

November 1977

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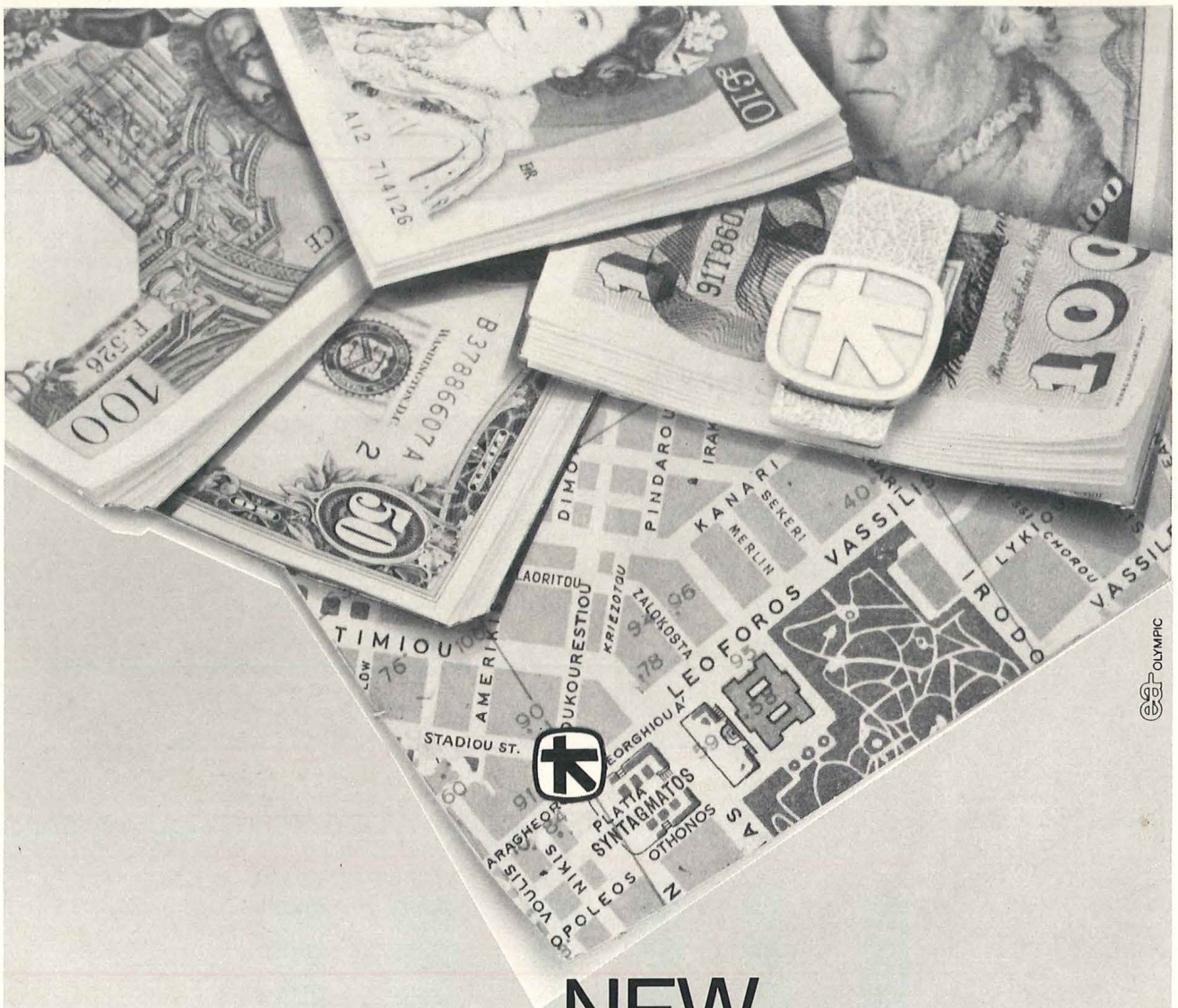
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ATHENIAN

Greece's English Language Monthly



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community calendar

NOVEMBER 1

Duplicate Bridge—American Club, 10 am. For information: Mrs. Cotsis, Tel. 801-2898.
 Campion School—Parent, Teacher meeting, Junior School.
 Bingo—American Club, 7:30 pm, Independence Room.
 L' Institut Francais—Lecture by Marie-Helene Delaigue 'Le Diable et le Bon Dieu, du Moyen-Age à la Renaissance', 9:30 pm.
 Rotary Club—General meeting with lecture by Mrs. Helen Kalkousi 'The Contemporary Greek Theatre and the Contemporary Greek Family', 9 pm, King's Palace Hotel.

NOVEMBER 2

Campion School—Women's Guild General Meeting.
 German Community—Coffee for elder members and slides by Mr. Meier on 'Journey to Israel', 5 pm.
 Helianthos Yoga Union—Lecture by Bob Najemy 'Yoga as Therapy', 8:30 pm, Pratinou 80, Pangrati.
 American Club—Curry Night, Family Inn.

NOVEMBER 3

Hellenic American Union—Lecture by Dimitris Iakos 'The Soul and Spirit of Cyprus: It's History and Culture in Retrospect' (in Greek), 8 pm.
 Duplicate Bridge—American Club, 7:30 pm.

NOVEMBER 4

Multi-National Women's Liberation Group—Lecture on the theme of foreign women living in Greece by Nancy Stern, director of International Social Services, 8:30 pm. At the Centre, Ellanikou 3, Pangrati.
 St. Andrew's Women's Guild—General meeting with talk by Margaret Antikas, interior designer, on Greek Homes from the 18th Century to the Present' at the home of Marion Fairfax, 9:30 am, Tel. 801-9169.

NOVEMBER 5

American Community Schools—Test Date for SAT and GMAT, 8:30 am.
 Campion School—Test Date for SAT and GCE.

NOVEMBER 7

Multi-National Women's Liberation Group—Community Centre, clothes and book swap and coffee (bring the children), 9 am-1 pm at the Women's Centre, Ellanikou 3, Pangrati.
 L' Institut Francais—Film by Roger Bezombes and appearance by the director, 8pm.
 Hellenic American Union—Lecture by Manos Angelithakis on the Popular Theatre of Crete (in Greek), 8 pm.

NOVEMBER 8

Duplicate Bridge—American Club, 10 am.
 British Council—Children's show, 'Theatre for the Teaching of English', skits and music for elementary and intermediate students, 12 noon, 5:30 pm, 8 pm.
 L' Institut Francais—Lecture by Edith Desaleux 'Les Labyrinthes de Leonardo da Vinci, 11:30 am and 7:30 pm.
 Bingo—American Club, 7:30 pm.
 Rotary Club—General meeting, lecture by Mr. Vernikos on 'The Miracle of Contemporary Greek Navigation', 9 pm, King's Palace Hotel.

NOVEMBER 9

Canadian Women's Club—General meeting, with speaker, Mr. Andre Soucy of the Canadian Embassy, 10 am, Astir Hotel, Kar. Servias 10 (off Syntagma Sq.).
 German Community—Coffee for young German women and talk by Mrs. Demopoulos on the possibilities of German women working in Greece, 5 pm.
 British Council—Children's Theatre (see Nov. 8).
 Helianthos Yoga Union—Lecture 'Eating and Bio-Energy' by Dr. Yanos Karavis (in Greek), 8:30 pm (see Nov. 2).

NOVEMBER 10

American Women's Organization of Greece—Luncheon—Fashion Show at the Grande Bretagne Hotel, 11:30 am. Tickets

available at AWOG Club Room and Volunteer Service desk, American Embassy.

Duplicate Bridge—American Club, 7:30 pm.
 L' Institut Francais—Lecture by Marie-Hélène Delaigue on 'Les Utopies ou les Rêves de l' Humanisme'.
 British Council—Children's Theatre (see Nov. 8).

NOVEMBER 11

American Community Schools—Registration for ACT deadline. First Quarter ends.

NOVEMBER 12

American Club—Gourmet Night, Americana Room, reservations necessary.
 Business and Professional Women's Club—Awards meeting, 6 pm, Athens Hilton.

NOVEMBER 14

Hellenic International School—Second quarter begins.
 La Verne College—Registration for the winter term (through Nov. 25).
 Multi-National Women's Liberation—Community Centre (see Nov. 7).
 Propeller Club—Luncheon meeting, speaker Admiral O.W. Siler, Commandant, U.S. Coast Guard, 1 pm, Hilton Hotel.
 Istituto Italiano—Lecture by literary critic Riggiero Jacobi on the work of poet Alphonso Gatto, 8 pm.

Lion's Cosmopolitan Club—General meeting, 9:15, Athenée Palace Hotel. For information: Mr. Baganis, Tel. 360-1311
 American Community Schools—PTA meeting for Halandri and Kastri elementary schools, 12-4 pm (children will be dismissed at 11 am).

Duplicate Bridge—American Club, 10 am.
 Bingo—American Club, 7:30 pm.
 Rotary Club—General meeting with talk by Mr. Adamantios Pepelassis on 'The Hypocrisy and the Provincial Cultural Development', 9 pm, King's Palace Hotel.

St. Andrew's Women's Guild—General meeting with talk by Margaret Antikas, interior designer, on Greek Homes from the 18th Century to the Present' at the home of Marion Fairfax, 9:30 am, Tel. 801-9169.

NOVEMBER 16

American Community Schools—PTA meeting, high school, 7:30 pm in the gymnasium.
 Helianthos Yoga Union—Lecture 'How to Know Your Ego Better through Transactional Analysis' by John Waterman, 8:30 pm.
 German Community—Lecture by Mr. Meier on the History of Israel, 8:30 pm, Sina 66.

NOVEMBER 17

Campion School—Senior school Parent, Teacher meeting.
 Duplicate Bridge—American Club, 7:30 pm.

NOVEMBER 18

Campion School—Oxford examinations begin.
 Hellenic International School—Parent, Teacher meeting and dedication of the high school, 3-6 pm.
 American Club—Las Vegas Charity Night, co-sponsored by WANAF, 7:30 pm.

NOVEMBER 19

American Community Schools—ACT test date.
 Campion School—Board of Governors meeting.

NOVEMBER 21

Multi-National Women's Liberation—Community Centre (see Nov. 7).

NOVEMBER 22

Duplicate Bridge—American Club, 10 am.
 Bingo—American Club, 7:30 pm.
 L' Institut Francais—Lecture by Edith Desaleux 'Les hantises des peintres allemands de début du XVI siècle de Dürer à Baldung Grien (Grün).
 Istituto Italiano—Round table discussion on 'The Culture Problems of Our Time'. Panellists include Mr. E. Moutsopoulos, Mr. S. Cotta, Mr. G. Bozonis, Father Benedetto D' Amore, 8 pm.

Rotary Club—General meeting, talk by Mr. Nestor Matsas 'The Martyr of the Environment', 9pm, King's Palace Hotel.

NOVEMBER 23

Istituto Italiano—Panel Discussion (see Nov. 22).

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NAME DAYS IN NOVEMBER

Nov. 1 Kosmas, Damianos, Anargyros, Argyris, Argyro
 Nov. 8 Michael, Gabriel, Angeliki, Angelos, Angela
 Nov. 13 Chrisostomos
 Nov. 14 Philip
 Nov. 16 Matthew, Mattheos
 Nov. 21 Mary, Maria, Panayiota, Panayiotis, Panos
 Nov. 25 Katerini, Katy, Katina
 Nov. 30 Andreas, Andrew, Adrianna
 Dec. 4 Barbara

DATES TO REMEMBER

Nov. 1 All Saints' Day
 Nov. 2 All Souls' Day
 Nov. 6 Italy — *Anniversare della Vittoria*
 Nov. 8 USA — Election Day
 Nov. 11 France and Belgium — Armistice Day
 Nov. 20 National Elections Throughout Greece
 Nov. 25 USA — Thanksgiving Day
 Nov. 29 Yugoslavia — Republic Day

HOLIDAY GREETINGS

UNICEF cards and calendars are now available in the Athens area at major bookstores, department stores, XEN, XAN and the Lufthansa Airlines office and at XEN and XAN in Thessaloniki, Corfu, Ioannina and Rhodes.

NOVEMBER 24

American Community Schools—Thanksgiving recess, through Nov. 25.

Campion School—Thanksgiving recess, through Nov. 25.

American Club—Thanksgiving Dinner, both dining rooms.

NOVEMBER 26

American Club—French Night, Americana Room, reservations necessary.

NOVEMBER 28

La Verne College—Classes begin for winter term.
 Multi-National Women's Liberation—Community Centre, 9 am-1 pm (see Nov. 7).
 Lion's Cosmopolitan Club—General meeting with guest speaker, 9:15 pm Athenée Palace Hotel.

NOVEMBER 29

L' Institut Francais—Lecture by Marie-Hélène Delaigue 'Mais si faut-il mourir...': les obsessions du XVI siècle et leurs masques.
 Istituto Italiano—Maria Callas evening, talk by Athena Panoudi-Guerri and new recordings of Callas, 8 pm.
 Rotary Club—Lecture by the District Governor Manolis Paterakis on the Society of Rotary, 9 pm, King's Palace Hotel.

NOVEMBER 30

American Community Schools—Application deadline for GRE.
 American Club—Spaghetti Night, Family Inn.
 Helianthos Yoga Union—Vegetarian Dinner, 9 pm.

DECEMBER 3

Hellenic International School—Annual International Dinner, 7:30 pm at the high school.

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publisher's note

It invariably comes as a mild shock to Greeks and foreigners alike when they consider that the Greek state—as distinct from the Greek nation—came into existence less than one hundred and fifty years ago, a half century after the American Declaration of Independence, a decade or two after countries such as Paraguay, Venezuela, Argentina, Chile and Mexico won their independence, and less than a decade before the advent of the Victorian Era. In terms of the world's younger nations that have emerged in recent years as empires disintegrated, Greece is merely an older sibling. In terms of older states of the world which reckon their existence in centuries, Greece is a fledgling. It has been the birthplace of resounding political and philosophical concepts, we are regularly reminded. It has also been the object of invasions, and, for centuries, a mere province of a series of empires: the Roman, the Byzantine and the Ottoman.

During the last century and a half, the Greek nation has been convulsed by wars, civil wars and coups d'etat, and has oscillated in response to the interests of Great Powers. Many problems and struggles still face the country, but when the Greek nation goes to the polls this month, it will be with a newly-found sense of identity and independence. The mood has changed. The solution to the country's problems is no longer sought in the form of protection from major powers, but as a partner in multi-national alliances—as a member of the EEC or other groupings, but no longer as a pawn. The political scene is blurred, the future course uncertain, and the problems ahead many. But as a state, Greece may be said to have come of age. In 'When Greeks Go to the Polls', Antony M. Economides examines the complex electoral system. In the 'Our Town' section of the magazine, the major parties and coalitions are outlined.

Our cover is by Alexis Akrihakis whose latest exhibition in Athens is reviewed in this issue by The Athenian's art critic, Catherine Cafopoulos.

goings on in athens

MUSIC AND DANCE

ATHENS STATE ORCHESTRA: The prolonged strike continues. No performances have been scheduled in November.

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances at 8:30 pm on Tues.-Fri., and 7 pm on Sat. and Sun. Nov. 8, 10, 12, 13, 15, 22, 25, 27, Dec. 3; Kurt Weill's *Mahogany*. . . Nov. 9, 11; a Ballet Evening, with Theodorakis's *Kapetan Andreas Zeppos*, Hadjithakis's *Katarameno Fythi*, and Xenakis's *Antichthon*. . . Nov. 24, 26, 29, Dec. 3, 6; Verdi's *Il Trovatore*. . . Dec. 2, 4; Stravinsky's *The Rake's Progress*. Regular tickets 150-250 Drs. Student tickets also available.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free: Nov. 2: Eleftheri Papastavrou, cello (7 pm) . . . Nov. 5: Evi Maglari, piano (8 pm) . . . Nov. 9: Nelly Semitekolou, piano (7 pm) . . . Nov. 22: Maria Callas memorial (7:30 pm) . . . Concert, Philomouson Society (9 pm) . . . Nov. 24: Maria Franesco, piano, observing the 150th anniversary of Beethoven's death . . . Nov. 30: Meni Tsamoura, voice.

CONCERTS AND RECITALS

ANNE QUEFFELEC—piano, in a concert of works by Haydn, Brahms, Messiaen, Debussy, Nov. 4, 8:30 pm, l' Institut Francais.

TATSIS APOSTOLIDIS—violin, and Aris Garoufalas, piano, Nov. 16, 8:15 pm, Hellenic International School Auditorium.

JAMES TOCCO—piano, in a recital of works by Beethoven, Corrigliano and Brahms, Nov. 25, 8 pm, Hellenic American Union.

ATHENS CHORAL GROUP—Handel's *Messiah*, Dec. 2, 8:15 pm, Hellenic International School Auditorium.

GALLERIES

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 Dürer and Bruegel to Braque, Picasso and Dali. Special exhibits: Medieval Sculptures from Bordeaux (through Jan. 8), Tues.-Sat. 9 am-4 pm. Sun. and holidays 10 am-2 pm. *Closed Mondays*. Admission 20 Drs. Free on Wed. and Sun. — always free to students.

ARMOS, Veikou 6, Makriyanni, Tel. 921-7856. Oils by Spyros Milonaki (through Nov. 15).

CONTEMPORARY GRAPHICS, Haritos 8, Kolonaki, Tel. 732-690. Silk screens by Vassarely (through Nov. 15); prints by Fassianos (Nov. 17-Dec. 4).

DESMOS, Akadimias 28, Tel. 360-9449. Theodoros, sculptures (through Nov. 12); New works by painter Costas Tsaklis (Nov. 28-Dec. 30).

DIOGENES INTERNATIONAL, Tsakaloff 10, Kolonaki. Betina Mohianaki, bronze sculpture and drawings (Nov. 2-16); Dimitris Kazakis, oils and gouaches (Nov. 22-Dec. 4).

DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942. Permanent exhibition of painting and sculpture.

EL GRECO, Syngrou and Hrisostomou Smyrnis 2, Tel. 933-3302. Group show of artists (through Nov. 10); oils by Michael Brady (Nov. 14-30).

Jean and Karen Bernier, Marasli 51, Kolonaki, Tel. 735-657. Paintings by Alexis Akrihthakis (through Nov. 12); Brice Marden, etchings and recent drawings (Nov. 22-Dec. 2).

JILL YAKAS, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Contemporary prints, primarily by British artists including Hilary Adair, Brundesdon, Caulfield, Denny, Fairclough, Greenwood, Kennedy, Plowman and Smallman.

Gallerie O, Haritos 8, Kolonaki, Tel. 717-669. A group show to include works by Gaston

Bogaert, Guy Ribes, Yannis Zervos, Hans Bellmer, Th. Pantaleon (through Nov. 15).

ORA, Xenofontos 7, Tel. 322-6632. Oils by George Varlamos and Savas Haratidis (Nov. 3-21); oils by Panagiotis Metaxas and Maria Pop (Nov. 23-Dec. 10).

ROTUNDA, Skoufa 20, Kolonaki, Tel. 362-2945. Iphigenia Lagana, aquarelles (through Nov. 7); oils by Marko Loustioni (Nov. 9-28).

To Trito Mati, Loukianou 21B, Kolonaki, Tel. 714-074. Group show (through Nov. 22); Theodore Manolidis, recent paintings (Nov. 24-Dec. 10).

ZOUMBOULAKIS, 20 Kolonaki Sq., Tel. 360-8278. Recent sculptures by Loucopoulos (through Nov.).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. First one-man show by Papazoglou (through Nov.).

EXHIBITS

AMERICAN CLUB—Oils by Tsoukos (Nov. 25-28).

BRITISH COUNCIL—Children's art based on T.S. Eliot's 'The Journey of the Magi', benefit for the Spastic Society (Nov. 7-18); sculpture by Cypriot artist Christos Solomi (Nov. 29-Dec. 10).

HELLENIC AMERICAN UNION—Oil paintings by Yannis Cassar, Kennedy Gallery (Nov. 2-17); sculpture by Robert Brennan, Kennedy Gallery (Nov. 21-Dec. 2); water colours by Aliko Kozanoglou (Nov. 29-Dec. 13).

L'INSTITUT FRANCAIS—Roger Bezombes: Lithographs, sculptures, murals, coins and medallions (Nov. 4-25).

MUSEUMS

Unless otherwise noted, museums are open from 9 to 3:30, Mondays through Saturdays (closed Tuesdays) and 10 to 4:30 on Sundays.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of pre-classical architectural and monumental sculpture from the Acropolis and vases, terracotta and bronzes excavated since 1934. 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. Admission 50 Drs. Free on Thurs. and Sun.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki. Tel. 321-0185. The original 2nd-century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundations. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Admission 50 Drs. Free on Thurs. and Sun.

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sophias). Tel. 361-1617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially from Byzantine times and the 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. The coffee-shop on the top floor serves beverages and snacks. Guidebooks in English, French, German. Open daily 8:30 to 2 (closed Tuesdays). Admission 40 Drs. Students 20 Drs. Free on Sun.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Admission 50 Drs. Students 20 Drs. Free on Thurs. and Sun.

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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 am to 5 pm. *Closed Fri.* Admission 20 Drs., Students 10 Drs.

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, housed in a renovated mansion on the Plaka side of the Acropolis. Admission 25 Drs.

MARATHON MUSEUM, at Marathon, about 42 km. from Athens, (029) 455-462. A few Kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, the museum is the gift of American-Greek shipping magnate Eugene Panagopoulos. 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. Admission free.

MUSEUM OF POPULAR ART, Kydathineon 17, Plaka (near Nikis St.) Tel. 321-3018. Small superb collection of Greek 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, Theophilos. Admission free. Open 9 am to 1 pm. *Closed Mon.*

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 and a few 19th century objects. Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes, and household utensils preserved under the volcanic ash that covered the island of Thyras (Santorini) in a 15th-century eruption. Guidebooks available in many languages: Private guides upon request. A shop sells reproductions and copies.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotronis Square, Tel. 323-7617. Permanent collections started in 1882, now housed in the old Parliament Building designed by Boulanger in 1858. Greek history since Byzantine times, mainly relics, memorabilia, mementos from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use in the museum.

NAVAL MUSEUM, Freattis, Akti Themistokleus, Piraeus, Tel. 451-6264. Relics, models, and pictures related to Greek naval history.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou (in the Dimotikon Theatre of Piraeus), 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.

WAR MUSEUM, Vass. Sofias and Rizari, Tel 725-263. 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.

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.

PENDELLI. 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.

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 7:30 am to 6 pm. Admission: 50 Drs. Free on Thursdays and Sundays. Rising 100 metres above the city and extending 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, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been temporarily removed), and movement has been slightly restricted. Guides available upon request.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 7:30 am to 6 pm. The market place as well as religious and civic centre of Athens in ancient times, analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held.

THE EVZONES. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

KERAMIKOS CEMETERY. The cemetery of ancient Athens, located off Ermou St. below Monastiraki. Open daily 8 am to sunset. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in the little museum, but others are still in place.

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.

PLANETARIUM, Syngrou Ave. (opposite the Race Course) Tel. 941-1181. Commentaries in English, German and French will be arranged for groups upon request. Regular programs are in Greek, but are of interest to all. Through Dec. 3: *The Structure of the Universe* (every Wed., Fri. Sun. 7 pm). Special program the first and last Sunday of the month (*The Sky of Greece and Starlight Concert*). Children's programs throughout the week and every Sunday at 11 and 11:30 am. Through Nov. 27: (*My Friend the Moon*). Lectures of topical interest every Sunday (except the first and last).

The fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8), Wed. and Fri. (5:30-8:30).

PROTO NEKROTAPIO. (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. Open 7 am to sunset. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief Schliemann mausoleum, and the famous 'Sleeping Maiden' of Halepas are of special interest.

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 Fri. 9 to 1 and 6 to 8:30.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma. Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. 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, Souidias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon., Tues., Thurs., Fri. 10 to 1 and 5 to 8. Wed. and Sat., 10 to 1.

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

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

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 references 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. References, 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.

ELECTION EXODUS

Sunday, November 20, is election day in Greece. Many Athenians will be travelling to their native provinces where they are registered voters. Airplanes, boats, trains and buses may be heavily booked throughout the nation during that weekend.

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. 8:30 to 1:30 and 4 to 8:45. Sat. 8:30 to 1:30.

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.

PLANETARIUM, Syngrou Ave. (opposite the Race Track), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Sat. 9 to 2.

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

UNITED NATIONS INFORMATION SERVICE, Amalias 36, Tel. 322-9624. Extensive reference library on UN related subjects, as well as a film lending library. Mainly English, with some Greek translations. Mon. through Fri. 8 to 2:30.

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

MISCELLANEOUS STUDIES

ATHENS CENTRE FOR THE CREATIVE ARTS, Archimidous, 48 Pangrati, Tel. 701-2268. Classes in Contemporary Dance and Movement, Graphic Design, Modern Greek Literature. Registration now in progress.

XAN (YMCA), Umirou 28, Tel. 361-4944. A variety of classes begin in November: Pattern Cutting and Sewing, Painting and Decoration, Accounting, Stenography, Typing. Call for information.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Drawing and painting class, Nov. 14-Jan. 27, 2,800 Drs.; Saturday art class for high school students Nov. 5-Dec. 10, 2,000 Drs.; Modern dance classes Nov. 7-Dec. 12 for beginning and advanced students.

LYCEUM OF GREEK WOMEN (Lykion ton Ellinidon), Dimokritou 14, Tel. 361-1042. Classes in Greek folk dancing on Fri. 12-1 pm and Sat. 4-5 pm. Flute lessons every Tues. from 4-7:30 pm. 400 Drs. per month. Art classes and rhythmic exercises are also offered.

GREEK LESSONS

ATHENS CENTRE FOR THE CREATIVE ARTS, Archimidous 48, Pangrati, Tel. 701-2268. Beginning Greek and Beginning Greek for Businessmen, both from 7:30 to 9 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek-language lessons at all levels. Registration Nov. 17. Classes begin Nov. 18. 2,300 Drs. for a 36-hour course.

BAZAARS AND FAIRS

A large variety of gifts and goodies will be on sale in time for the holidays at the annual fund-raising bazaars: from fine handiwork, Christmas cards, decorations, new and used books and records, to glassware and toys. Most have booths selling baked goods where early birds may find all sorts of treats including homemade plum puddings and chutneys.

HELLENIC ANIMAL WELFARE SOCIETY BAZAAR, at the British Council, Kolonaki Square 17. Fri., Nov. 11: 10:30 am to 7 pm; Sat., Nov. 12: 10 am to 7 pm. For information: Tel. 643-5391.

AWOG ARTS AND CRAFTS FAIR, at the American Youth Centre, Xenia St., Kifissia. Sun., Nov. 13: 11 am to 7 pm. For information: Mrs. Jackie Preston, Tel. 737-802.

ST. PAUL'S ANGLICAN CHURCH ANNUAL CHRISTMAS BAZAAR at the British Embassy, Ploutarhou 1. Sat., Nov. 26: 4 to 7 pm. For information call: Mrs. Hassapopoulos, Tel. 452-2641.

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.
- XEN (YWCA)**, Amerikis 11, Tel. 362-6970. An exhibition of arts and crafts, embroidered items and cards for sale.

AT THE MUSEUMS. The National Archaeological and Benaki sell reproductions of the museums' treasures from jewelry to statues.

SPECIALTY AREAS

- MONASTIRAKI**. The 'flea market' section, several blocks below Syntagma (Constitution) Square, with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily. Open-air bazaar on Sundays from 9-1 pm.
- 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. Open daily. Open-air bazaar on Sundays from 9-1 pm.

RECREATIONAL

GOLF

- GLYFADA GOLF CLUB**, Glyfada (Tel. 894-6820). An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fee: 250 Drs. weekdays, 400 Drs. weekends. Caddy fee, rental of golf clubs and carts are extra. Open daily from 7 am to sunset.

THANKSGIVING TREAT

The Joint Travel Committee is organizing an excursion to Thessaloniki from Nov. 23-27. The \$117 fare includes bed, breakfast tours and Thanksgiving dinner at the American Farm School. For information call: Lynn Shishoff, Tel. 894-9400.

A WHITE CHRISTMAS

The Joint Travel Committee offers two trips during the holidays: from Dec. 26 to Jan. 2 to the ski resort of Badgastein, Austria for \$399 which includes air fare and half board; and a charter flight to the U.S. from Dec. 21 to Jan. 6 for \$439. For information call Lynn Shisoff, Tel. 894-9400.

HORSE RACING

HIPPODROME, Faliron, Tel. 941-7761. Races every Wed., and Sat. from 2 to 6 pm. Prices: Pavilion, men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs. for all sexes.

RIDING

- GREEK ZOOPHILIC SOCIETY**, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Rates: 200 Drs. per hour, daily rates available. Lessons and trekking offered. Boarding for dogs also available.
- THE HELLENIC RIDING CLUB** (Ipiikos Omilos Tis Ellados), Paradisos (Tel. 681-2506, 682-6128). Initial fee: 10,000 Drs. Yearly membership fee: 3,000 Drs. Non-members: 200 Drs. per hour mornings or afternoons.
- VARIBOPI RIDING SCHOOL**, Varibopi (Tel. 801-9912). Annual membership fee 300 Drs.; monthly fee (one ride per week) 800 Drs. Lessons available: mornings for adults and afternoons for children.



SPORTING CLUBS

- POLITIA CLUB**, Visarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground. Restaurant to open soon. Initial membership fee 20,000 Drs., 500 Drs. per month. Open Mon.-Sat 8am-11pm.
- SPORTS CENTRE**, Agios Kosmas (across from the old airport) Tel. 981-5572. Entrance fee 5 Drs. Open daily from sunrise to sunset. Volleyball, basketball, mini-golf, ping-pong (10 Drs. per person), tennis (court fee 15 Drs., rackets for rent, bring identification).

TENNIS

- ATHENS TENNIS CLUB**, Vas. Olgas, Athens (Tel. 923-2872 and 923-1084). Twelve courts, restaurant, TV room. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to four months (1,000 Drs. per month). Open daily sunrise to sunset.
- ATTICA TENNIS CLUB**, Philothei (Tel. 681-2557). Three courts (four additional ones to open soon). Initial membership fee: 5,000 Drs. for adults, 2,500 Drs. for minors. Annual fees: 2,400 Drs. for adults, 1,200 Drs. for minors. Open daily 7am to 11 pm.
- AOK**, Tatoiou, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (3,000 Drs. adults, 1,000 Drs. for minors per six months). Open daily 8 am to sunset.
- PARADISOS TENNIS CLUB**, Paradisos Amaroussion (Tel. 681-1458 and 682-1918). Located off Leof. Kifissia, between Halandri and Amaroussi. Six courts, bar, snacks, pro shop, rentals, swimming pool. Initial membership 5,000 Drs.; annual fee 5,000 Drs.; Pool fee 2,000 Drs. per year. Temporary residents of

BRIDGE TOURNAMENT

An International Bridge Tournament will take place on November 21 beginning at 7:15 pm at the American Club. For information call: Mrs. Cotsis, Tel. 801-2898 or Mrs. Arippol Tel. 671-3495.

PROPELLER CLUB MEMBERSHIP DRIVE

Prospective members may write to The Propeller Club, Mobil Oil Hellas, P.O. Box 163, Athens or telephone Kal Chafoulas, Tel. 951-3111, ext. 432 for information and applications.

Greece may acquire special membership for 1,000 Drs. per month. Open daily from 8 am to 11 pm.

MISCELLANY

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

THEATRE

A growing number of theatres are alternating performances of two and even three different productions. Check with theatre box offices for dates and hours or dial 181 for full information in Greek. Evening curtains rise at 9 pm or thereabouts and matinees usually begin at six. Weekday matinees vary from theatre to theatre but they always play on Sundays. Almost all theatres are closed on Mondays.

THE NATIONAL THEATRE OF GREECE Two simultaneous productions in the main theatre and on the 'New Stage' will open the season: Plautus's third-century B.C. comic-drama *Amphitryon*, directed by Alexis Solomos and Hourmouzis's *The Employee*, directed by Costas Bakos. The National Theatre, Agiou Constantinou 20, Tel. 522-3242.

BAREFOOT IN THE PARK (Xypoliti sto Parko)—Neil Simon's sure-fire comedy, translated by Marios Ploritis, will be revived with Zoi Laskari and Vassilis Tzivilikas. The director is Michael Bouhlis and the original score is by Manos Hadzidakis. (*Akadimos*, 5 Ippokratous, Tel. 362-5119)

BLITHE SPIRIT (Gynaika Fantasma) Noel Coward translated by Alexis Solomos and directed by George Messalas with Jenny Rousseau, Stavros Xenides, and Nikos Galanos. Commencing sometime in November it will alternate with Tennessee Williams's *Summer and Smoke*. (*Moussouri*, Platia Karitsi, Tel. 322-7748).

CAFE CHANTANT —After a year's absence, Marietta Rialdi has relocated her experimental theatre and will present a new revue which contrasts the Roaring Twenties with the period of decadence which saw the rise of Fascism. (*Amiral*, Amerikis 10, Tel. 363-9385)

THE DIARY OF A MADMAN—Kostas Karras will give a solo performance in an adaptation of Gogol's famous short story originally produced by Takis Horn a dozen years ago. (*Athina*, Derigny 10, Tel. 823-7330)

FAGOTO—Karolos Koun's production of Thanassis Costavaras's drama directed by Mimis Kouyoumdjis. (*Technis*, Stadiou 52, Tel. 322-8706).

MY LITTLE FRIEND (O Filarakos Mou)—Yannis Yionakis will star in a comedy by Alekos Sakellarios with Stefanos Stratigos. (*Vrettania*, Panepistimiou 7, Tel. 322-1579)

FONTAS—Three one-act plays by Mitsos Efthimiadis under the direction of Thanassis Papayorgiou with sets and costumes by Antonios Evdemon. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

GOODNIGHT MARGARITA (Kalinihta Margarita)—Elli Fotiou and Stefanos Lineos will open with last year's success, while preparing their next play, a tragi-political farce by Dario Fo, *Ena Tiheo Atihima* (An Unexpected Accident). (*Alfa*, Patission 37, Tel. 523-8742)

GREEK PANORAMA (Romeiko Panorama) Last

summer's popular revue on the outdoor summer circuit will continue during the winter at the same theatre (now equipped with a roof). (*Poreia*, 3 Trikofon and Triti Septemvriou, Tel. 871-9982).

HE WHO KOPS A FOOT IS LUCKY IN LOVE (Opios Kerdizi Ena Podi Kerdizi Stin Agapi)—Kostas Voutsas will present a comedy by Dario Fo, translated by Tassos Ramsis with Maro Kontou, Andreas Fillipidis, Theodoros Exarhos and others. (*Gloria*, Ippokratous 7, Tel. 362-6702)

HELLAS YOUSOUROUM —An Elia Limberopoulos revue with Stavros Paravas. Directed by Pantelis Voulgaris. Music by George Theodosiades and choreography by Yannis Flery. (*Akropolis*, Ippokratous 6, Tel. 361-4481)

THE HOMECOMING (O Gyrimos)—Nikos Kourkoulou, Nonika Galinea and Alekos Alexandrakis will co-star in the Harold Pinter drama. (*Kappa*, Kypselis 2, Tel. 883-1068)

LA MOSQUETA — A play by Angelo Beolco (also known as Ruzante), the 16th-century actor and dramatist connected with the origins of *commedia dell'arte*. Directed by George Lazaris with sets by Dionyssis Fotopoulos. (*Veaki*, Stournara 32, Tel. 522-3522).

ONE ACRE OF PARADISE (Pente Stremata Faradissos) The first in a series of plays about Masters and Slaves. This Stavros-Frangias play is produced by Minos Volonakis, the former General Director of the State Theatre of Northern Greece. Directed by Michalis Bouchlis, with music by Stavros Xarhakos. (*Dimotikon Teatro*, Agiou Konstantinou, Piraeus).

LITTLE PHARISEES —A comedy by Dimitri Psathas with Takis Miliadis and Haratini Karolou (*Louzitania*, Evelpidon 47, Tel. 882-7201)

THE PETTY BOURGEOIS —Katerina Vassilakou and Thanassis Mylonas will continue with their last year's success, by Maxim Gorky. (*Alambra*, Stournara 53, Tel. 522-7497) See review *March 1977*

POPE JOAN (Papissa Ioanna) Jenny Karezi and Kostas Kazallos in George Roussos's stage adaptation of the famous nineteenth-century satirical novel of Emmanuel Roidis. Sets and costumes by Vassilis Fotopoulos. (*Super-Star*, Agiou Meletiou in the Broadway arcade, Tel. 840-774).

THE PROTECTORS —As a result of the director's recent illness, Karolos Koun's Art Theatre will probably begin the season with last year's excellent production of Mitsos Efthymiadis's historical drama set during the War of Independence. (*Technis*, Stadiou 52, Tel. 322-8706)

SATIRES —Minos Volonakis will direct an adaptation from the works of George Souris, the satirical journalist who flourished at the turn of the century. Smaroula Youli and George Mihalakopoulos are among the leading actors. (*Vebo*, Karolou 18, Tel. 522-3453)

THE SOCRATIC DIALOGUES —Dimitri Myrat will present, direct and act in his own adaptation of Plato with a cast which includes Voula Zoumboulaki, Errikos Briolas, and George Grammatikos. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

A STORY IN OLD FASHIONED STYLE (Istoria se Stil Palias Modas) Elli Lambeti and Manos Katrakis will star in a recent play by Soviet dramatist Aleksei Arbuzov who has become well-known to audiences in England (*It Happened at Irkutsk*, *The Promise*). Peggy Ashcroft and Anthony Quayle starred in the British production (the title here is translated from the Greek). (*Broadway*, Agiou Meletiou-Patission, Tel. 862-0231)

SUKIYAKI —Platon Mousseos's translation of *Why Don't You Stay for Breakfast*, the English hit by Gene Stone and Ray Cooney. Kostas Tsomos directs Kalkia Analiti and Kostas Rigopoulos. (*Analyti*, Antoniadou-Patission, Tel. 823-9739)

THE THREE SISTERS —It is not yet clear whether Aliki Vouyouklaki will continue her summer hit, *My Fair Lady*, or open with the Chekhov play. If she opts for Chekhov, the other sisters will probably be Xenia Kaloyeropoulou and Vera Zabitsianou. Kostas Bakas will direct the play. (*Alikis*, Amerikis 4, Tel. 324-4146)

TITUS ANDRONICUS—Shakespeare's drama produced for the first time in Greece by Spyros Evangelatos. (*Amphi-Theatro*, Kefallinias 18 Tel. 823-5070).

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 sometimes 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 early or mid-afternoon).

BLACK SUNDAY (Mavri Kyriaki) An American psychopath (Bruce Dern) and an Arab terrorist (Marthe Keller) have devised an ingenious way to kill a stadium-full of football fans, with the use of an airborne blimp. That is, unless Israeli counter-terrorist (Robert Shaw) can stop them. Most of the film is hot air, but the climax is quite thrilling. Directed by John Frankenheimer.

BOBBY DEERFIELD (Aftos Pou Den Fovithike Pote) Al Pacino divides his affections between girlfriend Marthe Keller and his racing car. Directed by Sidney Pollack.

BOUND FOR GLORY (Afti I Yi Ine Diki Mou Yi) David Carradine gives an excellent and subtle performance as the Depression-Era minstrel, Woody Guthrie. The film is too pretty for its own good—a kind of pastel version of *Grapes of Wrath*—but good photography has its own rewards. Directed by Hal Ashby. Photographed by Haskell Wexler.

A BRIDGE TOO FAR (E Yefira tou Armem)—Britain's ill-fated World War II 'Operation Market-Garden' recreated by one of the most expensive casts of international stars ever assembled. For a start there is Laurence Olivier, Robert Redford, Gene Hackman, Michael Caine, Sean Connery, James Caan, and Liv Ullmann.

CASANOVA (Kazanovas)—Federico Fellini's surreal treatment of the legendary Casanova—based on the Great Lover's memoirs, but embellished by Fellini's bizarre imagination.

THE EAGLE HAS LANDED (O Aetos Angixe ti Gi) Satisfying, old-fashioned World War II caper story about a plot to kidnap Winston Churchill. Director John Sturges keeps the tension high, and the cast is first-rate, including Michael Caine, Donald Sutherland, Robert Duvall and Donald Pleasence.

EXORCIST II — THE HERETIC (Exorkistis II—0 Eretikos) Trashy sequel to the original *Exorcist*. Linda Blair is back; Richard Burton joins the case, and Academy Award winner Louise Fletcher should have known better than to get involved.

THE GREATEST (O Kiriahos) Mohammed Ali continues his acting career in this screen biography of—who else—Mohammed Ali. With Ernest Borgnine and Robert Duvall.

THE HUNTERS (I Kinigi) Theodore Angelopoulos's sequel to his lyrical-epic *O Thiasos* (The Travelling Players) begins in 1977 and works back to 1949 when the Greek Civil War officially ended.

MR. KLEIN (Kirios Klein)—0 Anthropos pou Kinigouseton ton Eafto tou) Somewhat meandering and ambiguous French drama, directed by Joseph Losey and featuring Alain Delon and Jeanne Moreau

NIGHTS AND DAYS (Nights ke Meres) — Jerzy Antczak's Polish saga, showing the interdependence between the fate of individuals and the fate of a nation as a whole. Based on a novel by Maria Dabrowska. In Polish with Greek subtitles.

THE SAILOR WHO FELL FROM GRACE WITH THE SEA (Athespoti Angeli) — Unsuccessful English adaptation of Mishima Yukio's novel, *Gogo no Eiko*. The setting is now a small seaport on the south coast of England, and the ill-fated lovers are (very graphically) Sarah Miles and Kris Kristofferson.

SALT OF THE EARTH— The long-suppressed American film about a strike by Mexican-American miners for equal pay and status with white workers. The film is tame and somewhat crude by today's standards, but in 1953 it earned prison terms for its producer, director and star.

SILVER STREAK (To Asimenio Treno) — The setting is a train en route from Los Angeles to Chicago. The players, including Gene Wilder and Richard Pryor, try but the comedy never gathers much steam. Directed by Arthur Hiller.

THE SPY WHO LOVED ME (Tsames Bond - Praktor 007: Kataskopos pou M'agapise) — Roger Moore pulls out all the stops in this latest James Bond epic.

STAR WARS (O Polemos ton Astron) — This is the Big One for '77. A science fiction epic which is rapidly becoming the most successful film in history. Due to open November 24.

THREE WOMEN (Tris Yinekes) — Robert Altman's Arizona art film. Interesting psychodrama with Shelley Duvall, Sissy Spacek and Janice Rule.

THUNDER AND LIGHTNING (Keravnos Ke Astrapi) David Carradine shows us what Kung Fu is all about in this low-budget thriller from the Roger Corman stables.

TWENTY THOUSAND LEAGUES UNDER THE SEA (20,000 Levges Ipo tin Thalassan) Re-issue of a live-action Disney classic, with Kirk Douglas, James Mason and Peter Lorre.

TWILIGHT'S LAST GLEAMING (I Teleftea Lampsi tou Likofotos) Burt Lancaster and Co. seize an American SAC missile silo and threaten to set off World War III unless the U.S. President releases some classified documents about the Viet Nam War. The film is tightly made, but the premise tends to deflate much of the credibility. Government secrets... so what else is new? With Richard Widmark and Candice Bergen.

ART CINEMAS

ATHENS CINEMATHEQUE (TENIOTHIKI), Kanaris 1 (at the corner of Akademias Street), Tel. 361-2046. A regular program of film classics begins on Oct. 31. Performances Mon.-Fri. at 8 pm. Commencing Nov. 27, screenings on Sun. at 11 am at the Asti Cinema, Platia Klathmonos (Korais 4, Tel. 322-1925). Membership open to all: 400 Drs. per year; students 200 Drs. Programs announced one week in advance.

STUDIO, Stavropoulou 33, Tel. 861-9017. Daily screenings of film classics usually at 6, 8, 10 and 12 pm. Call after 6 pm for the specific programs.

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Sq. 17, Tel. 363-3211. Classic documentaries with showings at 8 pm: *The Name Grierson—the Word Documentary* (Nov. 1,4). . . *Drifters* (Nov. 2,3). . . *The Song of Ceylon* (Nov. 2,4). . . *Night Mail* (Nov. 1,3). . . Three twenty minute films on Queen Elizabeth's Silver Jubilee (Nov. 7, 6:30 and 8:30 pm). . . A series on war in the 20th century: *Oh What a Lovely War* (Nov. 14, 5:30 pm; Nov. 17, 8 pm). . . *The War Game* (Nov. 14, 8:30 pm; Nov. 16, 5:30 pm). . . *King and Country* (Nov. 15, 5:30 pm; Nov. 16, 8 pm). . . *Target for Tonight* (Nov. 15, 8 pm; Nov. 17, 5:30 pm). Admission free but tickets, available in advance, necessary.

FRENCH INSTITUTE, Sina 31, Tel. 362-4301. French Cinema Week, Oct. 31-Nov. 7. All showings at 8 and 10 pm at the Asti Cinema (Korai 4). The films include Rene Clair's *Paris Nous Appartient*, Robert Bresson's *Le Diable Probablement*, Agnes Varda's *Le Dagueerreotype*, Rene Allio's *Les Camisards*.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. A series of films focusing on Greeks in Germany (Nov. 21-30, 6 and 8 pm). Admission free. Call for program.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. A series of films on the Hollywood Hero, introduced by Gerald Herman, film critic for *The Athenian*. Gary Cooper in *High Noon* (Nov. 2). . . Paul Newman in *The Hustler* (Nov. 9). . . James Dean in *Rebel Without a Cause* (Nov. 16). . . Goldie Hawn in *Sugarland Express* (Nov. 30). Screenings at 8 pm. Admission free.

ISTITUTO ITALIANO, Patission 47, Tel. 522-9294. In cooperation with the Athens Cinematheque, a series of films by Rossellini and De Sica, through November. Screenings at the Asti Cinema (Korai 4, Tel. 322-1925).

PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250, ext. 324. Alfred Hitchcock's *The Birds* (Nov. 4). . . *Fellini's Roma* (Nov. 11). . . *Domer's What's New Pussycat?* (Nov. 25). Screenings at 5 pm in the auditorium. Admission free.

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. Set in an elegant country-club atmosphere that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. From 300 Drs. per person, without cocktails or wine. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

Club House, Astir Vouliagmeni Complex, Tel. 896-0211, 896-1504. Restaurant, coffee shop, and bar set above the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Open daily from noon to 3:30 pm and 8 pm to 12:45 am. (The bar is open from 4 pm to 1:30 am.)

Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis) Tel. 9223-181. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace in the summer, international cuisine and ground floor coffee shop and snack bar. Expensive. Open daily 12-4 and 7-1.

Grande Bretagne, Syntagma Square, Tel. 323-0251. There is no music or dancing, but quiet elegance and nice fare at the oldest and perhaps best-known hotel in Athens. Lunch is served from 1 to 3 pm and dinner from 8 to 10:30 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.

Nine Plus Nine (Enea Sin Enea), Agras 5, Stadium area, Tel. 722-317. A luxurious, spacious garden-like setting with couches and cozy corners, dim lights and soft music. The food is good but not outstanding (the sauces in particular are not up to gourmet standards), the service lacks finesse. Open daily for lunch and dinner. The adjacent space-age discotheque (orange carpeting, mirrored walls and ceiling) serves only drinks and is open daily from 10 pm.

Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton remains one of the most pleasant restaurants in the city. Contributing to the cheerful, elegant island-taverna atmosphere in the evenings are the wandering troubadours with old and new Greek songs. A wide assortment of Greek and international dishes, and superb drinks prepared under the careful supervision of Popi. Daily 12:30 to 3 pm and 7 to 11:15 pm.

Pamela's, Voula, Tel. 895-2105. On the coastal road. A spacious, modern, attractive, restaurant by the sea, with international cuisine. In the evening music by Los Antinos (but no dancing). Daily 1 to 4 and 8:30 to 1 am.

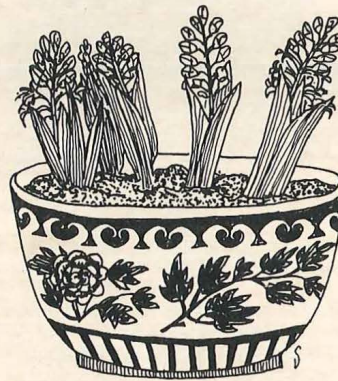
Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere. Papastefanakis at the piano. Open 7:30 pm to 1 am. Closed Sundays.

Skorpios, I 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.

Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service, and music in the evenings (no dancing). International cuisine, with some Greek specialties. Expensive. Daily 12:30 to 3:30 and 8 to 12.

Templar's Grill, The Royal Olympic Hotel, 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.



Da Walter, Evzouon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

INTERNATIONAL CUISINE

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

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens where the quality of the food and service are usually consistently good. The menu covers the standard French fare including frogs legs, *coq au vin*, *steak au poivre*. Excellent salads and omelettes (especially nice for lunch). Reservations necessary for dinner. Moderately expensive. Daily noon to 4 and 8 to 1 am.

The Annex, Egnitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, cozy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from noon for lunch and continuously to 1 a.m. Closed Sundays.

Argo, Akti Moutsopoulou 7, Pasalimani, Piraeus, Tel. 411-3729. The surroundings are comfortable and provide a view of Pasalimani Harbour. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12 noon to 4 and 7 pm to 1 am.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants. The downstairs is particularly rustic, warm and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Open 12 to 3:30 pm and 7 to 1 am. Closed Sundays.

Balthazar, Tsoua and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy, where the atmosphere is

AN AMERICAN TRADITION

Traditional American Thanksgiving fare will be served during lunch and dinner on November 25 at the Hilton's Taverna Ta Nissia. Adults: 525 Drs., children 300 Drs. Telephone 720-201 for reservations.

pleasant and quiet. The menu offers a change of pace with unusual soups, entrées, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. 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.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada. (No phone.) Italian cuisine, with a variety of pizzas, pastas, main courses and Italian salads. Modern surroundings with indoor and outdoor dining. Moderate prices.

Le Calvados, 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.

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copper pots decorate the ground floor dining area, and a gracious wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. 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.

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.

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 offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open noon to 5 pm and 8 pm to 2 am. 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 scrawled on a small blackboard. The *rilette maison* and the *gigot 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.

Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. The cuisine is French, the decor is comfortable and subdued. Open for lunch and dinner and for coffee and sweets from 9 am to 1 am. Reservations necessary for dinner.

Kyoto, Garibaldi 5, on Philoppapou 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. Strictly Japanese fare served in a cool, Japanese-type garden in summer. Impeccable service from waiters and waitresses in traditional dress. Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Mike's Saloon, Vas. Alexandrou 5-7 (between the Hilton and Caravel hotels), Tel. 791-689. The attractive art nouveau setting is the backdrop for rather cosmopolitan activity. The drinks are well prepared, as are the main courses and snacks. Noon until 2 am. Closed Sundays for lunch.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialities in a comfortable dining area illuminated by red-hued lanterns. Daily noon to 3:30 pm and 7 to 1:00 am.

Papakia, Iridanou 5, (behind the Hilton), Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining. Greek and French cuisine, the speciality, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Remezzo, Haritos 6. Kolonaki, Tel. 728-950. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge, and tasty international specialities, some served on attractive wooden platters, in the adjoining dining area. The gracious owner welcomes early diners. Daily from 8 pm. Moderately expensive.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and cherry pie. Daily 8pm to 1:30am.

Rumana, Eleon Square, Nea Kifissia, Tel. 801-3335. The Rumanian folk art decor, soft Rumanian and international songs from the charming hostess Cristina Constantinescu, and a cosy fireplace contribute to the warm atmosphere. The tasty fare includes many specialities such as *sarmale* (Rumanian *dolma*), *drob* (tasty pie), *frijurui* (Rumanian *souvlaki* with onions and tomatoes), *mititei* (meat balls), attentive service and hospitality. Open daily from 9 pm.

Le Sabayon, Xanthou 5, Kolonaki, Tel. 360-3823. An elegant new French restaurant where the smoked-glass mirrors reflect the stylish decor. The owners, Messrs. Sinefias and Polimeropoulos, preside, offering 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.

Le Saint Tropez, Vrassidas 11 (behind the Hilton, next to Delice), Tel. 735-425. For gourmets. A tantalizing array of French specialities from delicately seasoned *escargots* and frogs legs to paper-thin *crêpes* attractively presented in a quiet setting. Some dishes are sautéed and flambéed at your table by waiters 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.

Sebastian's, Lamahou 5, Plaka (near Syntagma Square), Tel. 322-9121. A gracious charmingly-converted house decorated with contemporary prints and abundant greenery. An extensive

international menu. The specialities include *crêpes au fromage* and *medaillons de boeuf trois gourmandises*. Open for lunch. Dinner served from 8:30pm. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki, Tel. 743-955, 737-902. The clever and amusing decor conjures up the Wild West (complete with brass-railed bar) and provides an appropriate background for the predominately American cuisine: from ham and eggs to steaks, standing rib roast and nice salads. Good service. Open noon to 4 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

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. A refreshing oasis on warm nights in a cheerful garden of vines, trees, lanterns, a tiny fountain and pool. A well-stocked bar and Greek, French, and international specialities. Cool gazpacho soup, *pita* Tabula (zucchini and cheese wrapped in a light crispy crust), home-baked bread, a *plat du jour* and other choice fare. About 700 Drs. *complet* for two. Open 8 pm to 1 am. Closed Sundays.

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.

Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crepes. Rustic atmosphere with a large garden under pine trees. Expensive. Open for dinner from 8:30 pm.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but not noisy. The service is excellent. Mainly French and international

cuisine very well prepared. A bar on the lower level. Daily 8 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, Amfitea (behind the Planetarium, Syngrou 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 specialities 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.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Attractive murals, painted ceilings, and Greek and oriental specialities with Mr. Fatsios in attendance. Moderately priced. Daily noon to 5 pm

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialities which you may choose from displays at this justifiably renowned restaurant frequented by Athenians and visitors. The food is

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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.

Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271.

Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service, moderate prices. Open daily 12:30 to 4 pm and 7:30 to 3 am.

Kapoulos, Formionos 102, Pangrati, Tel. 766-9903.

A family residence renovated with a careful blend of traditional and modern. The large main dining room is on the top floor. (A smaller one faces 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 Aharon 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.

Maxim, 4 Milioni, Kolonaki, Tel. 361-5803. Just off Kanari Street, this relatively new establishment specializes in a variety of well-prepared

Oriental and Greek food, similar to that of Gerofinikas, although the menu is not as extensive. Mediterranean, spacious decor, and generally attentive service. Airconditioned. Moderately expensive. Open daily 11 am to 1 am.

The Old Stables Barbeque, Karela-Koropi, Tel. 664-3220, 724-024. (About 25 km. out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ km. after the Koropi junction.) Actually a fancy taverna, bar and nightclub complex suitable for dinner or a night out. Seemingly in the middle of nowhere, old stables have been transformed with imagination giving it a charming village atmosphere: 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.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. An old, converted mansion with a cool garden. Greek cuisine with Corfu specialties. Moderate prices. Open for dinner after 9 pm. Closed Tuesdays and holidays.

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 is slicker than its neighbours. There is a second restaurant upstairs. An extensive menu with European dishes as well as the standard fare. Desserts, coffee and a well stocked bar.

Kanaris, Tel. 412-2533. Originally opened in 1922, it has a regular, devoted clientele, and a good reputation among fish lovers.

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



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

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

Mavri Yida, Tel. 412-7626. 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 and limericks. The fish is from Ermione but Maitre Março Antonio is from Italy.

Mourayio, Tel. 412-0631. Opened in the late 1960s. Their boats fish off the coast of Crete.

Ta Prasina Trehandiria, Tel. 411-7564. 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.

Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the harbour.) Originally specializing in only *mezedakia* (hors d'oeuvres), 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 tomato in pastry), stuffed mussels, fried mussels with garlic sauce, and *imam*, an eggplant casserole.

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.

Aptosos, 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, Santoroza 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.

PUBS AND BARS

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, a cross between a bistro and a pub, with a comfortable, spacious bar. Fluffy omelettes and one or two other dishes and salads. Daily from 9 pm.

Larry's Bar, Lykavittos 20, Kolonaki, Tel. 360-0100. Cocktails, well-prepared American-style sandwiches, hefty drinks. International relaxed and friendly. Daily from 8:30 pm.

Montparnasse, Haritos 28-30, Kolonaki, Tel. 490-746. Art deco, good drinks and snacks. Frequented by the young and gay. Daily 9 pm until dawn.

Peter's Fireside Pub, Herefontos 64, Plaka, Tel. 322-5631. No fireside but schnitzel, veal outlet, stereo music and drinks. For the very young. Daily 6 pm to dawn.

Prince of Wales Steak House and Pub, Sinopis 14, Tel. 777-8008. Elegant, with a spacious bar, stereo music and soft lights. Wide selection of American-style steaks, salads and onion rings. From noon to 2 am. Closed Sundays for lunch.

Robin Hood Inn, Vouliagmenis 513, Kato Ilioupolis. Tel. 992-9202. A cosy restaurant-pub serving hamburgers, frankfurters and beans, barbequed beef sandwiches, salads and Irish, Spanish and Russian coffees. A game room upstairs for the dart and billiard minded. Full bar. Daily from 5 pm to 2 am.

The Spirit of '77, Kleomenous 3, Kolonaki, Tel. 729-301. A chic addition to the bar scene. Quiet, small, nice decor, good background music, a video ping-pong game and friendly service. Open 9 pm to 3 am. Closed Wednesdays.

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 Avritou 3, Plaka, Tel. 322-6266. Several small rooms in an old Plaka house transformed into an unpretentious but cosy restaurant popular with tourists. 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.

Anna's, Perikelous-Stavrou 3, Pal. Psychiko, Tel. 671-9240. (Across from Flocas on Kifissias Avenue just behind the playground). The hors d'oeuvres include fried zucchini, mushroom salad, baked peppers with bacon; the main courses, game, snails and rabbit stew. Very nice wine. Moderate prices. Daily 7:30 pm to 1 am.

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3283. The name (which means 'ugly

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duckling') belies this intriguing assemblage of small rooms whimsically decorated with objects found here and there by the imaginative young owner who occasionally gets up to crank out a tune on a *laterna* (street organ). Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

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.

Kalokerinou, Kekropos 10, Plaka, Tel. 323-2054.

A Plaka favourite. A beautiful roof garden and a variety of Greek specialties. Moderately expensive. Daily from 8:30 pm.

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion), Tel. 664-2385.

A well-known country taverna in operation since 1910, with a huge fireplace in winter. Excellent slightly-resinated *kokinelli*, hors d'oeuvres and charcoal broils. Daily 8 pm to midnight and Sundays for lunch.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155.

A simple and amiable taverna known 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, Metamorfosis (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 offers a warm welcome when it is chilly. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Daily from 8 to 1 am. Open for lunch on Sundays and holidays. Closed Wednesdays.

Leonidas, corner of Eolou 12 and Iasonos 5.

(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. Daily 12 to 4 and 8 pm to 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 Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The speciality 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 entrées are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

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.

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, Aritippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883.

An old house decorated with some family memorabilia, offering a variety of appetizers and two or three main dishes, and enjoying a good reputation. Open 8:30 pm to 1:30 am. Closed Sundays.

Rouga, Kapsali 7, Kolonaki, Tel. 729-934. A few steps from Kolonaki Square, in an alleyway (*rouga* means lane). Small, rustic, pleasantly spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 363-6616.

A small, muralled, cheerful and authentic taverna where the versatile proprietor, Mr. Manthos, enthusiastically announces that his speciality 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 entrées by guitar-toting patrons, and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metoni St. between Glyfada and Vouliagmeni, Tel. 804-2446.

A traditional rural taverna with a large selection of appetizers and broils. 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.

The Villa, Naxou 32, Kypseli, Tel. 861-7475.

Telemahos does nice things on the guitar and sings, joined by the surprisingly young clientele at this pleasant, unsmokey, spanking-clean taverna located on the ground floor of an old mansion two blocks above Patission Avenue. The mood is genuine and spontaneous, the food tasty and inexpensive. Daily from 8 pm to 2 am.

Zafiridis, 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 speciality 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, and old-fashioned tasselled lamps and wrought-iron fixtures suspended from the thatched ceiling. 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 Victoria, (Patissia area), Tel. 881-9830.

The Troubadors of Athens settle themselves at a table midst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars. For nostalgia and quiet and good singing it's a must. The food is only so-so, the prices moderate. Daily after 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.).

Retros 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.

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Hatzkos, 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 at the 15th kilometre, near Kifissia), Tel. 801-3627. That seasoned and ever-popular singer, Toni Maroudas, with enduring nostalgia and honest-to-goodness performing at this country-style taverna with a cosy atmosphere and flokati-covered sofas. Fairly good food. Expensive. Entertainers include Maro Dimitriou, Phyllis Laskari, and the Odysseus Komi Orchestra. From 9 pm to the wee hours.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Lakis Tsilianos and Katerina Papadimitriou.

To Perivoli t'Ouranou, Sysikratous 19, Plaka, Tel. 323-5517. The taverna decor is standard but pleasant. Acceptable food (but more variety than most tavernas of this type). The well-known Stavros Xarhakos performs nightly, after 10 pm. Daily 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 Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious wood-panelled with huge fireplace in cool weather, and nice garden where two guitar players entertain in summer. Large assortment of appetizers. 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. Pleasant garden. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Entrees from 120 Drs. Open from 8 pm - 2 am. Closed Sundays.

NIGHTCLUBS AND BOUZOUKIA

From dining-and-dancing nightclubs with spectacular floor shows, to traditional bouzoukia. At the latter, kefi (being in the mood for fun) is essential and the entertainment includes impromptu performances by the customers (the dour matron nearby may suddenly leap on the table and do a shimmy) while the inhibited may join the spirit by bursting balloons (with a 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.

Belle Nuit, Alkionidou 4, Voula, Tel. 895-2423. Rita Sakellariou, Zambetas, Eleni Roda and Yannis Dounias, among others, nightly.

Coronet, Panepistimiou (the downstairs of the King's Palace Hotel), Tel. 361-7397. An international show will feature the Spanish dance group, Jorge Louis, the comedy team, Frediani, and juggler Vic Sacs.

Delta, Posidonos Ave., on the Coastal Road across from the Race Track, Tel. 942-2162. Now appearing are Yiorgos Kinoussis, Litsa Sakellariou and others.

Dilina, Glyfada (more-or-less across from the West Airport), Tel. 894-5444. Yannis Parios, Dionysiou, Doukissa, Bessy Argyraki, Polikandriotes, Pavlina, Paleologo and others

Fantasia, Agios Kosmos (just across from the West Airport), Tel. 981-0503 or 982-0300. Mihalys Menidiatis, Mikolaou, Dimitri Mitropanos, Dakis and Viki Pappa.

Harama, Endos Skopeftiriou, Kesariani, Tel. 766-4869. Featuring Sotiria Bellou, Vasillis Tsitsanis and back-up from several new young singers and an orchestra.

Neraida, Vass. Georgiou 2, Kalamaki, Tel. 981-2004. Yiorgos Katsaros presents a program of entertainment which includes Robert Williams, Jenny Vanou, Yiorgos Zambettas, Kostas Kollias and others.

CASINO MONT PARNES

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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.

BOITES

Strictly for music, the Athenian boîte 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. 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.

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. The performers include Marinou, Tania Tsanaklidou, Dimitris Psarianos, Sofia Christou, Natasha, and Stavros Tsakos with songs composed by Hadjidakis, Nikos Gatsos and Moutsis.

Skorpios, Kydathineon 15, Tel. 323-3881. Folk singer Kostas Hadzis performs with a new selection of protest and politico-satirical songs.

Zoom, Kydathineon 37, Plaka, Tel. 322-5920. Marinella, the superstar of Greek-superstars, with Dakis, George Polychroniadis, The Athenians, George and Nikos Tzavaras, Zafiriou and others.

Zygos, Kydathineon 22, Tel. 322-5595. Viki Moscholiou, one of Greece's top singers begins her fifth season at this popular Plaka boîte. She is joined by Pop singer Elpida. Gaganourakis with Cretan songs and lyra, folk-singer Kosta Karalis and the Kay Holden Dancers. Tues.-Fri., Sun show at 10:30 pm, Sat shows at 9:30 and 12:00. Closed Mondays.

MUSIC AND DANCE

Annabella, Agios Kosmas (West airport), Tel. 981-1164, 981-1124. Dancing to the latest disco hits in a cosmopolitan setting. Cover charge 190 Drs., drinks 100 Drs.

Le Figaro, Levendi 3, Kolonaki, Tel. 728-627. Chic, old-world touches at this cleverly-decorated lively discothèque with the latest music. Expansive bar and snacks. Open 10 pm.

The Jazz Club, Ragava Square, Plaka, Tel. 324-8056. In a quiet spot off-the-beaten-Plaka-track, enter another world where no visas are required to enjoy the mellow jazz. Live sessions on Tues., Wed. and Sun. Recorded jazz, blues and rock on other nights with occasional appearances by visiting groups

Drinks 70 Drs. Open 9 pm to 2 am.

Nine Muses, Akademias 43, Tel. 604-260, 601-877. A fashionable discothèque sporting black walls red tablecloths dim lights and a good selection of music. Excellent food, attentive service. From 9:30 pm til the wee hours.

Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. A chic discothèque adjacent to the luxury restaurant. Orange — hued and mirrored decor. Drinks only. Open daily from 10 pm.

On the Rocks, 30th kilometre on Athens-Sounion Rd., Tel. 897-1763. Dancing by the sea to a live orchestra and singers with the latest pop hits. Cover charge 170 Drs., Sat. 210 Drs.

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The Current Faces of the Parties

HISTORICALLY, political parties in Greece have tended to group, disintegrate, and regroup in a kaleidoscopic fashion around individuals rather than ideologies. Such 'formations' have been loosely held together by general philosophies—whether right-wing or liberal—often for reasons of immediate expediency, and as clusters around charismatic or meteoric personalities. The lifespan of parties has tended to be governed by the rise and fall of individuals so that parties have not endured. The same family names do recur on the political scene, however, perpetuated on the basis of fiefdoms. Allegiances, along with the support of local power bases, are transferred from one facet of the political spectrum to the other in response to the prevailing political mood. The only exception to this rule has been the communist parties—of which there are now several. Thus, voters in the forthcoming elections will be confronted by an array of political parties and coalitions, many of which, in name at least, did not exist a few years ago, and most of whose political doctrines are confusingly fluid.

It is assumed that Prime Minister Karamanlis's New Democracy Party (ND) will be returned to power. The ND came into existence in 1974 after Mr. Karamanlis returned from almost eleven years of self-exile in France to take over the reins of government after the collapse of the 1967-74 dictatorship. (In its one hundred and fifty years of existence, Modern Greece has been ruled by many actual or quasi dictatorships.) Despite its new label and enlistees from other parties, the New Democracy party is essentially the National Radical Union (ERE), founded in the 1950s by Mr. Karamanlis. ERE was, simply, a new name for General Alexandros Papagos's Rally Party whose right-wing elements initially formed ERE's nucleus. When Prime Minister Papagos died in 1956, it was assumed that his Foreign Minister, Stefanos Stephanopoulos, would succeed him. Instead, King Paul called upon the Rally Government's re-

latively-unknown Minister of Communications and Public Works, Constantine Karamanlis, to form a government. Running under the ERE banner, Mr. Karamanlis was Prime Minister for eight consecutive years, losing finally to George Papandreou's Centre Union in 1963.

During his first tenureship as Prime Minister, Mr. Karamanlis was a staunch royalist who enjoyed the support of arch-conservatists in an era of considerable political repression. (The island prisons which aroused so much indignation during the junta years existed during the 1950s but were condoned even by liberals who believed that a semi-police state was necessary to control the left-wing threat.) Since his return to power three years ago, Mr. Karamanlis has shown a decided tilt towards the social-democratic tradition of Western Europe to the dissatisfaction of many of his former followers.

In response to this, a new conservative party has been formed, the National Alignment Party. Its leader is Stefanos Stephanopoulos, Mr. Karamanlis's former colleague in the Rally Party. Mr. Stephanopoulos has taken a circuitous route to arrive at his current role as leader of the most right-wing party in this month's election. He abandoned Mr. Karamanlis, and ERE, and joined the Centre Union Party to become Mr. Papandreou's Deputy Prime Minister in the 1960s. He later deserted Mr. Papandreou and as leader of a coalition of various-and-sundry political hues—from left-wingers to reactionaries—was Prime Minister for nearly eighteen months during the turbulent years preceding the 1967 coup. With the newly-formed National Alignment Party, he hopes to win support from disenchanted royalists and right-wingers who feel that Mr. Karamanlis has moved too far left in his policies.

The major opposition party in the last three years has been the Union of the Democratic Centre (EDIK), led by Mr. George Mavros. EDIK is the result of a marriage between the social-democratic 'New Forces' and the remnants of the Centre Union Party (EK) founded by the late George

Papandreou in 1961. Despite many other claimants and various transformations over the years, the Centre Union (and now EDIK) is generally regarded as the spiritual heir to the Liberal Party formed in 1910 by Eleftherios Venizelos, the most venerated statesman of Modern Greece. The Centre Union under George Papandreou won a substantial majority in the 1963 elections. It was expected to win an even greater majority in the elections scheduled for May, 1967. They were never held because of the military take-over of April 21 of that year. Many of the Centre Union's traditional supporters deserted the party in 1974, a substantial number joining Mr. Karamanlis's New Democracy. (A smaller number recently formed yet another party, the New Liberals, under the leadership of Constantine Mitsotakis. Like Mr. Stephanopoulos, he was a member of George Papandreou's cabinet in the 1960s but deserted the Centre Union during a government crisis.)

Although widely regarded as the political heir to his father who died in 1968, and, therefore, the presumed leader of the Centre Union Party, Andreas Papandreou, upon his return to Greece after the fall of the junta in 1974, formed his own party, the Pan-Hellenic Socialist Movement (PASOK). It has drawn little support from traditional Centre Unionists. Since its formation, furthermore, PASOK has lost the support of many of its original collaborators, some of whom were expelled from the party. In many respects PASOK represents something new in the Greek political arena: an attempt by a non-communist party to build a grass-roots, ideologically-based organization throughout the nation. This is not surprising. Mr. Papandreou, a former academician of some repute, is a highly trained economic theoretician. Trained in the United States where he spent most of his adult life, he is as much a product of a modern, western technocratic society as he is of the Greece of his youth, then rural and underdeveloped. He returned to Greece in the 1950's at the invitation of

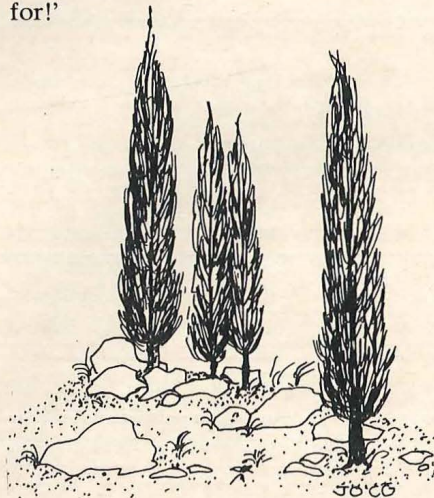
Prime Minister Karamanlis to found the Centre of Economic Research (which still exists under the acronym of KEPE). He entered Greek politics via the Centre Union Party and was an active and controversial member of his father's government in the 1960 s.

Despite its progressive, often radical social and economic policies, PASOK is firmly planted in the personality-cult tradition of Greek politics: there is no doubt that PASOK is Mr. Papandreou's party. This, in addition to an over-zealous nationalism, has lost Mr. Papandreou the support of many socialists, who consider his approach to be intrinsically contradictory and anarchistic. According to this reasoning, PASOK has precluded the formation of a unified socialist party in the Western-European tradition which has led, instead, to the formation of a plethora of divided socialist groups. Regardless of the outcome of this year's election, Mr. Papandreou is not the random event many of his detractors believe him to be, but a force to be reckoned with in the future.

Five other socialist groups have joined forces recently and will run under the banner of 'The Alliance of Leftist and Progressive Forces', led by Elias Eliou, the president of the United Democratic Left (EDA). When, after the Civil War, the Communist Party was outlawed in the 1950 s (it remained illegal until 1974), what was left of its leaders and supporters took cover under the umbrella of EDA. A political outcast in the minds of all but left-wingers for many years, Mr. Eliou has, since the return to parliamentary government in 1974, earned the respect of even his staunchest political detractors for the consistency of his ideology, and for his moderation, pragmatism, and simple dignity as an opposition leader in parliament. In addition to EDA, the participants in 'The Alliance of the Five' are the Communist Party of the Interior (the Eurocommunists led by Babis Dracopoulos); The Socialist March (a break-away PASOK splinter group); the Socialist Initiative Party (consisting mainly of a runaway faction from the 'New Forces' group of EDIK); and the tiny Christian Democrat Party. The latter raises a note of nostalgia. Its leader is the highly-principled Nikos Psaroudakis, the Editor of the now-defunct *Christianiki*, a small-circulation, secular-religious newspaper which, in the darkest hours of the junta period after the Polytechnic massacre, defied the strict censorship during the reign-of-terror atmosphere (the only newspaper to do so), and published a

quietly-outraged humanitarian protest. It won him the admiration of the frustrated populace and the wrath of the military government which promptly closed the paper.

Finally, running on a separate ticket, is the traditional, fundamentalist, Moscow-oriented Communist Party, unofficially referred to as the KKE-x, the 'x' denoting its allegiance to the exterior. Given the ever-changing nature of parties, its hard-line, consistent stand is peculiarly comforting to many. It is not unusual to hear even conservative citizens, weary of the kaleidoscopic scene, muttering, 'I think I'll vote for KKE-x. At least I know what they stand for!'



Reflections of a Racer

ON A recent visit to Greece the world-famous racing driver, Jacky Stewart, had some interesting advice on driving skills to offer at a press conference. The Scottish expert, who has been racing for thirteen years in all quarters of the globe and won three world championships with his Formula One, was presumably addressing himself to professional drivers but we took careful note of his suggestions. Unlike Jacky Stewart, we have not travelled to the four corners of the earth in a Formula One, but we have experienced all the excitement of the narrow escapes of a rally driver while driving through the streets of Athens, and like all good Athenians believe ourselves to be international rally material. There are several points, however, where we must take issue with Mr. Stewart.

'As soon as he gets behind the wheel and shuts the door', he counseled, 'a good driver must concentrate exclusively on driving.' The idea of shutting the door before starting off is usually sensible but with all due respect to Mr. Stewart's expertise, we feel we should point out that we have witnessed virtuoso performances with the door open. One of our more vivid recollec-

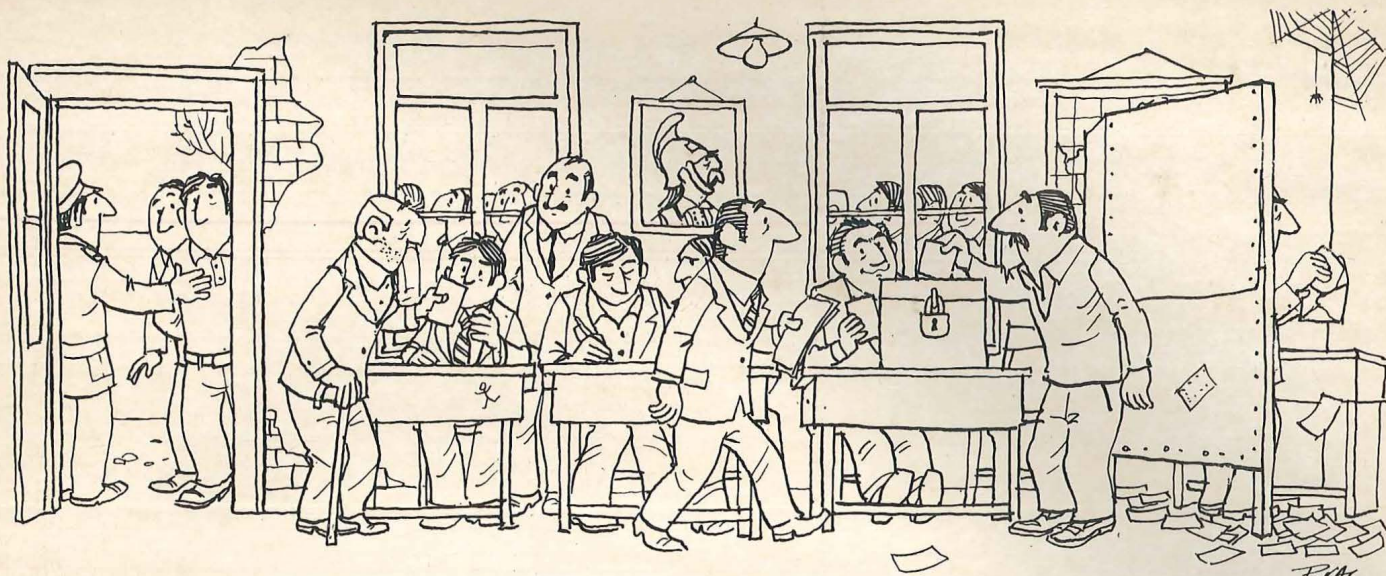
tions is of a truck speeding past us one rainy day along Kifissias Avenue not only with the door open but with the driver halfway out across the windshield repairing the wiper, with his mate trying to hold an umbrella over his head to protect him from the rain. All this at ninety kilometres an hour. 'To concentrate exclusively on driving', however, is expecting too much of us. To wit, most Athenians spend a good portion of their time stranded in traffic jams. If we were to concentrate exclusively on driving during these interludes, it would be impossible to read our newspapers, discuss politics with the taxi driver pulled up alongside, let alone eat a souvlaki, a yogurt, or sip a cup of coffee. Above all, how are we to engage in animated conversations with the person in the back seat, or several cars behind, when both hands are on the steering wheel and our attention on driving?

'The automobile,' continued Mr. Stewart, 'is a deadly weapon, and must be handled with care.' The automobile, we must protest, is not regarded as a weapon by Greeks. To us a car is like a Stradivarius, a fine, delicately-tuned instrument with which we express any variety of emotions: anger, jealousy, irritation, impatience, sloth, vanity, arrogance and braggadocio, as well as playfulness, vivacity, carefree absent-mindedness, or general *joie de vivre*.

Mr. Stewart's next remark we found somewhat presumptuous: 'You must show compassion to the other drivers,' he said, 'because the road is not for you alone.' Here in Greece we enjoy a free enterprise system. Ownership of the roads is gained by the most audacious and adventuresome, drawing on uninhibited individualism to devise whatever tactics are necessary to nudge out the competition.

Although Mr. Stewart noted that much progress is being made in automotive safety devices and that cars are now being produced 'with double-breaking systems, tighter gripping tires and firmer steering wheels', there is no reason to panic. Far from cramping our driving style, these devices will only make the art of self-expression more subtle and even more daring.

'I have been here only three days,' Jacky Stewart admitted anticlimactically at the end of his press conference, adding, in what he no doubt considered a diplomatic understatement, 'but I think that Greek drivers are undisciplined.' The best evidence to the contrary is the fact that after that remark, Mr. Stewart was not run down in the streets during the duration of his stay.



issues

WHEN GREEKS GO TO THE POLLS

AN ESTIMATED 6,389,000 Greek men and women aged twenty years and over are due to go to the polls on November 20, 1977 to elect the eleventh Parliament of the Hellenes since World War II. Seven major parties or coalitions of parties, and many smaller ones are contesting 288 seats of the 300 seat Parliament for which elections are direct: The remaining twelve seats will go to 'Deputies of State' who will be elected indirectly, at large.

The last parliamentary elections took place on November 17, 1974, when Prime Minister Constantine Karamanlis's New Democracy (N.D.) Party won 54.37% of the votes and 220 of the 300 seats in Parliament. Slight changes in the party line-up followed, but the government majority had not been substantially altered by the time Parliament was dissolved in October prior to the elections.

The 1974 Parliament was elected for a four-year term. Mr. Karamanlis enjoyed an overwhelming majority—probably the greatest among Western-type parliamentary democracies at present. Nevertheless, he decided to call for new elections a year ahead of the scheduled date in order to seek a renewed popular mandate. Invoking the existence of 'certain critical problems'—namely the future of Cyprus, the dispute with Turkey and Greece's accession to the European Economic Community—which will enter a 'decisive phase' in 1978 and

should not at that time be issues in a prolonged pre-election campaign, the Prime Minister recommended to the President of the Republic the dissolution of Parliament in accordance with the provisions of Article 41 of the Constitution. President Tsatsos accepted this recommendation and expressed the hope that the election be held, 'in a mild climate and with the required moderation on all sides', as was the previous one.

Polling will take place throughout the country from sunrise to sunset on Sunday, November 20. Voters are required to queue at the polling stations where they are officially registered, and to present their identity cards and voting booklets. Voting is secret. It is compulsory for all those registered on electoral lists, but exemption is granted to men and women over the age of seventy, to those certified ill by a physician, and finally, to those who on election day are a distance of two hundred kilometres or more from their voting place which must be testified to at the local police station or at the nearest Greek consulate if the voter is abroad. Those convicted of a crime are judicially deprived of the right to vote. On Election Day, there is usually a mass movement of voters travelling to their voting place (generally their native town or village), often enough because they wish to vote for a favoured candidate, but more often, in order to avoid the penalties of not voting. These penalties may take several practical forms. For

example, the authorities may refuse to grant an identity card, a passport, a driver's license or a permit to exercise a business or profession in the absence of a voting booklet showing evidence of participation in the last elections.

The forthcoming elections are being held in accordance with the provisions of Presidential Decree 650 of 1974 as amended and completed by Law 626 of 1977 which, among other things, lowered the voting age from twenty-one to twenty years. Candidates for Parliament must be at least twenty-five years of age and registered on the electoral lists.

The electoral system in Greece is generally referred to as 'reinforced proportional representation'. It was used in Greece (with certain variations) in the elections of 1951, 1958, 1961, 1963, 1964 and 1974. Broadly speaking, it represents a compromise between the 'majority' system (as practised in Anglo-Saxon countries), which favours one or two parties to the exclusion of others, and the 'simple proportional representation' system which sends to Parliament a great number of parties which makes the formation of a viable government extremely difficult.

In the 'reinforced proportional representation' system as applied at present in Greece, there is a sifting process in which there are three successive distributions of parliamentary seats. The first distribution is made on the basis of the proportion of the total votes cast for each party in a

PARTY LINE-UP IN THE 1974 AND 1977 ELECTIONS

1974 ELECTION RESULTS				1977 ELECTION LINE-UP	
PARTIES	LEADERS	POPULAR VOTE PERCENTAGE	SEATS IN PARLIAMENT	PARTIES	LEADERS
New Democracy (ND)	C. Karamanlis	54.37	220	New Democracy (ND)	C. Karamanlis (age 70)
Centre Union-New Forces (EK-ND)	G. Mavros	20.42	60	Union of Democratic Centre (EDHK)	G. Mavros (age 68)
Panhellenic Socialist Movement (PASOK)	A. Papandreou	13.58	12	Panhellenic Socialist Movement (PASOK)	A. Papandreou (age 58)
United Left (EA) coalition of three parties	E. Eliou	9.47	8	Alliance of Progressive and Leftist Forces (SPAD) coalition of 5 parties	E. Eliou (age 73)
National Democratic Union (EDE)	P. Garoufalias	1.08	—	Communist Party of Greece (KKE)	H. Florakis (age 63)
Other Parties	—	1.08	—	National Alignment (EP)	S. Stephanopoulos (age 78)
TOTAL:		100.00	300	New Liberals (NF)	C. Mitsotakis (age 59)
				Other Parties	—

constituency; that is, on the basis of the 'simple proportional' system. The remaining seats (those left over after the proportional first distribution) are also distributed according to the proportional system in the subsequent distribution but to only those parties, or party coalitions, which have polled specified substantial percentages of the total votes throughout the country. The purpose of this is to restrict the award of seats in the second and third distributions to those parties which have won the largest percentages from the mass of the electorate.

The number of deputies in Parliament is 300, the maximum number permitted by the Constitution. Of these, 288 are elected throughout the various electoral constituencies in proportion to the population of each constituency. The remaining 12 seats are filled by 'Deputies of State' elected as representatives of the country at large. Introduced in 1974, this innovation enables political parties to send to Parliament outstanding men and women whose prestige is such that they should not become personally involved in the electoral campaign.

The country's 56 electoral districts are defined geographically, on the basis of its administrative division. There are 51 separate *nomoi*, each being an administrative prefecture as well as an electoral division of the country. Two of these have been subdivided for electoral purposes because of their large populations: the *nomos* of Attica (containing Athens and Piraeus) and the *nomos* of Thessaloniki (Salonika). Attica is di-

vided into five electoral constituencies, and Thessaloniki into two. Those of Attica are the separate municipalities of Athens and Piraeus, the suburbs of Athens, the suburban municipalities and communes of Piraeus, and the remainder of the prefecture of Attica. The *nomos* of Thessaloniki is divided into two constituencies: the municipality of Thessaloniki and the remainder of *nomos*.

The formula for deciding on the number of parliamentary deputies to represent each separate constituency is as follows: The total number of Greek citizens entered on the voting registers of the various municipalities and communes is divided by 288, the total number of parliamentary seats being contested, to arrive at the 'quota' of electors per seat. The total population of each constituency is then divided by the 'quota' to provide the number of seats to be allotted to the district. The population figures used for the current election are those of the 1971 census. The 'population' figures in this instance include only the legitimate voting population rather than all the inhabitants of a district, some of whom may be registered voters in other areas.

In the first distribution of parliamentary seats, the votes cast in each constituency are divided by the number of its seats, plus one, and the result is called the 'electoral measure'. For example, if 98,355 electors have voted in a constituency allocated five deputies, the number 98,355 is divided by five plus one—or six. The quotient in this case, is 16,392 (omitting the fraction).

It is then divided into the number of votes cast in favour of each party, or coalition of parties, within the constituency, to deduce the number of seats to go to each party or coalition. In the first distribution, each party or coalition, in other words, is awarded the number of seats represented by the total numbers of votes cast in its favour, divided by the electoral measure.

Using the same hypothetical constituency, let us assume that four parties, A, B, C and D, have participated in the elections. Party A has won 42,780 votes; Party B, 27,612 votes; Party C, 20,111 votes; and Party D, 7,852 votes. The first distribution of seats will be: Party A, two seats and Parties B and C, one seat each. The results are arrived at because, correspondingly, the number 16,392 (the electoral measure for the constituency concerned) goes twice into the number 42,780, and once into the numbers 27,612 and 20,111. With only 7,852, Party D will not have won a seat. This accounts for four of the district's five seats. The fate of the fifth seat will be decided in the subsequent distribution.

The law does not preclude the candidature of independents. An independent candidate may be elected if he wins votes at least equal to the electoral measure in his constituency. Thus, in the case of our hypothetical constituency, if an independent candidate polls 16,392 votes or more, he will be elected to Parliament. In a constituency returning only one deputy, the seat is awarded to the party or coalition obtaining a relative majority of votes therein.

For the purpose of the second distribution of seats, the entire country is divided into nine major constituencies. Entitled to share in the second distribution of seats are those parties which have polled at least 17% of the total votes throughout the country, two-party coalitions which have polled at least 25% of the votes, and coalitions of three or more parties which have polled at least 30% of the votes. Should only one party or coalition win the prescribed percentage for participation in the second distribution, it will not benefit from this distribution to the exclusion of other parties or coalitions. The single party—not a coalition—which has polled the next highest number of votes, provided that its percentage of valid votes is higher than that obtained by the individual parties participating in a coalition, will share in the distribution. To calculate this, the aggregate of votes cast for the coalition is divided by the number of parties composing it. In cases where no party or coalition of parties obtains the prescribed minimum percentages, the two parties or coalitions that come nearest to the prescribed minimum (17%, 25% and 30%) are entitled to share in the second distribution.

After the parties and coalitions entitled to participate have been determined, the second distribution begins. Votes cast for each of the qualifying parties and coalitions within the nine major electoral districts into which the country is divided are totalled and divided by the number of remaining seats. Again, the electoral measure—i.e. the figure used to divide the total number of votes cast in each major constituency for each qualifying party or coalition is used. The result of this division determines, on the second distribution, the number of seats allotted to each party or coalition. Any seats remaining unallocated after this process will be allotted in the third distribution.

The entire country is regarded as forming a single major electoral constituency for the purposes of the third distribution of seats remaining unallocated after the first and second distributions. Votes won by each of the parties and coalitions sharing in the second distribution, throughout the country, are added together. This total is then divided by the number of seats left unallocated after the second distribution. The resulting quotient is the electoral measure for the third distribution. Each qualifying party or coalition will be allocated the number of seats represented by the number of

times this electoral measure can be divided into its total votes throughout the country. If seats remain unallocated after this third distribution, they will be allotted to the party or coalition which had polled most votes throughout the country.

Electors have the right to indicate their preference for one particular candidate among those listed by each party or coalition on the ballot paper. This preference is shown by marking a cross beside the name in question using a black or blue pen or pencil. In the municipality of Athens, the suburban municipalities and communes of Athens, and in the municipality of Thessaloniki, the voter has the right to mark one or two preferences. In the remaining fifty-three electoral constituencies, the elector is entitled to mark only one preference. If more preferences are indicated, they are disregarded entirely, and the ballot paper is taken as a vote in favour of the party or coalition as a whole. Certain categories of candidates do not need preference crosses: they are assumed to have obtained as many preference crosses as ballots cast for their party's list of candidates in the constituency.

These categories of candidates include former prime ministers who have at some time been elected to Parliament, and leaders of parties or coalitions contesting the election. The preference crosses are of great importance, because they determine which candidates will fill the parliamentary seats gained by the party or coalition.

Twelve 'Deputies of State' are selected among parties or coalitions participating in the second distribution of seats. For this purpose, the total number of valid votes received by parties or coalitions in the first distribution is divided by twelve. The resulting figure constitutes the 'electoral measure'. The parties or coalitions will be entitled to as many Deputies of State as the electoral measure can be included in the total number of valid votes received by these parties or coalitions. If, after this procedure, there are seats of Deputies of State left undistributed, they will be allocated to parties or coalitions receiving the highest remaining number of unused votes.

Deputies of State may be nominated by parties or coalitions which contest the elections in at least half the country's constituencies. Candidates for Deputies of State may not be the same candidates as those actively running in the elections.

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THERE have been further developments in the continuing saga of the Beatnik — that loathsome sea monster that occasionally prowls the beautiful blue sea that separates the fair lands of the Freaks and the Jerks, looking for treasure on the sea bottom.

In our last instalment, the Jerks were having elections and it was a contest bitterly fought between the two main contenders — the dynamic Itchy Feet and the redoubtable Demi-tasse. In the end, neither of the two had a sufficiently large majority to form a viable government and Demi-tasse ended up with a compromise called a Shaky Coalition. It is so wobbly he can only sit in it by carefully balancing his chair between his desk and his hookah. Every time he takes a puff at the pipe, the whole edifice trembles precariously and, of course, in this situation the poor man is totally incapable of doing anything remotely constructive such as running the country or solving its problems.

On the other side of the sea, the handsome, bushy-browed premier of the Freaks and principal saviour of that country, Caramel Cream, decided that he too would have an election even though his term of office did not expire for another year. There was much speculation on the reasons for this move and some people said Caramel Cream had decided to hold the election a year early to catch his opponents with their pants down. This may be a possibility with his main opponent, Black of Edik, who constantly buttons and unbuttons his jacket when he makes speeches in parliament, presumably checking to make sure his pants are still up, but it can hardly apply to his other opponent, Undress Popunderwear, who has nothing to conceal.

The reason Caramel Cream himself gave for holding the elections was that he would probably have to fight a duel with Demi-tasse or the Beatnik soon and he couldn't do that without the magic sword that used to be called Excalibur in King Arthur's time but is now known as a Fresh Parliamentary Mandate.

The announcement of the forthcoming election left most Freaks unconcerned. They knew there was no opposition candidate who could match

Caramel Cream in stature, good looks and saving the country, although they reckoned his party would lose some seats because the last time he saved the country was three years ago and the memories of most Freaks are rather short. It is these lost seats that the opposition parties are after and their leaders are all trying to persuade the voters that they were not really saved in 1974 and they need proper saving at this time; that Caramel Cream spends too much time playing golf and what the country needs is a Prime Minister who can unbutton his coat and get down to the job at hand; and, finally, that Caramel Cream is too friendly with Giscard and Jimmy and what the country needs is a premier who is an economic expert like Undress Popunderwear who will see to it that the national wealth is equally distributed and every Freak ends up with his own Mercedes 450 SEL.

The Freak communist parties have given themselves such ludicrous names — Cuckoo X and Cuckoo S— that nobody in his right mind is expected to vote for them. So everybody is happy with that situation, including the Eastern bloc emissaries in the Freak capital who are having a lovely time thank you very much and would hate to see any changes.

There is one small development, however, that is causing some concern among Caramel Cream's adherents. It is the appearance of a rather nasty virus which has been identified as the Stephanococcus. It produces the same symptoms as the Asiatic flu and it appears to be attacking all the right wing elements of the Caramel Cream faction. Caramel Cream circles fear that if the disease is allowed to spread unchecked it could well keep a sizable segment of potential Caramel Cream voters in bed on election day.

Meanwhile, the monstrous Beatnik continues to lurk in Anatolian waters and it remains to be seen whether Demi-tasse will pluck up enough courage to summon it out for a confrontation with Caramel Cream and his Fresh Parliamentary Mandate without bringing the Shaky Coalition down about his ears.

—ALEC KITROEFF



LETTER FROM ABROAD

NEW YORK, NEW YORK

AUTUMN in New York. That may or may not evoke romantic images, but it probably does conjure up age-old associations with the autumn season — farewells, fadings, endings. The weather, of course, seems to echo this, although there are autumn days when New York positively bounces with vitality — crisp sunshine, invigorating air, dazzling foliage. In many ways autumn in New York is a season of beginnings, openings, revivals.

Schools are the most obvious activity to recommence early each autumn, when the city's students, from kindergarten toddlers to upright scholars, enliven the streets. Most of the major cultural institutions — museums, concerts, theatres — greet autumn with a burst of new programs. This is the time, too, for New Yorkers to begin all those lessons and classes they are always taking — pottery making, Yoga, speed reading, and the rest. In terms of the human cycles that dominate urban life, autumn is a time of reawakening.

This autumn, New Yorkers have

engaged in a special new start, the quadrennial process of electing a mayor. The office has long been a dead end for aspiring politicians, and in the last few years it has come to be little more than a hollow crown, the real power distributed among officials appointed by the State and Federal governments to keep the city from bankruptcy. None of this stopped hordes of politicians from seeking the office, and when it is all over, New Yorkers according to all predictions will have elected Congressman Ed Koch as their next mayor.

'New Yorkers elect' — a simple phrase on the surface, but one that covers a myriad of complexities. Few New Yorkers, for instance, vote for a candidate simply because they want him or her to govern. Even the traditional political party ties or ethnic links no longer provide the direct pressures they once did. New Yorkers now tend to perceive a candidate in terms of the interests for which he or she is a 'front' — sometimes another politician, more often power blocs, private or public.

Even though voters may approve of a candidate as an individual, they may not want to advance the influence of those special interests. Sometimes voters reject a popular candidate because they believe him to be more effective in a position he already holds. Often New Yorkers vote for a candidate strictly as the lesser of two evils. And frequently they vote for virtual unknowns from obscure parties simply to register their disgust with all the major candidates. No, New Yorkers often take a devious route on their way to the ballot box.

Consider another fact. The city's eligible voters number about 5 million — that is, citizens eighteen years of age and older. Because so few bother to vote, the new mayor, even with a majority, will have been elected by about fifteen per cent of the eligible adults.

Strolling through the streets of New York, yet another activity appears in full bloom this autumn — the street fairs and festivals. These rituals suggest an intimate, arcadian realm that most people do not associate with a modern urban society. Yet New Yorkers enjoy an almost continuous year-round selection of street fairs and festivals. They are as varied and individual as New Yorkers themselves. Out-of-towners are apt to know about the big fairs such as those in Little Italy. This species of fair spreads out over many streets, involves many neighbourhood shops and services, attracts professional exhibitors and food purveyors, often provides elaborate entertainment, and generally has institutional or commercial support.

On one autumn weekend, New Yorkers had a choice of three such fairs. There was the 'One World Festival', sponsored by the Armenian Church but providing a truly ecumenical selection of entertainment, displays, and foods — folk dancers from all over the world, Armenian children's art, Israeli folk singers, Greek musicians, Polynesian foods and much more. If this were not to your taste, there was a fair in Tribeca, a section of Lower Manhattan that has recently been 'colonized' by artists and others seeking large living and work spaces in the area's cheaper commercial buildings. Tribeca residents turned a few streets into an arts bazaar, and along with the expected foods, crafts and displays, arty touches were provided by such attractions as the many art works for sale, clowns and pantomime, bread baked by artists, a theatre group interpreting a Max Ernst collage-novel. And for one dollar you could use a megaphone for five minutes to address the public on any subject you so desired.

That same weekend, there was yet another big fair, this one sponsored by the merchants association of Third Avenue. Some twenty blocks along the avenue were closed to traffic so that the many thousands of visitors could enjoy the variety of attractions, including such novelties as a horsedrawn hayride, belly dancers, instructions in boxing, glass blowing, or honey making, and blood pressure readings.

These large fairs often generate considerable profit. The Tribeca artists, for instance, were trying to raise money to meet a matching grant from a government agency. The Third Avenue merchants were seeking money to plant trees along the avenue. The fairs in Little Italy raise money for church and community activities.

Yet another type of street fair is the 'block fair'. The block in this instance is a street running between two perpendicular streets, usually the larger avenues. The association of block residents began many years ago primarily as a middle-class phenomenon, a completely unofficial and informal grouping of those wishing to enhance the appearance and atmosphere of the city by planting trees, encouraging cleanliness, and such things. Composed of middle-class types accustomed to operating the levers of power, they won the cooperation of city officials — perhaps in the form of a little more police protection for their neighbourhood, or some extra effort from the sanitation crews.

Word of these associations and the

results of their activities began to spread. More and more blocks in more and more varied neighbourhoods began to form associations. Today there are said to be literally thousands throughout the city, and every one of them, remember, begun on the initiative of individual residents. Their motives may vary — some are more concerned with controlling antisocial elements, some more concerned with promoting neighbourliness. But they all usually end up with a similar mix of goals, dominant among them being to upgrade their buildings and public spaces, and to elicit better service from the city.

To bolster morale — and to earn a bit of money for block improvements — these associations usually sponsor a block fair each year. Like the associations themselves, these are private, spontaneous events. About the only official support comes from the police who close off traffic for the day. Otherwise, the fair's attractions are almost entirely provided by the block residents. They sell secondhand clothes, used books and records, old toys, kitchenware, and assorted junk from their apartments. They sell homemade foods or prepare snacks. Individuals who possess special skills set up stalls and make jewelry and leather crafts, or paint portraits and tell fortunes. Usually every block has some musicians who provide music for dancing or listening. Sometimes there will be the classic fairground games of skill and chance. Other booths may hand out promotional material from neighbourhood organizations — ethnic clubs, social welfare programs. Occasionally some professional entertainment may be provided, such as hiring a 'thrill ride' for the kiddies. But mostly these block fairs are amateur, low-key affairs, attracting only the surrounding neighbourhood.

Block associations offer an alternative to established political routes. If a councilman or mayor will not deliver better sanitation service, improved street lighting, more police protection, a block association often can. Rigorous critics might claim that the odd tree planted and the annual fair is nothing but the old 'bread and circuses', not real money or real power. Yet these block people, by taking things into their own hands, are improving their immediate surroundings if not the larger system. Autumn is a season of renewal. The mayor may be elected by default, but a street fair may be a political phenomenon. In New York City, things often are not what they appear to be to out-of-towners.

—DAEDALUS

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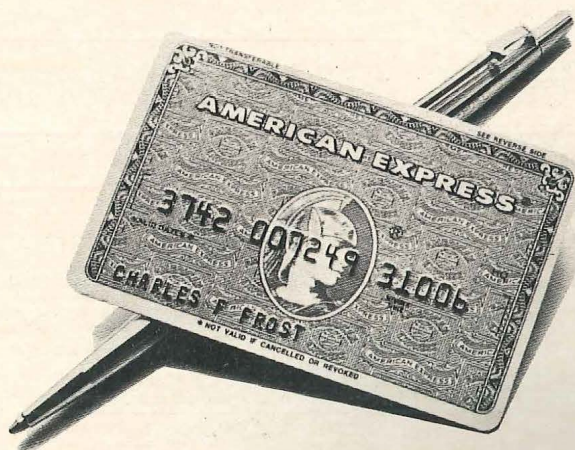
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Oil—one of the most damaging pollutants in the Mediterranean Sea.

Hope for the Mediterranean

BY THE year 1985, tourists may well outnumber the fish in the Mediterranean, according to some pessimistic marine biologists. A project currently under way is expected, however, to avert such a dire development in the Greek seas. One of several being set up by the Environmental Pollution Control Project (EPCP), the program is a joint venture of the Greek government, the United Nations Development Program and the World Health Organization. Begun in 1973 at a time when there was little public awareness in Greece of the hazards of pollution, the objective of the EPCP has been to combat air, noise and sea pollution. In the first stage of the project involving sea pollution, in-depth studies of the existing situation were conducted by a team of young professionals working with consultants from abroad. The second stage—that of action—is now underway.

Pollution of the Mediterranean is not exclusively a Greek problem, of course, and its effects influence not only all Mediterranean countries but the

millions of tourists who yearly visit this area of the world. A grim warning was sounded earlier this year by Richard Helmer of the World Health Organization: 'The present situation constitutes a significant health hazard in many

places; typhoid, dysentery, viral hepatitis and poliomyelitis have all been endemic in the Mediterranean area during recent years and there have been a number of cholera outbreaks. Moreover, whereas as eight million



A cleansing unit for industrial waste.

workers from Mediterranean countries work in the industrialized areas of northern Europe, thirty million tourists, mainly from those same areas, spend their holidays on the shores of the Mediterranean. There is thus a considerable potential for exchange of pathogenic agents and no country can be complacent about its own situation'.

Indeed, environmentalists have long been sounding the knell for the Mediterranean and evidences of pollution have become all too familiar — from oil-covered feet and towels to the diminishing population of marine life.

Geographically, the Mediterranean is more a lake than a sea. It takes almost one hundred years for the Mediterranean to change its waters, refilling from the Atlantic through the Straits of Gibraltar, and from the Nile, Rhine and Po Rivers. Pollution in the Mediterranean is aggravated by long periods of calm water and relatively high temperatures. Because of the lack of significant tides, various pollutants are trapped along the coast line instead of being carried out to sea. Oil and refuse are becoming commonplace blights on many beaches. Although oil and industrial waste receive most of the publicity, they are not the only offenders; sewage, too, is a major problem and its dispersal a long process. Ironically, the many tourists attracted to the lovely beaches and the sea contribute to the problem. The increase in sewage requires more oxygen for decomposition, leaving less for all forms of marine life.

One of the major causes of sea pollution in the Athens area is the city's out-dated sewage system which is ill-equipped to deal with a population that now numbers three million. The existing facilities consist of a central system in the older parts of the city and independent systems in the newer areas, supplemented by septic tanks in many areas which are disposed of in the central system. The collected water waste, which currently amounts to an average flow of about 360,000 cubic metres a day, is transported through a four kilometre tunnel which empties into Keratsini, a promontory about two kilometres northwest of the entrance to Piraeus Harbour. This system was adequate for a small town, but not a city the size of Athens today. The construction of piers in the Piraeus Harbour has greatly hampered the sewage dispersal and reduced the formerly efficient flushing action of Elefsis Bay which previously prevented sewage accumulation. Further harbour developments are imminent, increasing the likelihood that

Keratsini's immense sludge blanket will slowly move further and further along the beaches of the Saronic Gulf, unless the situation is corrected.

The EPCP has made exhaustive studies and analyses of the situation and their Project Manager, Dr. Alexander Gilad, is now exploring a solution which, if it proves successful, could revolutionize disposal problems. Dr Gilad's theory involves the extensive dispersal of the city's waste. Any large amount of organic matter, if left undisturbed, will not decompose significantly. If dispersed, however, it becomes fertilizer. In the same way organic matter can become a valuable fertilizer to the sea if it is distributed over a large area. Not only will the coastal areas be clean but the ecological balance will be restored and the sea will

once again become a rich breeding ground for marine life. The entire project, which will include modernizing the city's existing disposal system, is being financed by the Greek government. It has been contracted out to an English civil engineering firm and will take two years to complete. New legislation will also be introduced by the EPCP in order to combat industrial pollution.

Polluted waters can be cleaned. Londoners have witnessed the return of marine life to the River Thames. In New York, life has returned to the formerly heavily polluted rivers surrounding Manhattan island. There is every reason to hope that the seas around Athens will also be revived, returning life to the threatened Mediterranean.

—ANTOINETTE MOSES



Sampling the sea in Faliron Bay near Athens.

MINISTRIES

Agriculture, Aharnon 2	329-311
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine, Vass. Sofias 152, Piraeus	412-1211
Ministry to the Presidency Zalokosta and Kriezotou	363-0911
Ministry to the Prime Minister Zalokosta 3	322-7958
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication, Xenofontos 13	325-1211
Northern Greece, Diikitirion, Thessaloniki	(031)260-659

Mayor of Athens

(Public Relations Office)	324-2213
Aliens' Bureau (Central Office)	362-8301
Residence/Work Permits	362-2601

U.N. REPRESENTATIVES

U.N.D.P., Amalias 36	322-8122
Information Centre, Amalias 36	322-9624
High Commissioner for Refugees, Skoufa 59	363-3607

EMBASSIES

Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-5111
Cyprus, Irodotou 16	737-883
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferis 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vass. Sofias 3	361-8613
Ethiopia, Vass. Sofias 25	718-557
France, Vass. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Hilton Hotel, Suite 924	720-201
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vass. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodotou 2	727-105
Mexico, Vass. Sofias 21	362-4974
Netherlands, Vass. Sofias 4	711-361
New Zealand, Vass. Sofias 29	727-514
Norway, Ipsilantou 40	746-173
Panama, Vass. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemon 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Ravine 14-16	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sweden, Meleagrou 4	724-504
Switzerland, Lassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou B8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vass. Sofias 91	712-951
U.S.S.R., Irodotou Attikou 7	711-261
Uruguay, Vass. Sofias 7	360-2635
Venezuela, Vass. Sofias 112	770-8769
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925



The Athenian Magazine, Al

EOT (National Tourist Organization)

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

CHAMBERS OF COMMERCE

American Hellenic, Valaoritou 17	363-6407
Athens, Akadimias 7	360-4815
British Hellenic, Valaoritou 4	362-0168
French, Vass. Sofias 4	731-136
German Hellenic, George 34	362-7782
Hoteliers, Mitropoleos 1	323-3501
International, Kaningos 27	361-0879
Italian, Patroou 10	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Professional Chamber of Athens, Venizelou 44	361-0747
Shipping Chamber of Greece, Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece, Kar. Servias 4	322-2466
Yugoslavian, Valaoritou 17	361-8420

BUSINESS ASSOCIATIONS

Athens Business and Professional Women's Club, Alexandroupoleos 26	777-5231
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Karitsi Sq. 12	324-7711
Federation of Greek Industries, Xenofontos 5	323-7325
Foreign Press Club, Akadimias 27A	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistria 28	360-0411
Hellenic Export Promotion Council, Stadiou 24	322-6871
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Likourgou 14-16	324-7805
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3	362-3150

POSTAL SERVICES

Most post offices are open from 7:30 am to 8 pm, Mon. - Sat. However, the Main Post Office at Aeolou 100 (Tel. 321-6023) also opens on Sun. from 9 am to 1 pm and the Syntagma Square Branch (Tel. 323-7573) is open daily from 7 am to 10 pm and on Sun. from 9 am to 8 pm.

PLEASE NOTE: Parcels weighing over 1 kilo (2.2 lbs.) are handled at two branches only: Koumoundourou 29, next to the National Theatre (Tel. 524-9568) and Stadiou 4, inside the Stoa of the Tamion Bldg. (Tel. 322-8940). Parcels to be shipped abroad should be left unwrapped until after inspection.

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THE CENTRAL BANK

The Bank of Greece (Central Bank) Venizelou 21 (Mon-Thurs 8-1; Fri 8-1:30)	323-0551
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INVESTMENT BANKS

ETEVA (NIBID), Amalias 14 (Mon-Fri 8-2:30)	324-2651
ETVA, Venizelou 18 (Mon-Fri 9-1)	323-7981
Investment Bank S.A., Omirou 8 (Mon-Fri 8:30-3:30)	323-0214

COMMERCIAL BANKS

All banks are open from 8 to 1 Monday through Thursday and 8 to 1:30 on Friday. The following banks, however, are open additional hours, as indicated in parentheses, but only for special services such as foreign currency exchange.

Commercial Bank of Greece

Venizelou 11 (Sat 8-7, Sun 9-12)	323-6172
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Credit Bank

Pezmazoglou 10 (Sat-Sun 6am-8:30 pm)	324-5111
Kifissias 230 (8am-7:30 pm)	671-2838

Citibank N.A.

Kolonaki Sq. (Tues, Thurs, Fri 5:30-7:30)	361-8619
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Ionian & Popular Bank of Greece

Mitropoleos 1 (Fri 8am-8:30 pm)	322-1027
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National Bank of Greece

Kar. Servias 2 (Daily 8-3:30; Sat, Sun 8-8)	322-2737
Aeolou 86 (Mon-Fri 5:30-7:30)	321-0411

FOREIGN BANKS (Mon-Thurs 8-1, Fri 8-1:30)

Algemene Bank Nederland, Paparigopoulou 3	323-8192
American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	323-4002
Bank of Nova Scotia, Venizelou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8	324-1831
First National Bank of Chicago, Venizelou 13	360-2311
Chase Manhattan, Korai 3	323-7711
Citibank, N.A., Othonos 8	322-7471
Continental Illinois of Chicago, Stadiou 24	324-1562
First National Bank of Chicago, Venizelou 13	360-2311
Grindlays Bank, Syntagma Sq.	324-7015
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Williams and Glyn's Bank, Akti Miaouli 61, Piraeus	452-7484

CULTURAL ASSOCIATIONS

British Council, Kolonaki Sq. 17	363-3211
Goethe Institut, Fidiou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
L'Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karitsi Sq. 8	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	363-9872
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

ORGANIZER

NUMBER THE FIRST TIME

20, Athens 139. Tel. 724-204

AIRLINES

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Kar. Servias 4	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
East African, Stadiou 5	324-7000
Egyptair, Othonos 10	323-3575
EL AL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Filellinon 17	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	323-8621
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-0921
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Filellinon 17	324-4671
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Rumanian), Venizelou 20	362-4808
Thai International, Lekka 11	324-3241
Turk Hava Yolları, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743

AIRPORT INFORMATION

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

TRAINS

Recorded timetable (Greece)	145
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To Northern Greece and other countries	821-3882
To Peloponnisos (English spoken)	513-1601

SHIPS

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

MARINAS

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

ATHENS TIME: GMT + 2

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

Corinth	512-9233
Delphi - Amfissa - Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis - Edipsos - Limni)	831-7181
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914
Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhalios	831-7186
Recorded announcement of all station numbers	142

TAXI STATIONS

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

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, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika 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 Federation of Greece, Amerikis 15	363-5620
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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Athens only (Red Cross)	150
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Poison Control	779-3777

For U.S. Citizens

Emergencies	981-2740
Air Force Dispensary (military personnel only)	982-2686

LOST PROPERTY

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

CONSUMER COMPLAINTS

Athens	321-7056
Suburbs	250-171

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

Holargos, Nea Erithrea, Nea Liosia, Neo Psihiko, Piraeus (Kastela), Zografou

TUESDAY

Filothei, Galatsi, Halandri, Kato Ilioupoli, Kypseli, N. Filadelfia, Pangrati

WEDNESDAY

Agii Anargyri, Ano Nea Smyrni, Ano Patisia, Kifissia, Nea Smyrni, Pefki, Peristeri

THURSDAY

Aharnon, Ano Ilisia, Glyfada, Immitos, Nea Ionia, Papagou, Voula

FRIDAY

Agia Paraskevi, Ano Kypseli, Faleron (Ag. Barbara), Kallithea, Kolonaki, Neo Faleron, Pal. Psyhiko

SATURDAY

Ambelokipi, Argyroupoli, Exarhea, Ilioupoli, Maroussi, Plat. Attikis

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest

Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agioi Stiros, 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	325-2823
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
Trinity Baptist, 3 Aristotelous Ano Glyfada	894-9551

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, Ambelokipi	770-6489
For the export & import of pets: Ministry of Agriculture, Veterinary Services, Aeolou 104	321-9871



Pharmacists Hildegard and Aristotelis Hadjieleftheriadis in their shop, the Linden Apotheke, in Stuttgart.

GREEKS IN GERMANY

DRIVING along the autobahn from Stuttgart to Munich, I pass a heavily-laden truck making its way up a steep incline. Painted on its sides in bold white letters is the name of the firm, SARANTOS HELLAS, and in smaller letters the message, *Umweltfreundliche Reinigungs- und Pflegemittel. Waiblingen*, which roughly translated means: 'Cleaning materials friendly to the environment'. Waiblingen, its place of registration, is a small town near Stuttgart. The juxtaposition of the Greek name and the message in German brings to mind the subject of much discussion in recent years about Greeks in Germany.

Much has been written about the Southern European guest workers who migrated during the economic boom of the 1960s and early 1970s to the industrialized north of Europe. Many of these workers settled in the Federal Republic of Germany. Responding to the need for a larger labour force, they arrived from Spain, Southern Italy, Yugoslavia, Turkey. One of the largest groups came from Greece. An organized recruitment began in the early sixties when representatives from Northern European countries set up offices in Greece and other Mediterranean countries to contract workers. Before that, some companies had begun hiring on a more informal basis, among them *Firma Otto*, a textile manufacturing company in Reichenbach, whose management, since 1960, has de-

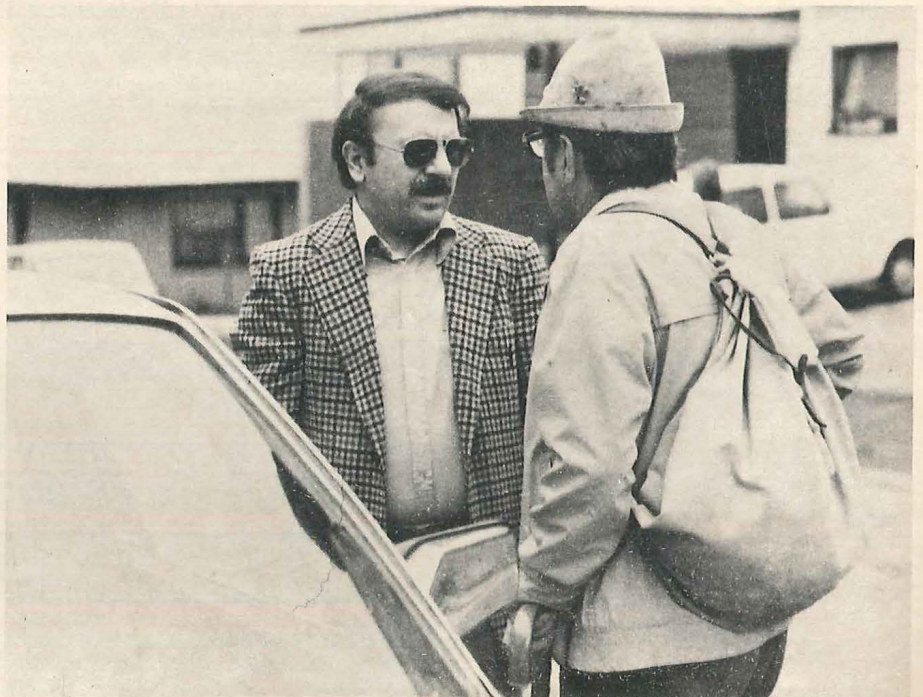
veloped a somewhat paternalistic arrangement with its employees, all of whom are hired from an area near Alexandroupolis. Entire families have worked for the firm in Germany and since the establishment of a textile factory in Alexandroupolis in Northern Greece, many of Otto's workers return to find a guaranteed job at home with the same company.

'It was a smart idea, at least from the point of view of working climate,' remarked one now-independent

businessman formerly associated with Otto. 'They avoided a lot of trouble, because one family watched over the other as in a large village. Theirs is a modernized feudal relationship,' he concluded rather sardonically.

As the first signs of an economic recession became apparent in the early seventies, the recruitment of foreign workers slowly began to slacken and by 1973 it was officially stopped, a policy widely and often bitterly criticized by the workers.

Roughly ten percent of all foreign workers in Germany at the end of 1974 were Greeks, some 235,000 out of a total of over two million workers from abroad. This figure, compiled after the recession had set in, reflects a much larger share of returnees among the Greeks. Since then, the percentage has dropped further. At the end of 1976 only 169,300 Greeks remained in Germany out of a total of over one million foreigners. An explanation for this decline was offered by an official of the Baden-Wuerttemberg Department of Labour: 'The political changes in Greece in 1974 and the generally favourable development of the country's economic situation was enough enticement for them to return.' 'Nonsense,' said a Greek who has been a long-time resident of Germany, is now a German citizen and is not planning to return to Greece. 'The political situation has very little to do with their return. They have gathered enough money. They have built their houses back in the village or an apartment in the nearest town. Now they want to go back and enjoy life.' The official



Dr. Nikolaos Grammenos exchanging greetings with one of his patients

provided some other interesting figures: Among the immigrant workers, Greeks have the highest number of family units. The percentage of Greek working-women is particularly high, approaching that of German women: 42.5% of the Greek workers in Germany are women (with 44.6% among the Germans). Among Yugoslavs 37% of the women work, among the Spanish 33%, among the Italians 28% and among the Turks a mere 24%. That the Greeks work hard and make good money is rarely disputed. They are thrifty and often provide for family members left behind, a phenomenon not unique to the Greeks in Germany. One can observe the same thing among Greek-Americans and Greek-Australians as well as among the Greek seamen working in various parts of the world.

It is difficult to ascertain if Germany has become a permanent home for most of these workers or if their intention is simply to earn money and return to Greece. The housing situation reflects one aspect of this complex issue. The Greeks have been especially efficient in finding accommodations; generally strong family bonds and traditions have made them the most welcome tenants in a rather closed small-town society. In addition, considerable effort has been made by employers to help workers secure inexpensive housing and assist them to set up their households. Other positive attractions are the overall favourable social legislation in EEC countries which benefits the guest workers and the local workers alike. These include generous vacations and employee and welfare benefits, as well as free medical insurance. Two charitable institutions, Caritas, associated with the Catholic Church, and the Diakonissen-Verein, associated with the Lutheran Church (the two largest religious denominations in Germany), have been especially active not only in providing substantial financial assistance to the needy but in helping guest workers adjust to their new community.

The workers have also been encouraged to participate in local affairs. A case in point is the Town Council of Esslingen, a medium-sized town with considerable industry and, therefore, many guest workers. The Town Council is an elected assembly representing a cross-section of the population. In 1971 it was decided that guest workers should be represented. Thus, ethnic groups with more than five hundred members now elect two representatives to the Town Council. Miltiades Kyrkopoulos and Panayotis Aslamides, who is also the leader of the local Greek Boy Scout



Paschalis Futsitzis and his wife Gisela at their open-air fruit stand opposite the City Hall in Reichenbach.

Troop, sit on the council with Herr Pfeleiderer and Herr Bechtle to decide on the town affairs. Nevertheless, there are those who question the success of such well-intentioned efforts to integrate guest workers into the local society. A spokesman of the Social Services Division of the city administration confessed that there were moments when he wondered if these efforts were welcomed. 'Participation, for instance, in school affairs on the side of the Greek parents is very spotty and often disappointing,' he said. Wolfgang Haeckler, an Otto employee, observed: 'Of course, they invite us to their weddings and baptisms, but basically there is only a superficial level at which

they mix with the local population.' He adds, however, emphatically, 'This is not the fault of the Greeks. Our own people are so stern and so firm in what is right and what is wrong. We could learn a great deal from the Greeks.'

Guest workers are, of course, not the only Greeks who have settled in Germany. Greek professionals, intellectuals and businessmen, although few in number, have not only taken an active part but have made a considerable contribution to German society. Among the more renowned is Professor John H. Argyris, the Director of the Institute for Statics and Dynamics at the University of Stuttgart and an internationally-known scientist in the league of the late Wernher von Braun. Another is Professor Takis Zonos, the well-known neurosurgeon at Stuttgart's Katharinen Hospital.

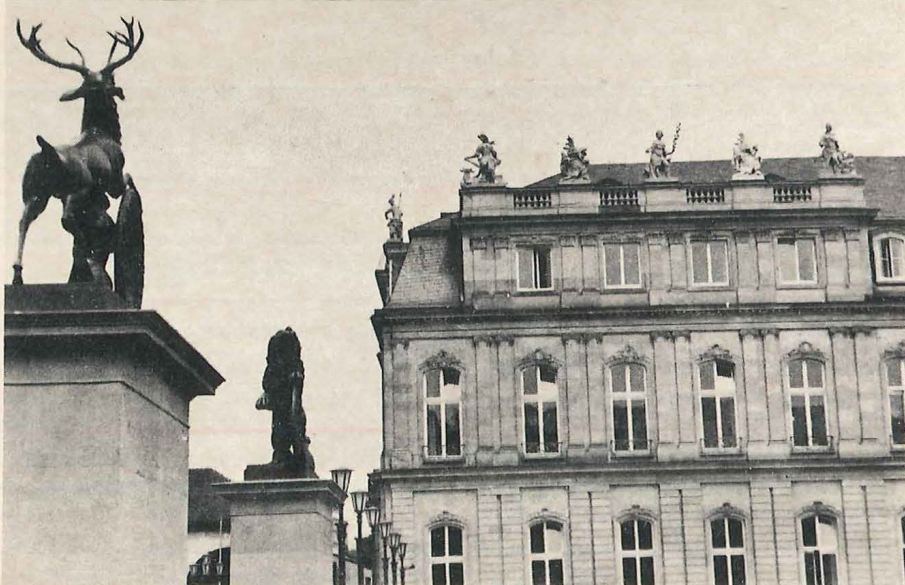
Many who came to Germany to study have remained because of the more favourable educational and research facilities. Stylianos Flamourakis is president of a school of economics in Stuttgart which has four hundred students and a forty-eight member faculty. His wife, Lena Flamourakis-Blatsoura, a sculptor and painter of considerable repute, has found a most unusual niche in Stuttgart life. Many of the city's historic buildings, which date back to the eighteenth and nineteenth centuries when Stuttgart was the residence of the Kings of Württemberg, were severely damaged during the war and in need of extensive restoration. Mrs. Flamourakis has for several years been working on the restoration of the sculptures crowning the facade of the New Castle and repainting the Moorish Rotunda at the Wilhelma, another royal



John H. Argyris, the internationally-renowned scientist who is Director of the Institute for Statics and Dynamics at the University of Stuttgart.



Sculptor and painter Lena Flamourakis-Blatsoura in her studio (above). Part of the New Castle in Stuttgart where in recent years the artist has been restoring the sculptures crowning the facade of the historic building.



palace. Now, gradually, the work load is lessening, and she finds more time for her own work. She recently sold a bronze sculpture and is preparing for a large one-woman show in early 1979. Her studio is located in an incongruous factory neighbourhood in Fellbach, at one time a vineyard area and now a suburb of Stuttgart. Their home is a tastefully furnished modern flat. Do they feel at home here? Very much so. Most of their friends today are Germans, or Greeks married to Germans.

There is also a substantial number of successful small businessmen, many of whom came originally as workers but eventually set themselves up in their own business. While shopping one morning, I came upon a package of oregano with the label, 'Panayotis Kristallidis, Importer of Foreign Specialties'. When I called his office I was told by Mrs. Kristallidis, who spoke

a perfect Swabian dialect, that her husband was far too busy to see me and at the moment was away on a business trip calling on his customers in the region.

Looking for a place to eat in Esslingen recently, I headed for the *Rathskeller*, a restaurant I have known since childhood. It was closed, and a sign in the window announced: 'Open from 5 p.m. to 2 a.m.'—rather unusual hours for a German restaurant! The menu posted outside listed, in addition to the traditional Swabian specialties, a variety of Greek dishes including *fasolada*, *dolmades*, and *vlahiko* ('a Greek peasant feast'). The current owners of the *Rathskeller* are now M. and P. Carpatis.

In Reichenbach, I visited twenty-eight-year-old Paschalis Futsitzis, the proprietor of the only open-air fruitstand in town, located across from the ultra-modern city hall. His prices were

high, I was told, but his fruit is the best in town. Speaking in a charming but heavily-accented Swabian-German, the animated young Greek introduced me to his pretty wife, Gisela Futsitz-Schneider, whom he had met while attending high school in Reichenbach. He has lived in Germany since the age of fifteen when his father came to Germany to work for a textile company. He spoke of his early years in Greece, in a village near Alexandroupolis. As a child he had accompanied his family to the local market where they sold produce grown on their land. Therefore, he explained to me, he knew 'everything about fruits and vegetables'. Today, he combines good-natured complaints about his long working days (he gets up at four in the morning to drive to the wholesale market in Stuttgart) with unabashed pride in his success. With hard work and 'ein bissle Diplomatie'—a bit of diplomacy—he managed to secure the present location for his little enterprise and to put up the stand on the sidewalk (against local ordinances, but in full view of city hall). He is now preoccupied with the construction of his first apartment house. He has no plans to return to Greece.

The *Linden-Apotheke*, a beautiful, old-fashioned shop located in Gablenberg, one of the oldest parts of Stuttgart, is owned by Aristotelis Hadjieleftheriadis. The decor brings to mind the alchemists of past ages. The Greek proprietor proudly shows me the computerized storage and filing systems he has installed.

Hadjieleftheriadis assures me he feels as much at home here as in his village in Greece. His neighbours, mostly poor and generally reserved, brought flowers to the pharmacy when they learned of the birth of his second son, he tells me. His wife, Hildegard, a tall, blonde German woman, is also a pharmacist. Sitting in his office, he speaks of his humble beginnings, his studies at the University of Athens and his dream of an academic career which he was forced to abandon. One of his professors had bluntly told him, 'I became a professor because I married the daughter of my professor. Sorry, young man, my daughter is already married. I advise you to go abroad.' He followed that advice and is proud of his success. He has built his 'retirement home' in Greece, however, in Eretria, on the island of Evia, where it is locally referred to as 'the villa of the German'.

Altbach is a small village on the Neckar River, with a population of a few thousand. Once a small cluster of farmhouses, it has now been swallowed

up by urban expansion. I make an appointment with Dr. Nikolaos Grammenos who tells me, with Germanic precision, that I may see him on Saturday morning at nine. He has breakfast with his family at eight, he explains, and begins his housecalls at ten. On the Saturday we chat in his modern, elegantly furnished new office which is colour-coordinated right down to the wash basin. Trained in Berlin, Dr. Grammenos describes the intensity with which he and his fellow students in Germany had studied. In many ways our chat summed up the previous discussions. He had intended to return to Greece after completing his training and had even hoped to build a clinic on some property he owned in Katerini in Northern Greece. A short period of volunteer work in the local hospital erased some of his illusions. He spoke of the pressure to come to his decision, his awareness of a 'different mentality' prevalent here. 'How much time we had to spend just to renew our passports!' he observed. The deciding factor came in 1965, when he returned to serve in the army. 'We were in a camp in Korinthos. Despite the fact that we were all expected to check in at the camp, there were no uniforms, nothing was prepared. They had to fly in tents after we had spent the first few nights sleeping on the ground.' He found it all too disorganized. At the conclusion of his military service he decided to return to Germany. He met his wife, a German nurse, at the hospital where he served his internship. Asked whether his two small children speak any Greek, he smiles, 'No, only the Swabian dialect.'

Does he think of going back to Greece? 'For vacations, yes. We did not go for many years because of the Junta. This year we could not afford to leave because of the new house and the building. But perhaps we will go in the coming years. The children may even learn to speak Greek. But to work there? No. There is now too much investment right here.' Is he happy? Yes, successful, too. And, what counts heavily with him, he is doing what he always wanted to do. Yet, there is a touch of sadness in it, a desire to reaffirm to himself how well off he is, that he made the right decision.

On the street he meets one of his patients. They exchange greetings, the impeccably dressed Dr. Grammenos about to drive off in his Mercedes, and the patient with a rucksack on his back. Dr. Grammenos does not really look like one of them. But his children will.

—MARGOT GRANITSAS

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Kostas Rigopoulos and Kakia Analyti in a scene from *Why Don't You Stay for Breakfast*.

theatre

SUKIYAKI

ELEVEN years ago I translated and adapted into Greek *Chérie Noire* by the French playwright, François Campaux. It ran continuously for seven years in Athens under the title *Chérie Ouaoua*. Campaux, who made a point of seeing the various productions of his play around the world, came from Paris to see its Athens production. It was with some curiosity that I awaited his reactions to the Greek version. He did not understand Greek but, at the end of the first intermission, declared that judging from the action on stage and the response of the audience — which he said was nearly identical to that of the French — it was a faithful translation. By the end of the performance, however, he was puzzled. 'It's the same play but the mood is different,' he commented. For several nights thereafter he attended performances armed with a tape recorder, his enthusiasm increasing. To the delight of all those involved in the production, which starred Kakia Analyti and Costas Rigopoulos, he proclaimed *Chérie Ouaoua* the best production of the play he had seen anywhere.

Comedy by its very nature is difficult to translate from one language and culture into another. A playwright

draws from a personal reservoir of conscious or subconscious images which are variously incorporated into his works. Necessary to all comedy — with the exception of visual comedy — is an underlying dimension which more often than not draws on local or topical subjects. Transmitting this dimension, and if need be adapting it to local audiences, is a crucial problem for the translator. In the past, it was usually necessary to adapt plays to local reality, so that much of the original flavour was lost. Today this is rarely necessary because of the international network of communication. A strict translation which captures the nuances of meaning and mood usually suffices.

Translating and adapting the London hit, *Why Don't You Stay For Breakfast* which is now playing at the Analyti Theatre (under the Greek title *Sukiyaki*) was an interesting venture. The plot of this distinctly British comedy by Gene Stone and Ray Cooney presented the least of the problems. The two main characters, played in Athens by Kakia Analyti and Costas Rigopoulos, are not, however, commonplace prototypes in Greece. On the surface, *Why Don't You Stay For Breakfast* appears to centre around two

diametrically opposite types, the rebellious, anti-establishment, Louisa, whose speech is a series of crude expletives directed at her 'phoney' family and society at large, and Jonathan, a staid civil servant.

The play opens with Jonathan preparing Japanese sukiyaki. A slave to family ties and to his position at a government ministry, he avoids all sexual relations, his unsuccessful marriage having convinced him that he is impotent. He devotes his leisure to preparing exotic dishes and collecting antiques. At regular intervals he is interrupted by calls from his older sister who keeps tabs on his every move by telephone. Enter Louisa who has been living with another tenant in the building. She is in search of a handout to keep her going until she finds someone to take her in — someone who will not try to 'own' her, which was the case with the upstairs tenant. Jonathan is soon treated to a collection of Louisa's expletives even richer than his collection of antiques. The two characters clash in a series of comic scenes, among the funniest of which is when she gives birth in the apartment.

Although familiar enough to Anglo-Saxons, these particular 'types', at first glance, would be lost to Greek audiences, but, on closer scrutiny, the seemingly antithetical characters are in fact complementary. Both are victims of the ruthless proscriptions of a society that makes demands but offers nothing in return. Louisa has chosen revolt, Jonathan submission, but both moving along parallel lines in their reactions. Having given but never received tenderness, they seek to shield themselves, Louisa by erecting a barrier of barbs, Jonathan by withdrawing into a shell. The birth of Louisa's child, representing innocence, breaks down their barriers. When this parallelism of the characters surfaces, the significance underlying the comedy and the humour become comprehensible to Greek audiences. In translating the play for Greek audiences, it was necessary to limit the frequency of Louisa's gratuitous scatological comments, preserving their flavour and intensity but using them only in moments of actual rage as Greeks would. Another device was to emphasize the flashes of human warmth and the optimism which is implicit in the characters.

Establishing the delicate balance between the outer and inner world of the characters is essential. It seems to me that both director and cast of *Sukiyaki* have risen to the occasion.

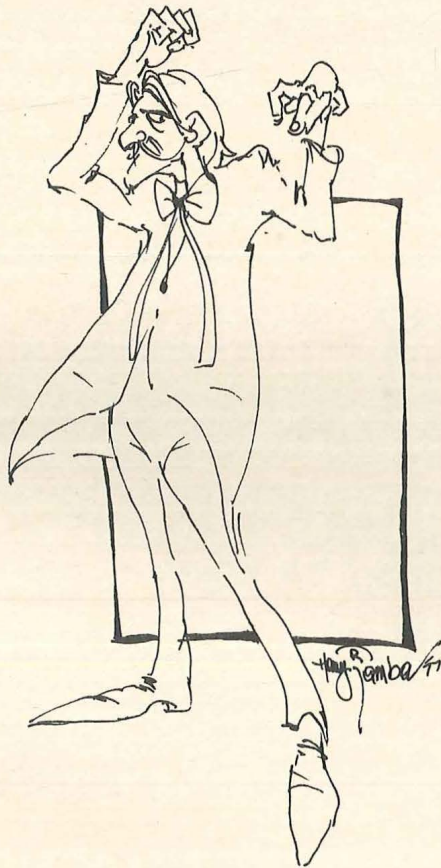
—PLATON MOUSSEOS

BARTHOLDY QUARTET

THE Athens State Orchestra is continuing the strike begun last summer, presaging a less than bright musical season. The programs of the foreign cultural associations, however, got off to an exciting start on October 3 with a brilliant performance by the Bartholdy Quartet sponsored by the Goethe Institute at Parnassos Hall. The ensemble, formed in 1968, devotes itself exclusively to the study and performance of chamber music and, in particular, the string quartets of Felix Mendelssohn-Bartholdy, in whose honour the quartet was named.

The concert in Athens included works by Joseph Haydn, Paul Hindemith and Mendelssohn. Each of the quartets performed is, in its own way, a masterpiece. Haydn's 'Kaiserquartett' (or Emperor's Quartet), is best known for its second movement based on the lovely theme familiar to us as the hymn 'Austria' and as the West German national anthem, 'Das Deutschland Lied'. The theme is actually based on a Croatian folk melody which Haydn first used when composing 'The Emperor's Hymn' which was the Austrian national anthem until 1918. The melody was adopted as the German national anthem during the Nazi era. Although the words of 'Das Deutschland Lied' say nothing of world conquest and speak of simple patriotism, for many the negative associations with the Nazis persist. It is always annoying to have to consciously suppress the images that automatically arise when hearing a tune with such vivid political associations (or to find one's self thinking of the Lone Ranger or Sergeant Preston when the appropriate overtures of Rossini are performed). It is particularly annoying in the case of the hauntingly beautiful second movement of the 'Kaiserquartett' in which Haydn so skilfully interwove the theme among the four stringed instruments. The quartet, as a whole, reminds us of just how frequently we underestimate the greatness of Haydn, who has all too often been overshadowed by his fellow-Austrian and contemporary, Mozart. A brilliant composition such as this, brilliantly executed by the Bartholdy Quartet, serves as an indisputable testimony to Haydn's dominance of the European musical world during the last half of the eighteenth century.

The romanticism and scope of Paul Hindemith's music is always surprising. Born in Germany in 1895, he lived for many years in the United States where he was head of the Yale University's music department from 1942-53. Hindemith is surely one of the musical giants of this century, one whose works rank with those of Stravinsky and



Schoenberg and are certain to survive in standard repertoires as examples of twentieth-century composition at its finest. Hindemith was most at home when writing for the stringed instruments. His String Quartet opus 22 no. 3 is a marvelously sonorous composition utilizing every nuance and tonal capability of the instruments. Incredibly difficult, as are most of his works, its intricacy and demands are not without sound basis and good sense and well worth every demand made upon the performer. In executing his work, the Bartholdy Quartet was at its very finest, leaving no doubt as to Hindemith's consummate skill, and their skills as performers.

The concluding quartet, Mendels-

sohn's String Quartet in F Minor, is in the great tradition of the composer's work. Although not as exciting as the previous two quartets, it is delightful to hear and replete with memorable themes and hummable tunes. It is unfortunate that Mendelssohn is primarily remembered as the rediscoverer of the long-neglected works of Johann Sebastian Bach, or as the composer of a wedding march of dubious appropriateness to a Christian ceremony and of an oratorio all-too-frequently performed badly by every amateur choral society in the Western world. Much of the composer's work is genuinely great (and there is so much of it despite his untimely death at age thirty-eight) but it is seldom performed. Mendelssohn could certainly not ask for any better memorial than the performance of the Bartholdy Quartet which was in the very best tradition of string playing.

In any small group it is difficult and perhaps unfair to single out players for praise or criticism. The four members of the quartet are masters of their respective instruments, but I cannot help but commend cellist, Annemarie Dengler, and the first violinist, Joshua Epstein. Dengler is as fine as any cellist I have ever heard and Epstein produces a keen-edged sound that only those with absolute perfection of pitch dare attempt. Playing at times almost without vibrato where others would have disguised insecurity of pitch with a wide wobble, he added a master touch to an already superb ensemble sound.

Of interest to those living in the Kifissia area is the inauguration of a concert series sponsored by the Hellenic International School. The nine concerts, to be held in the auditorium of their new premises at Xenias and Artemidos Streets in Kefalari, will begin on November 16 with a recital by the concert master of the Athens State Orchestra, Tatsis Apostolidis, followed on December 2 by the Christmas section of Handel's *Messiah* performed by the Athens Choral Group orchestra and soloists. The remaining concerts will feature recitals by the finest soloists and instrumentalists from the State Orchestra and National Opera Company as well as choral works and chamber music.

—ROBERT BRENTON BETTS



Victor Erice's *Spirit of the Beehive*



Michelangelo Antonioni's *Il Grido*

cinema

FOREIGN FILMS IN A FOREIGN LAND

BOOKWORMS and music lovers are fortunate. Most literary classics are translated into numerous languages and readily available in most parts of the world. A knowledge of German is not necessary to enjoy a Mozart sonata, for example, and thousands of great works are available at the flick of a switch. Film buffs do not have it so easy. Except for the very few cities which have cinemathèques or a healthy number of 'art cinemas', it is very difficult to find any but the most recently-released movies playing. Thousands of the cinema's greatest classics lie moulding in vaults all over the world because of the nature of commercial film distribution, and the cumbersome mechanism and business of film exhibition.

Unlike many of the other arts, in cinema there is no substitute for the real thing. One can vicariously enjoy a painting by studying a reproduction, or appreciate a play by seeing an amateur production. One cannot, however, begin to experience a motion picture by reading a screenplay or looking at stills. Accessibility, then, is the first major handicap for film lovers. The second is language.

Cinema is very much an international art form (the country producing the greatest number of films each year is India, followed by Japan). With few exceptions, however, only the most recent and popular films are widely

distributed outside their country of origin. Thus, a film's dialogue and subtitles are usually lost to a viewer unless one or the other is in his own language. For accessibility, Athens may be far from the liveliest of film centres, but it is well above average. Each season, distributors dust off a number of classic films and give them an airing at first-run cinemas. Pictures such as *East of Eden*, *Zorba The Greek*, and *Bridge On The River Kwai* are perennial favourites, as are most of the works of Sergei Eisenstein, Ingmar Bergman, and Luchino Visconti. Many of the best foreign films, old and new, find their way into Athens cinemas—often at one of the city's two uptown 'art houses', the Alkionis (Ioulianou 42-46) and the Studio (Stavropoulou 33).

It is language that presents the biggest problem for foreign residents of Athens, whose Greek may not be up to speed-reading the subtitles. Few foreigners, therefore, attend many 'foreign' film showings and this is a pity. Depriving oneself of international films is like reading newspapers entirely devoted to the news from one country. It is also cheating oneself of the other sensory delights that good films offer—photography, music, acting, and just plain atmosphere, which is sometimes fascinating enough to make a foreign film rewarding. Knowing something about a foreign film may be an enticement in spite of the language

problem. Here, then, are some notes on several of the best foreign-language films scheduled to play around town this season:

Among the most classic of the classic revivals this season will be two films by the Japanese director, Akira Kurosawa, *Rashomon* and *The Seven Samurai*. *Rashomon*, made in 1950, was the film that first awakened western interest in the Japanese cinema, and revealed the story-telling brilliance as well as the technical virtuosity of director Kurosawa. The story is simple: a bandit intercepts a warrior and his lady in a forest. Later, after a wood-gatherer discovers the warrior's corpse, the bandit is captured, charged with murder, and brought to court. The body of the film consists of three flashbacks, each relating the story from the differing points of view of the bandit, the woman, and the warrior (who speaks from the dead through a court-appointed medium). *Rashomon*, incidentally, was re-made in 1964 as an American western called *The Outrage*, with director Martin Ritt copying the original almost shot-by-shot. The second Kurosawa film coming to Athens will be *The Seven Samurai* in which itinerant Samurai warriors protect a village against the depredations of bandits. Even richer visually than *Rashomon*, *The Seven Samurai* was also re-made as an American western called *The Magnificent Seven* (directed by John



Jerzy Antczak's *Nights and Days*



Satyajit Ray's *Company Limited*



Pier Paolo Pasolini's *Accattone*

Sturges in 1960). Without understanding the dialogue or the Greek subtitles, one should have no difficulty following the story of either *Rashomon* or *The Seven Samurai*.

Two Italian revivals are also worth keeping an eye out for—Michelangelo Antonioni's *Il Grido* and Pier Paolo Pasolini's *Accattone*. *Il Grido* is one of Antonioni's earliest (1957) and least-stylized features, a somewhat depressing look at working class life in Italy, but starring the American actor Steve Cochran. The plot briefly: Aldo, working in a sugar refinery in the Po valley, lives with Irma, whose husband has long before deserted her. Irma learns of her husband's death and tells Aldo she wants to marry another man. Aldo beats her in front of the village and goes away with their daughter, drifting from place to place and from woman to woman. When he returns and is again rejected by Irma, he falls to his death from a tower of the refinery. *Accattone* was the first feature film of director Pasolini, whose subsequent credits include *The Gospel According to St. Matthew*, *Teormina*, and last year's controversial *Salo*. *Accattone* is a pimp who falls in love, tries to make an honest living, fails, turns to petty thievery, and is finally killed. Depressing, again, but equally impressive for its energy, commitment, and bleak realism.

Nights and Days has been acclaimed as one of the most beautiful Polish films of recent years. Based on a novel by Polish writer Maria Dabrowska, and directed by Jerzy Antczak, the film was nominated for an Academy Award last year, and has been applauded at international film festivals from Chicago to Cannes. It is the saga that spans, through a series of flashbacks, two generations from 1863, the year of the Polish uprising, to the outbreak of World War I. The central character is Barbara whose personal reminiscences provide the vehicle for reconstructing Polish life of earlier eras: its cultural heritage, its manners and customs, the joys and travails of individuals set against a backdrop of historical events.

Few Indian films have ever played in Greece, and the arrival of master-director Satyajit Ray's 1971 *Company Limited* is cause for celebration. English critic Michael Billington has written: '*Company Limited* strikes me as a subtle and unqualified masterpiece . . . the most powerful shot-in-the-arm for cinematic humanism since Renoir stopped directing.'

The film, in Bengali, is set in affluent circles of present-day Calcutta. Shyamal Chatterjee, a young executive with a



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British firm, is being considered for a key post on the company's Board of Directors. While labour unrest and student protests threaten the city, life in exclusive social circles continues as before. Mrs. Chatterjee leads a spoiled and comfortable life, but her younger sister, still rooted to a more traditional background, shows a larger awareness of the nature of Shyamal's life and his involvement in his work. One day a crisis develops in Chatterjee's export department which threatens the firm with financial loss, and could mean the loss of his promotion. He overcomes the crisis in a way which compromises on ethics, but preserves the prestige of the firm. As a result, he gets his promotion. However, his sister-in-law, whom he has grown to admire and respect, realizes the measure of the man in relation to his success. Her silent accusation brings home to him the full impact of his failure as a man just when he has scored his greatest victory in his career.

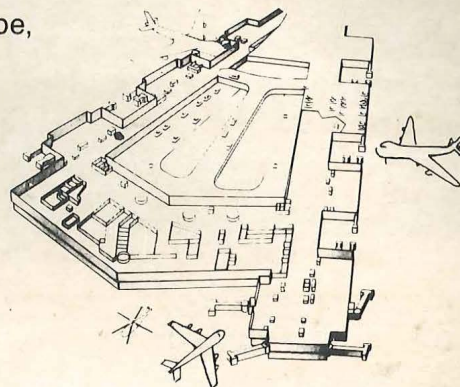
Spanish films are almost as rarely seen abroad as Indian films, largely because cinematic creativity was so stifled during the long reign of Franco. (The greatest Spanish director, Bunuel, worked in Mexico and France for most of those years.) A new wave has surfaced recently, however, and one of the most interesting films of the new period is Victor Erice's *The Spirit of the Beehive*. The film is set in a remote Castillian village, shortly after the end of the Spanish Civil War. Two young children, Ana, eight years old, and Isabel, ten years old, amuse themselves by roaming the countryside, playing on railroad tracks and around bonfires, games which often border on self-destruction. After attending a travelling film show of *Frankenstein*, Isabel tells Ana that the monster of the film is actually alive—a spirit that comes whenever she calls him. Furthermore, says Isabel, the spirit lives in a barn at the top of a field. Ana finds and befriends a fugitive soldier who is hiding in the barn, thinking that he might be the spirit. She gives him a coat of her father's containing a musical watch. Later there is a shooting in the barn, and, when Ana realizes that her father has his watch back, she runs away, again in search of the spirit of the monster. Writing in the *New York Times*, Vincent Canby commented: 'Not since Rene Clement's *Forbidden Games* has any movie entered so deeply into the perilous country of children's nightmares and fantasies . . .'

— GERALD HERMAN

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The Lonely Persons' Club, prizewinning Hungarian film at the Thessaloniki Festival.

The International Film Festival

SINCE the inauguration of the Thessaloniki International Film Festival, there have been mutterings about the quality of the programs, but on the whole the festival has held its own in a highly competitive field (an estimated four hundred festivals are held around the world annually). Year by year the festival has improved and with the recently concluded Sixth International Festival, Thessaloniki can be said to have shouldered its way toward the front of the line. The seventy-odd features and shorts presented were of uniformly excellent quality, and there were parallel French and German showings by some of the most talented young directors working today. 'It was the best festival yet,' said the Hollywood producer, James Elliott. A Thessaloniki regular, Elliott has been instrumental in bringing to the Festival notable American filmmakers and celebrities such as Rita Hayworth, who was a judge this year.

Concern for the short film has helped the Festival achieve its stature. All four of the films that won prizes this year were in that category: *Hey You* (an eight-minute study of the impact of violence on man, filmed in Budapest); *The California Reich* (a documentary on the neo-Nazi movement in the United States); *The Lonely Persons Club* (a bittersweet study of loneliness and old age in Hungary); and *The Warp Reaction* (a sardonic comment by a fledgling British filmmaker on so-called mental retardation). In addition to the

prizewinners, dozens of other shorts were shown, some of them conventional in approach (Barbara Kopple's Academy-Award-winning documentary on the East Kentucky coal-miners, *Harlan County U.S.A.*) others more offbeat and original (*Freud Explains Himself in the Cinema*, *Viznar Break*).

The Festival has also become an important showcase for films from Eastern Europe. Along with the Hungarian entries, there were films from Bulgaria, Czechoslovakia, the German Democratic Republic, Poland, Rumania, Yugoslavia, and Albania. An Albanian entry, a tough, gritty drama in which students in a secondary school pitted against an authoritarian headmaster, turned out to be a sleeper. Faster paced and slicker than most films from the Eastern bloc, it won more applause and enthusiasm than did highly-touted commercial entries such as Robert Altman's *Three Women* or Agnes Varda's *One Sings, The Other Not*. The festival audiences in Thessaloniki have always tended to favour social rather than psychological drama, realistic rather than abstract art, and so it came as no surprise that Altman and Varda were given short shrift. Feminist themes won little sympathy in Thessaloniki.

The biggest disappointment of the festival was *Welcome To L.A.*, another production by Robert Altman (but directed by Alan Rudolph). The film settled for surfaces throughout, telling its tale of interwoven love affairs in Los

Angeles with an extremely heavy hand and offering some of the most uninteresting and unsexy people this side of Madame Tussaud's Wax Museum.

No, Hollywood did not light up the Thessaloniki skies this year. Most of the excitement (reflected in the judges' choices) was engendered by filmmakers outside the American entertainment industry. Unfortunately, few of these films will find their way on to the screens of the commercial movie houses. They lack big-name stars and international box office appeal, and cannot compete in the arena with porno and Kung Fu. They are often too quiet, serious, 'arty'. Practically the only place you can see craftsmanship of this calibre is at a film festival. But that, of course, is the *raison d'être* of festivals — they allow you to see the unseeable.

A Paris based group, the Confederation International des Cinemas et d'Essai (C.I.C.A.E.) is attempting to bridge the gap between festivals and the commercial cinemas. Judging from statements made at Thessaloniki, where its members showed films and held conferences and meetings, C.I.C.A.E. is trying to organize independent and university distributors and exhibitors around the world into a cohesive economic and social force, a kind of Third World of moviedom.

Meanwhile, it is a glum fact that even films that win major prizes at major festivals go begging for audiences. A case in point is *The Perfumed Nightmare*, a film by a young Philippine, Kidlat Tahimik. Shown out of competition at Thessaloniki, *The Perfumed Nightmare* turned out to be the



Kidlat Tahimik in *The Perfumed Nightmare*.



A scene from the German film *All Those Called Ali*.

cinematic equivalent of a naive painting—simple, colourful, a touch whimsical, but honest and moving. The hero (played by Kidlat, who financed the film with money earned selling T-shirts at the Munich Olympic Games) is a good-natured Philippine cabdriver whose heart belongs to his native land and whose head belongs to the Voice of America. Kidlat earns his pennies by driving a jitney taxi up and down the poor roads of his homeland but has Coca-Cola dreams of the U.S.A., and is chairman of the local Wernher von Braun fan club. Kidlat is a split personality, a true child of colonization, more in love with his masters than his brothers.

The hero's fairytale adventures take him (and his handpainted jitney) to Paris and a job with an American active in the chewing gum machine business. It is here, confronted by the realities of technological society, that Kidlat finally breaks out of his cocoon of Americanized fantasies and learns who he really is and what he represents. It is all done lightly and ironically, but with Chaplinesque warmth and humanity. The film deservedly won several important prizes at the Berlin Film Festival this year, and has played at many other festivals since. Nevertheless Kidlat Tahimik has yet to find a distributor willing to take on his film. Life is still a perfumed nightmare for the thirty-two-year-old filmmaker.

About the only films shown at Thessaloniki that have been artistic and

commercial successes were those of young West German directors such as Herzog, Fassbinder, Geissendoerfer and Wenders. Ten films of the 'New German Cinema' group were shown during the course of the festival, and each proved to be successful and provocative in its own way. Theme and content varied: there were costume dramas (*Aguirre, Wrath of God*), war stories (*Coup de Grace*), classics (*The Wild Duck*), gangster stories (*The American Friend*), love stories (*All Those Called Ali*). The Germans offered a little bit of everything—except comedy. By the end of the festival their out-of-competition films were drawing audiences almost as large as those attending the official entries.

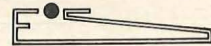
No doubt many of these German films will be seen shortly in moviehouses around Greece. They are well-made, lively, and in many cases exciting films—and they have money behind them (the financing has come largely from German television). For most of the other festival films, even those that won prizes, the road ahead is still uphill. They may never be shown in Greece—or anywhere else.

But they are a plucky bunch, filmmakers. Take Kidlat Tahimik, for example. When I last saw him in Thessaloniki, he was in the office of the executive director of the festival—busy selling him a couple of *Perfumed Nightmare* T-shirts.

—WILLARD MANUS

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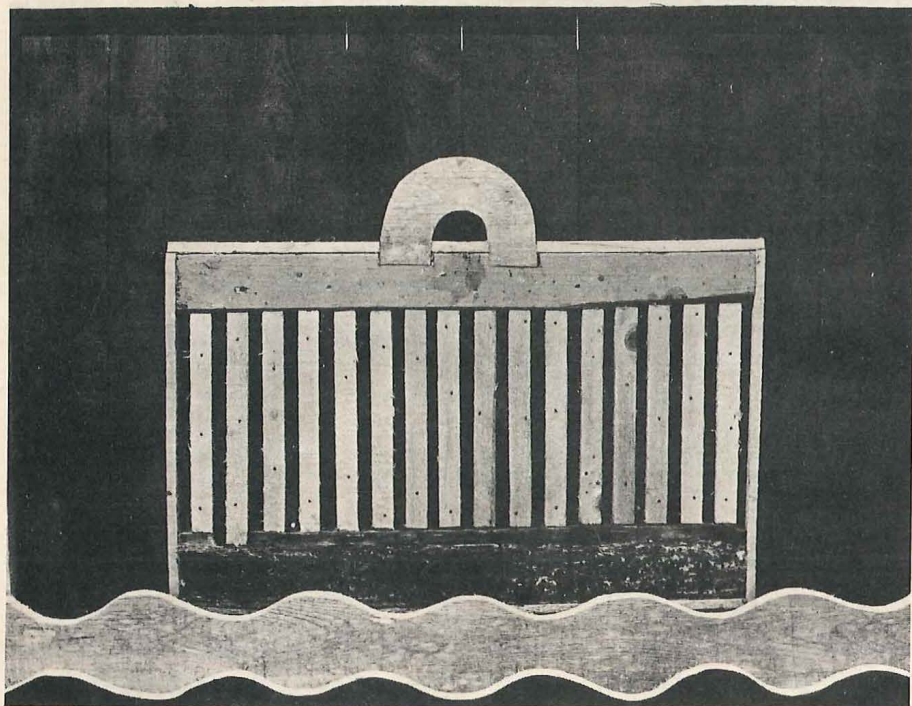
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GALLERIES IN RETROSPECT



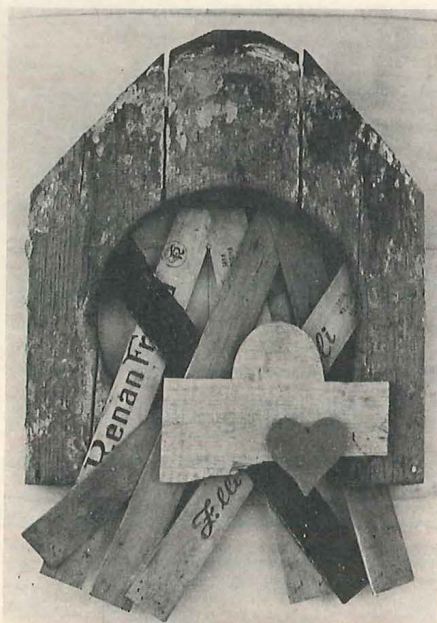
Alexis Akrihakis, 'Monument Classique'

THE BERNIER Gallery presented in October an exhibition of works by Alexis Akrihakis consisting primarily of wood constructions, a totally new medium for the artist, and a few paintings and collages. The initial impression was one of gaiety and playfulness, a strong decorative quality, and a colourful freshness transmitted through the use of seemingly-naive symbols (boats, suitcases, arrows, clouds). The lightheartedness, however, is deceptive. As with most artists whose work is executed in a childlike, simple style as, for instance, that of Joan Miro or Paul Klee, there is a more profound meaning behind these surface configurations.

The style used by Akrihakis in his paintings, which differs vastly from that in his wooden constructions, is naive, but the compositions are arresting. Busy and overcrowded, the various signs and symbols crisscross the canvas in an almost symphonic dance. They reveal, however, an essential weakness in that his surfaces are blandly flat rather than painterly. Although Akrihakis's approach to his work is basically emotional, a close examination of this pictorial array reveals a social statement. He maps out life within an oppressive system in these overwhelmingly crowded and restless compositions,

reflecting a society trapped within a self-imposed social system to which it adheres for the sake of order and security.

Akrihakis's wood constructions are more significant and original than his paintings. Their mood is different, expressing a more sudden and direct outburst of suffering. They appear to be less an indictment of the social system

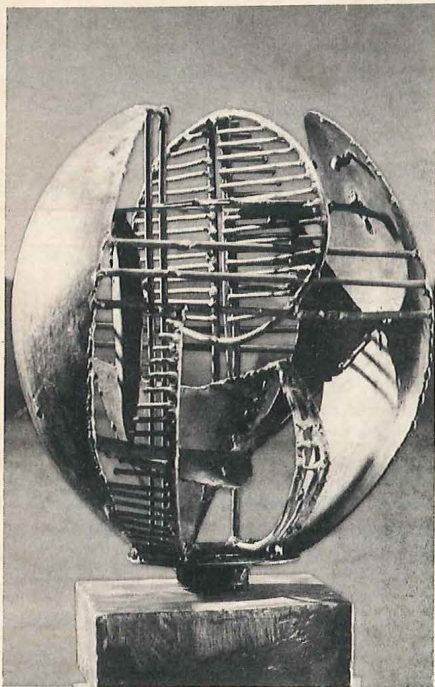


Alexis Akrihakis, 'La Rencontre'

and more an exposure of the forces of life and humanity. Beneath their hard and jagged form lies a poetic tenderness. Constructed from broken bits and pieces of wood and various debris, they emerge from a kind of destruction to give structure to chaos. They reveal a perceptible undercurrent of the pain involved in artistic creation and in life but, also, a tenuous reference to hope and joy. This is seen in *La Rencontre*, which consists of a mass of randomly arranged, uneven wooden planks. A small red heart—sweet and amiable—placed within this composition which, although a sentimental work, is imbued with a certain human warmth. In other, more gentle wooden constructions, Akrihakis incorporates his more familiar symbols—boats, suitcases, waves, clouds. He subtly alludes to the harassments and impediments involved in any attempt at liberation. These ideas are conveyed with a sense of almost fatalistic calm and without palpable tension. Most of all, however, an enduring hopefulness surfaces. Another element in the constructions is the deliberate reference to the artist's Greek heritage, seen in the ancient columns of 'Monument Classique' or the vaguely-Byzantine forms in some of the other works. Akrihakis's works disclose the innate poetry in the cycle of life: suffering, pain, tenderness, joy, destruction, creation. It is this dimension that renders his wooden constructions both human and approachable.

CONSTANTINE Andreou's exhibition at the Athens Gallery last month was a retrospective of the sculptor's work beginning in 1954, but focusing primarily on his sculptures of the last ten years. Born in Brazil, Andreou came at an early age to Greece where he received his initial training as an artist. After the war he went to Paris, where he has been living and working ever since.

A true artisan and a craftsman, rather than an imaginative innovator, the foremost quality of Andreou's work lies in its technical excellence. Brass, his preferred medium, is manipulated with an effortless skill. His earliest works, which are all cast, are unoriginal studies of mass and form. A tactile, aesthetic plasticity has been achieved through a



Constantine Andreou, 'Espace Interieur'

balance of highly polished and rough surfaces, a commonplace device frequently resorted to by traditional sculptors.

Andreou's latest works are no longer cast, but executed, instead, in the constructivist style of shaping and welding metal sheets. Two series which are examples of the artist's better works are the *Eye*, a symbol of introspection for the artist, and the *Vaisseau Spatiale* series. Solid metal surfaces at the edges of these works give way to intricate brass rods at the centre which make the interior space of the sculptures visible. In the *Vaisseau Spatiale* series, the works literally resemble vessels which have captured and held space in a thick filigree of rods. It is the artist's intention that these works symbolize the visible shell which encloses the inner psyche, a macrocosm and microcosm at all levels. His intent, however, seems hardly applicable to these works which appear to be merely conventional studies of sculptural space.

In the *Open Column* series begun in 1968, the artist attempts to introduce the dimension of time to his work, a concept originally explored in 1923 by Constantine Brancusi in *Endless Column*, a series of monumental sculptures; he was to continue this investigation for many years. Brancusi's sculptures, however, manage to convey not only a sense of time but go a step further to convey timelessness and infinity. Kinetic art of the sixties also explored the dynamic inclusion of time, through kinesis, or movement, in sculpture.

—CATHERINE CAFOPOULOS



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Spatharis, his wife, and son, seated before Karagiozis sets.

books

Sotiris Spatharis
BEHIND THE WHITE SCREEN

Translated by Mario Rinvoluceri and Leslie Finer
Red Dust, New York 1976. 150 pages.

Greek shadow puppet theatre, *Karagiozis*, developed in Greece over a period of more than one hundred and fifty years (from the Greek revolution of 1821), using local character types, costumes, and dialects, folk anecdotes, contemporary events, topical humour, themes and motifs of classical, Hellenistic, and Byzantine origin, Greek legends, songs, and dances. It is modelled on a fourteenth-century Turkish shadow-theatre prototype, *Karagoz*, which in turn traces its roots to folklore and the classical mime, the dominant form of entertainment in the Eastern Empire from the fourth century B.C. to 1400 A.D. The performances were introduced into Greece possibly as early as the seventeenth century, at the time of the consolidation of the Turkish presence. The earliest recorded performance in Greece was in Ioannina, Epirus in 1809. The name of its bald-headed, hunch-backed, fool-hero was adapted to Greek and became *Karagiozis*. The Greek form of the performances took on a widespread influence which the live theatre did not achieve until well into the twentieth century. A more highly-developed and carefully-crafted form than its Turkish predecessor, the *Karagiozis* performance became, in the end, more than a mere puppet play. It became a

structured and widely-accessible folk resource which reflected and expressed the national identity of the newly-liberated but illiterate populace. The post-Turkish period in Greece, with its political and economic instability, years of insecure borders and attendant wars, proved the need for an indigenous form which spoke to the people of the heroism of past ages and the innate cleverness of the people. It was in serving this need that *Karagiozis* became a bearer of news to out-of-the-way parts of the country and a confirmer of a set of values in which the ethnic identity of the Greek people resided.

Its subjects comprising comedy, history, and legend, the *Karagiozis* performance typically uses a troupe of about thirty puppets, eleven of which appear with some regularity. The most prominent figure is Karagiozis himself. Where his predecessor in the Turkish performance wore a phallus, the Greek figure does not. He is provided instead with four joints in one arm to compensate for the loss, the length of his arm facilitating the thefts he commits and the beatings he inflicts. His cohort is the servile Hatzivatis, who acts as an intermediary between the Greeks and the Turkish rulers (the setting is Greece under the Ottoman Empire). The scene is divided into two parts with the Pasha's

palace, or *serai*, at stage right, and Karagiozis's run-down hut at stage left. The regular troupe is fleshed out with the following types, providing variety in terms of class, education, occupation, psychological attributes, and region or nationality: Kolutiris, the hunch-backed thieving son of Karagiozis; Signor Dionysios (Sior Dionysos), the Italianate Greek fop from the island of Zakynthos; Omorfonios, an elegant, dwarfed idiot with a pumpkin-size head, from Corfu; Stavrakas, the urbanized tavern bully of Piraeus; Barba Yiorgos, a type of mountain villager from Roumeli who wears the klephtic warrior's skirts and is often depicted as a country bumpkin; the Jew, a merchant from Thessaloniki known for his wealth, his parsimony, his arrogance to his inferiors, and his obsequiousness to his superiors; Veligeas, the Albanian soldier and enforcer of Turkish law who abuses his authority with arbitrary force; the Pasha, the ruler of the land who represents the law but is not himself above deception; the old Bey, an easily duped Turk.

The *Karagiozis* puppeteer was a performer whose fortunes rose and fell with the political and economic tides of the nation. He was never granted the recognition he felt he deserved and was forced to contend with moralizers who objected to the freedoms taken in performances; westernizers who found in his art an oriental or backward influence; police agents concerned with the camp followers such a performance inevitably attracted—the impressionable runaways, the petty thieves; as well as with the damage to property that often resulted from the hostility of a dissatisfied audience and the threat posed by some players who were themselves thieves, pederasts, and vagabonds. He had to contend with café owners who beat him when profits fell and bribed and cheated him when the audience was large and pleased; the jealousies of competing players and of proprietors of rival houses; and the petty rivalries of helpers.

The player was often himself a helpless victim of his own art, a hungry and beleaguered figure who frequently bankrupted himself on tour and had to sell his equipment for fare home. Presenting every night the mischievous acts of his puppet troupe, he sometimes became as adept as his inanimate confederates at less-elevated and dangerous skills than mere puppeteering. Having to deal with the embarrassments of a profession considered by many contemptible, a number of players protected their families by changing

their names. Antonio Papoulias became Mollas (the Arabic for 'teacher'), Vakaloglou became Orestes (as much an attempt to escape his Turkish background as the shame of his profession), and Demetres Sardounes became Mimaros (the diminutive of his Christian name, though suggesting 'mimesis' or 'mimicking' as well).

The shame and inequity of their work led to a resentment that carried over to the players' treatment of their young helpers on whom they vented their aggressions; the helpers were too young and often too enamoured of the art to desert the master from whom they hoped to learn their vocation. The apprentice was, in any case, trapped in a helpless position, for players were often more interested in preventing another possible competitor from entering the profession than in fostering the growth of a new talent.

One player who endured the stringencies of the player's life was Sotiris Spatharis (1889-1974). The height of Spatharis's career coincided with the golden age of the *Karagiozis* performance. He began playing in 1910, just twenty years after the major Hellenizing reforms of the Patras school of players, dominated by Dimitris Mimaros, had formalized the Greek performance and weaned it conclusively from Turkish vulgarity and obscenity by moulding it into a more political and, at the same time, family-oriented entertainment. Spatharis's career effectively ended with the general decline of the form in post-World War II Greece.

Although Spatharis had a long career centered around Athens, he played a great deal in the provinces,

hence his nickname Prophet Elias—after the saint whose chapels are located on mountain tops. Perhaps Spatharis's strength was not so much his talent and devotion to the preservation of his craft—Yiorgos Haridimos, still performing in Athens, must be said, in modern times, to have surpassed him—but his ability to popularize the form, both within and without Greece, often at considerable expense, earning the animosity of competitors who considered his proselytizing self-aggrandizing. Spatharis's greatest service was the publication in 1960 of his memoirs, *Apomnimonemata* (the only autobiography ever published by a player), which has now been released in an English translation entitled *Behind the White Screen*. The memoirs, which cover the period 1900-45, were first begun by Spatharis at the suggestion and with the aid of a friend, Nikos Nakis, when Spatharis, a semi-literate, was fifty-four years old. Written on a roll of kitchen paper, the first manuscript was misplaced, but because the work was that of a man who lived all his life as a product and exponent of oral culture, it was soon recalled and laboriously rewritten. Additional assistance was supplied by another friend, Lambis Chronopoulos, and the whole was edited by K. Fildisakos. In addition to the memoirs, and a testimony by the poet Angelos Sikelianos, *Behind the White Screen* includes Spatharis's notes on the history and art of *Karagiozis*, with biographies of the players, comments on the puppets, performance techniques, singers and anecdotes. Although the memoir section is coherently held together by the central figure

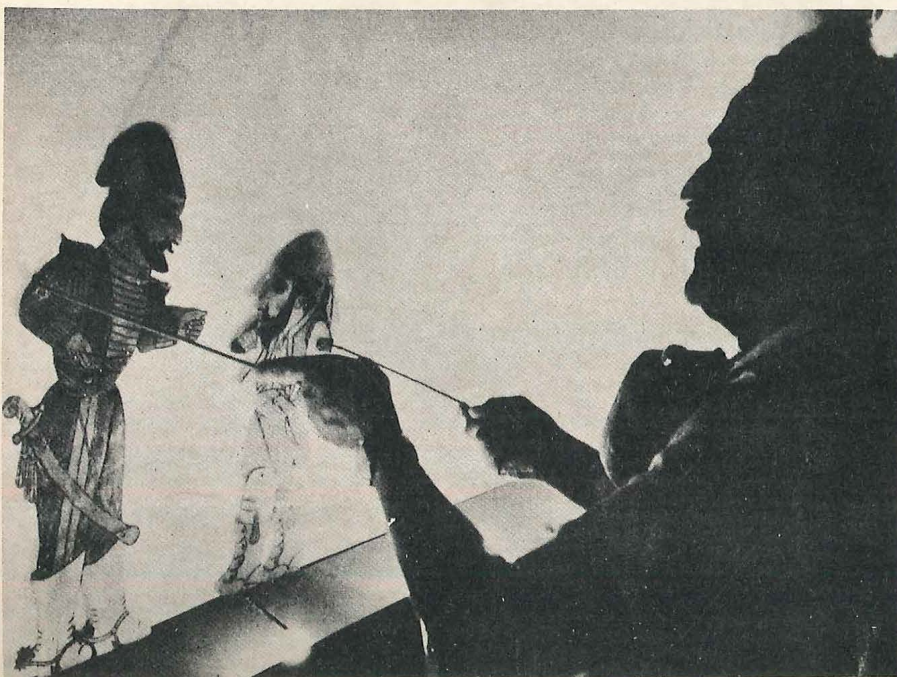
of the player himself, the notes are a jumble of information and comments.

From one perspective, the memoir reflects the nature of the art, a patchwork of half-remembered and self-serving anecdotes; from another, it represents the only systematic attempt on the part of a player to record and illuminate the life of an itinerant performer in Greece during the early twentieth century. From any point of view, translator Mario Rinvoluceri appears to overrate the merit of the work. In his introduction to an earlier edition of the memoirs, published by London Magazine Editions in 1967, he ranks it just below the justly renowned *Memoirs* of General Makriyannis who after the War of Independence learned how to read and write in order to record the events he had witnessed. Rinvoluceri claims that, with the exception of that work, Spatharis's book is 'unparalleled in modern Greek literature for its directness and simplicity of language'. Between the expressiveness of a major figure such as Makriyannis, who was involved in the complex affairs of struggle for the nation's independence, and the megalomania of a poor struggling player, lies more distance than Rinvoluceri suggests.

Spatharis's memoirs have, however, achieved for him wide repute among his public. Among fellow players, whose foibles he freely exposes throughout his book, he has been vilified. It is not merely his revelations which weigh against Spatharis, but his overblown conceit about his own merits in the face of far superior performers whose contributions are slighted—Mollas, Theodoropoulos, Manolopoulos, and others.

Once all this has been said, one must express appreciation at being provided with a new edition of the Rinvoluceri translation, to which has been added Leslie Finer's translation of the final section of the original, the notes on the art of *Karagiozis*. With this now-complete version of the Spatharis original, the way is clear to simply enjoy the outrageous peregrinations of the player and the outcast who finally achieves recognition. His attempt to find respectability in his profession, to transmit the simple truths of the popular culture—are translated in a colloquial style which conforms nicely to the spirit of the original. In the end, if one wonders why the puppeteer wished to continue in the face of such mistreatment, Spatharis answers us simply: 'Karagiozis is my life. If you take away this love, in one week I would die.'

—LINDA SUNY MYRSIADES



Spatharis with two of his puppets behind the white screen.



food

THE OLIVE TREE

Let them serve you with wrinkled, over-ripe olives...

—Archestratus. *Gastronomy* (Fifth century B.C.)

THE olive tree is legendary — a symbol of sustenance, beauty and peace. Olives have been staples in the Greek diet since before the Early Bronze Age and olive oil has been an ingredient in everything from soup to nutcake. Products of the olive tree have been used for practical, religious and medicinal purposes. In a cultural sense, the olive tree springs from the very heart of Greece and her people.

In everyday Greek usage *elia* means both 'olive tree' and 'olive', and *ladi* or *eleon* implies both 'olive oil' and 'oil'. It crops up frequently in everyday usage: smooth seas are *ladi*. Regions and villages have legends and proverbs related to the olive tree, and 'How can we take a trip without *ladi*?' is among the familiar quips that can be traced back many generations.

According to mythology, when the goddess Athena contended for control of Athens with the god Poseidon, Athena produced the first olive tree on the Acropolis, and won. Thus Athena and Athens are associated with the olive

tree. It may be to this miraculous tree that Theophrastus refers in his *Enquiry into Plants*, written in three hundred B.C. 'The olive at Athens... and the wild olive at Olympia from which wreaths for the games are made...' is a quote from A.F. Hort's translation of this unique work. Theophrastus, in fact, describes many characteristics of the olive tree in sixty-eight references — a more intensive coverage than any other plant in his avid botanical research. He refers to 'tales handed down in mythology' as well as physical and chemical qualities — establishing an empirical and scientific link between Greece and the olive tree.

Yet even earlier than Theophrastus's time, references to the olive tree in art and poetry reflected the significance Greeks attached to the olive tree. Also, cooks such as Archestratus, a contemporary of Aristotle and the author of the first Greek cookbook, indicated olive preferences as well as methods of seasoning with olive oil. Surviving fragments of his cookbook *Gas-*

tronomia are among the major sources of information on ancient western cookery.

From its rough bark to the thickly-clustered branches, the olive tree is striking in appearance. The trunk is twisted, gaunt and grey, often with holes large enough to see through, and with misshapen knobs. By contrast, the leaves are graceful and slender. Unlike those of other trees, the upper surface of the leaves are less smooth than the underside, as Theophrastus first noted, and silvery 'white' in colour. The tree bears fruit (*elies*) every two years. Once established, the tree can live on for generations, the trunk growing thicker and more twisted, and, hopefully, the heavy-laden branches more olives for the tedious olive-picking time.

Despite the hard work, Greeks speak fondly, almost reverently, about their olive trees. 'In school we were taught to write essays about the olive tree because it is so useful. It provides us with shade, food, and fuel,' one man noted. Indeed, even the pit (*pirina*) serves many purposes. It is ground to remove the oil (*pyrineleon*), the remainder is dried for fuel. Soap is made from the residue after the oil is refined. Oil is used for the Greek Orthodox Church Sacraments. It is used to treat ailments and for cosmetic purposes.

Love for the olive is widespread in Greece. There are one hundred million of them growing on the mainland and the islands. The Peloponnissos (Messenia) and Central Greece (Amphissa and Evia) produce the most olive trees on the mainland, while Crete and Mytilini are in the lead in the Aegean islands and Corfu among the Ionian.

Greece ranks third among the Mediterranean countries in olive oil production, following Spain and Italy. Efforts by the Greek Olive Tree Institute and Research Stations have virtually eliminated the dacus fly which was once the plague of olive trees. (Such a project was among many recommendations concerning the olive tree made by the FAO in 1947). In addition, there have been numerous new species of lower-growing trees planted. These are easier to cultivate, bear fruit almost perennially and are simpler to harvest.

Olive producing is usually a family enterprise and there are actually 450,000 family units involved — representing twelve percent of the gross value of Greek agricultural production. One must, however, separate the olives and the oil. The export of olives is increasing, especially of green varieties. On the other hand, oil exports are not as successful, according to the Athens

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Chamber of Commerce *Trade With Greece* (December, 1976). 'Greece has to compete with the Spanish and Tunisian oil which is probably state-subsidized and offered at low prices.'

Average oil production amounts to 200,000 tons annually and is expected to rise by 1980. Domestic consumption does not seem to be declining a drop and remains the highest per capita consumption in the world — 17 kilograms annually — compared with 9.5 kilograms in Spain, 8 kilograms in Italy and Portugal and 5.6 kilograms in Tunisia.

There are many taste differences in available oils which are immediately discernible to oil connoisseurs when evaluating flavour and quality. There are twenty-five processing plants in Greece where oil is refined to reduce acidity. Moreover, culinary olive oil is processed by hydrogenesis and graded. 'Virgin olive oil extra' contains only one percent acidity; 'pure olive oil' is 30-35 percent virgin and 50-75 percent refined oils; 'choice' or 'excellent' grade is refined olive oil. In addition, cooking fats and excellent margarines are made from pure oil. According to *Products of Greece* (1976), the annual production of standardized olive oil ranges from 10,000 to 19,000 tons. These oils are exported primarily to West Germany, Italy, Britain, USA, Canada, Arab and Eastern countries.

As for olives, there are many varieties. The best known, however, come from Kalamata (almond-shaped, purple, smooth, and sour) and from Amphissa (the ones Archestratus must have been describing — large, black, wrinkled and bitter-salty). Each variety has its special flavour and appearance.

In cookery, the finest grade of olive oil should be used. Unfortunately, braised foods cooked in poor quality oils create an unfavourable impression of Greek foods. Many visitors complain 'the food was too oily'. When artfully used, however, olive oil will serve the prandial tastes of the most fastidious cook.

Olive oil is beaten into dressings and sauces such as garlic sauce (*skordalia*), eggplant salad (*melitsanosalata*) and fish roe salad (*tamosalata*). It provides a splendid base for cooking

vegetables, meats, poultry and fish. Traditionally, olive oil supplies the fat ingredient for many sweets and nut cakes (although butter and margarine have been substituted in recent times). Many deep-fried specialties emerge crisp and tender from boiling olive oil. *Diples*, a superb pastry prepared in Greek homes, are fried in very hot oil and then drizzled with honey, nuts and spice. These are among the many oil uses that can be traced to ancient antecedents.

Olives, on the other hand, are rarely used in dishes, except in salads. They are a food in themselves. Placed on the table with wine, appetizers, or a main dish, they provide the sustenance that has made the olive tree legendary!

OLIVE PREPARATION

Olives may be prepared by this method whether they are picked green or ripe. Wash olives. Using a sharp knife, slash each olive or hit with a rock or wood to crack the pulp (these are called *tsakistes*). Soak in cold water eight to ten days, changing the water daily. This procedure removes the bitterness. For a sour flavour, drain the olives and soak in vinegar for twenty-four hours or less, depending on the degree of sourness desired. Drain and discard vinegar. Prepare a brine solution adding enough salt to the water to allow an egg to float. Add the olives and enough oil to form a protective film on top. Add bay leaves and oregano for seasonings (some Greeks add garlic buds and Greek Cypriots add sliced lemons and coriander). Olives last indefinitely.

SPREAD OR DRESSING

2-3 tablespoons olive oil
1-1½ tablespoons vinegar
6-7 anchovies (rinsed if salty), chopped 1 clove garlic
6-10 tablespoons cream cheese, fresh mizithra, ricotta or thick yoghurt
1 sprig parsley, minced
1 spring dill, or fennel, minced
salt and pepper
2 tablespoons dry white wine or water, if necessary

Beat the olive oil in blender or mixer. When fluffy, add gradually the vinegar and anchovies alternately. Add the garlic and gradually add the cheese or yogurt until the mixture is soft. If planned as a spread, add enough cheese

or yogurt to make a spreading consistency. Season to taste with chopped herbs, salt and pepper. For a salad dressing, thin the spread with a chablis-type wine and season. Refrigerate until ready to serve. About one-half cup.

YEAST DOUGH PITA

Dough for one loaf of white bread (homemade or purchased at a bakery.)

Salt
Olive Oil

Prepare dough as for regular bread. Allow to rise until doubled. Punch down and knead for a few minutes. Flatten with the palms of the hand to about a one-inch thickness. Oil a shallow baking pan that is large enough to accommodate the dough. Cover and allow to rise for about one hour. With a sharp knife, score the dough into diamond shapes. Sprinkle lightly with salt and sprinkle generously with olive oil (about one-half cup for a large pita). Bake in a moderately hot oven (375F or 190C) for thirty minutes or until ruddy chestnut in colour, and crisp. Serve hot. About 8 servings.

LADERA (COOKED IN OIL)

Artichokes, okra, greenbeans, peas, carrots, turnips, broccoli, cabbage, cauliflower, celery, eggplant, zucchini, potatoes, etc. are suitable. Prepare the vegetables by washing, trimming and slicing. (Carrots and other roots cook quickly when slivered into thin rounds. Small potatoes and zucchini may be left whole.) Artichokes should be soaked in acidulated water to avoid discolouration and drained just before cooking. Okra should be sprinkled with vinegar and allowed to sit in the sunlight for twenty minutes.

For each cup of vegetables, heat one or two tablespoons of oil. Add the vegetables and stir over medium heat for one minute until coated with oil. Cover the pan. Reduce the heat and cook slowly until the vegetables secrete their own liquid. Artichokes, green beans, okra and potatoes will need additional liquid such as stock or water, or a vegetable juice such as tomato. When the vegetable is partially cooked add chopped herbs. Season with salt and pepper. Serve warm or cold.

Note: Slivered onions and thyme are especially tasteful with carrots and turnips, and lemon and oregano with potatoes. Your taste is the best guide when adding dill, parsley, fennel, rosemary and other herbs. Also some vegetables are excellent combined: for example, green beans and potatoes; artichokes, carrots and potatoes; artichokes and peas.

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