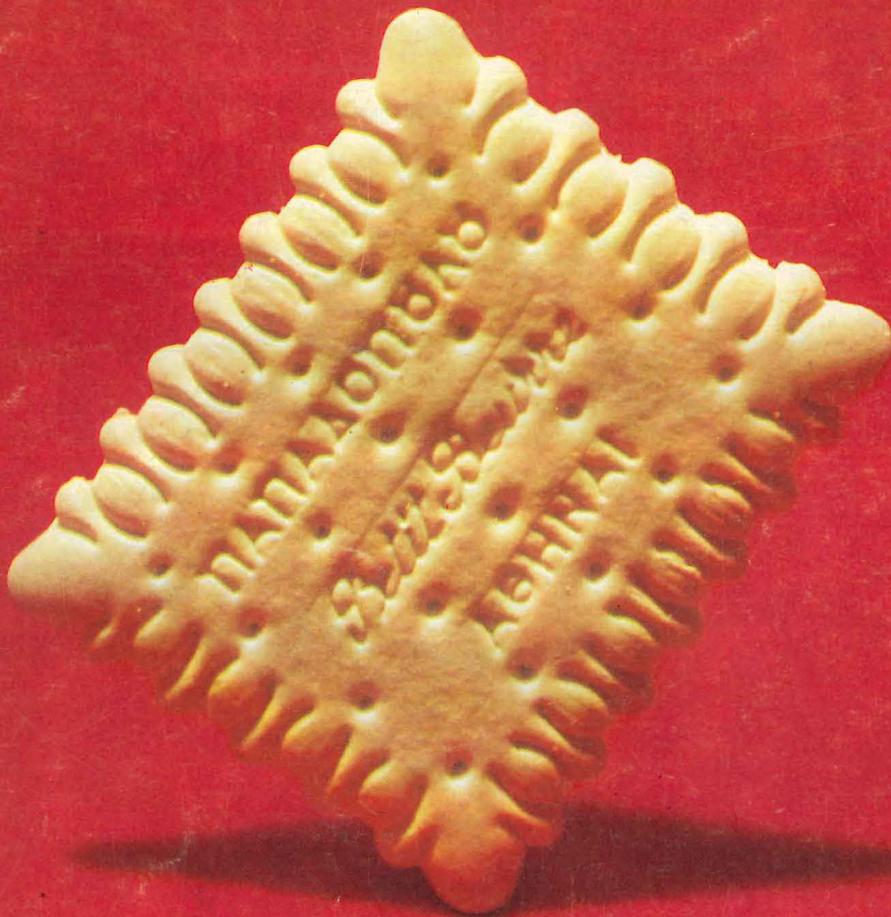


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be able to go home

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