

December 1977

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THE ATHENIAN

Greece's English Language Monthly





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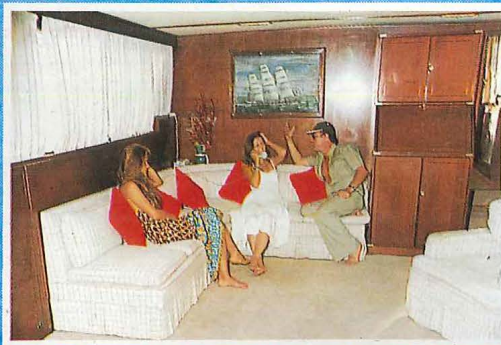
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community calendar

DECEMBER 3

American Community Schools — SAT, ACH, LSAT examinations.
Campion School — SAT exam 8:30 am.

DECEMBER 5

Xan (YMCA)—Lecture by psychologist Irene Xeteri on the Shaping of the Creative Personality of the Child (in Greek), 7 pm.
Deree College — Lecture: novelist Dougal Robertson on his own works, 1 pm, Deree Campus.
Hellenic American Union — Lecture by anthropologist George Paterson, on The Greek Immigrant Experience in North America, 8 pm.
Goethe Institute — Composer Helmut Lachenmann in a talk about his works, 8 pm.

DECEMBER 6

Campion School — PTA meeting, junior school, 7:30 pm.
Rotary Club — General meeting, lecture by Adamantios Pepelassis on The Hypocrisy and the Provincial Cultural Development, 9 pm, King's Palace Hotel.
L'Institut Francais — Lecture: Edith Desaleux on Les Enigmes de Bruegel le Vieux, Bruegel d'Enfer, Bruegel de Velours, 11:30 am, 8:30 pm.

DECEMBER 7

German Community Centre — Christmas coffee for the elder members of the community, 5 pm.
Istituto Italiano — Lecture by Germaine Mamalakis on the art of Reubens, with exhibition and films, 8 pm.
Goethe Institut — Lecture: Hermann Buck on How Membership in the Common Market Will Change Greece, 7 pm.
Goethe Institut — Lecture: Dr. Theodosias Koulas on Hormones and Women (in Greek), 9 pm.
Helianthos Yoga Union — Lecture: Africa, Breaking Down Ego Conditioning, by Thanassios Ribas, 8:30 pm at the Union, Pratinou 80.

DECEMBER 8

Hellenic American Union — Lecture: Nicholas George on Whales with slides, film and recordings (in Greek), 8 pm.

DECEMBER 9

St. Andrew's Women's Guild — Meeting, with a performance by the ACS choir, American Club, Kastri, 9:30 am.
Hellenic American Union — Lecture on cancer sponsored by the Anti-Cancer Society, 8 pm.
Goethe Institute—Lecture: Wilhelm Hummen on The Agricultural and Industrial Politics in the EEC, 7 pm.
Lions Cosmopolitan Club—Annual Christmas Dinner-Dance, Glyfada Golf Club, 9 pm.
DECEMBER 10
American Community Schools—Test date for GRE.

HOLIDAY GREETINGS

UNICEF cards and calendars are now on sale in the Athens area at major bookstores, department stores, XEN, XAN and at the National Bank of Greece, Syntagma Square and at XEN and XAN in Thessaloniki, Corfu, Ioannina and Rhodes.

CHRISTMAS TURKEYS

Turkeys from Thessaloniki's American Farm School will be on sale in time for Christmas at the Alfa-Beta supermarket in Psychiko.

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.

SHOPPING SPREE

The Joint Travel Committee has organized a London Shopping Trip from Jan. 9-15; (\$284 for adults, \$164 for children) includes air fare and hotel with half-board.

DECEMBER 11

German Community Centre—Christmas meeting of the entire community, 5 pm.

DECEMBER 12

American Community Schools—Christmas drive for the benefit of orphans—elementary school (through Dec. 16).
Goethe Institute—Children's film *Ich Kann Ouch'ne Arche Bauen*, (with English subtitles), 4, 6, 8 pm.

DECEMBER 13

L'Institut Francais—Lecture by Marie-Helene Delaigue 'Icare ou l'envol audacieux', 11:30 am and 7:30 pm.
Istituto Italiano—Art exhibit of works by Riccardo Tomazi Feroni, 8 pm.
Rotary Club—General meeting, lecture by Mr. Alekos Loezos on Guiding Byzantium, 9 pm, King's Palace Hotel.

DECEMBER 14

Canadian Women's Club—Coffee morning, Astor Hotel (Kar. Servias 10), 10 am.
German Community Centre—Coffee for young women, 4:30 pm.
Helianthos Yoga Union—Lecture by Bob Najemy on Yoga as Therapy, 8:30 pm.

DECEMBER 15

American Women's Organization of Greece—Christmas Tea, by invitation only.
Propeller Club—Luncheon meeting; the speaker will be John Bailey, president of Deree College, 1 pm, Hilton Hotel.
Campion School—Senior School PTA meeting, 6 pm.
British Council—Lecture by John Sakelarakis on Excavating a Minoan Cemetery Site at Archales, Crete, 8 pm.

DECEMBER 16

School Holidays—Hellenic International School and La Verne College (to reopen Jan. 9).
Hellenic International School—Senior Formal Dinner-Dance, Aperghi Hotel, 7 pm-midnight.
Goethe Institut—Film, *Von Helgoland Zur Zugspitze* (in German with Greek translation), 6 and 8 pm.

DECEMBER 18

School closing—College Year in Athens (classes resume Jan. 10).

DECEMBER 19

American Community School—Christmas Bazaar, 1-3 pm, Kastri Country Day School.
German Community Centre—Lecture by Professor Schickle on The Chagall Windows in Jerusalem, Dorpfeld School, 8:30 pm.

DECEMBER 20

American Community Schools—Registration deadline for ACH, SAT exams.
Rotary Club—Rotary Club elections, 9 pm, King's Palace Hotel.

DECEMBER 21

School closing—Campion School (to reopen Jan. 9).
American Community Schools—Christmas Program, 7:30 pm.
Goethe Institut—Film *Das Deutsche Lied*, 6 and 8 pm.
Helianthos Yoga Union—Christmas Vegetarian Dinner, 8:30 pm, reservations necessary.

DECEMBER 23

American Youth Centre—Christmas Party for members under 13 years of age, 2-6 pm.
School and Institute closings — Athens College (to reopen Jan. 9); American Community Schools (to reopen Jan. 9); British Council (to reopen Dec. 27); Goethe Institut (to reopen Jan. 6); Hellenic American Union (to reopen Jan. 7).

DECEMBER 27

American Youth Centre—Christmas Party for members over 17, 7-12 midnight.

DECEMBER 30

Hellenic International School—Ski Club departs for Austria.

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NAME DAYS IN DECEMBER

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

Dec. 4	Barbara
Dec. 5	Savvas
Dec. 6	Nikolaos (Nikos), Nikoletta
Dec. 9	Anna
Dec. 10	Minas
Dec. 12	Spyridon (Spyros)
Dec. 13	Efstratios (Stratos), Efstratia
Dec. 15	Eleftherios, Eleftheria
Dec. 17	Daniel, Dionysios (Denis), Dionysia (Denise)
Dec. 18	Sebastian
Dec. 24	Eugene, Evgenios, Evgenia
Dec. 25	Christos, Christina
Dec. 26	Emmanuel (Manolis, Manos), Emmanuella
Dec. 27	Stefanos, Stephanie, Stephen
Jan. 1	Vassilios, Vassili (Basil, Vasso, Bill), Vassiliki

DATES TO REMEMBER

Dec. 5	First Day of Hanukkah
Dec. 6	Finland — Independence Day
Dec. 10	U.N. Human Rights Day
Dec. 25	Christmas
Dec. 26	Boxing Day
Jan. 1	New Year's Day

DECEMBER 31

British council—Closes for the holiday; to reopen Jan. 3.

MISCELLANEOUS STUDIES

ATHENS CENTRE FOR THE CREATIVE ARTS, Arhimidou 48, Pangrati, Tel. 701-2268. Courses in art, theatre, literature, dance, yoga, and an art workshop for children on Saturday mornings. Registration from Dec. 1. Classes begin Jan. 9. Call for information.

HELIANTHOS YOGA UNION, Pratinou 80, Pangrati, Tel. 719-275, 681-1462. Yoga classes for all level of students, morning and evening sessions, in English and Greek.

TIBETAN NYINGMA MEDITATION AND STUDY CENTRE, Korinthias 24, Ambelokipi, Tel. 777-5693. Classes in yoga and meditation, morning and evening classes, in English, French, and Greek. 100 Drs. per session.

GREEK LESSONS

ATHENS CENTRE FOR THE CREATIVE ARTS, Arhimidou 48, Pangrati, Tel. 701-2268. Classes for beginners through advanced; six or eight week courses, begin Jan. 9. Registration from Dec. 1.
HELLENIC AMERICAN UNION, Massilias 22, Tel. 362-9886. All levels of Greek lessons. Classes meet Tues., Thurs., 4-6 pm or 6-8 pm. Registration Dec. 9. Classes start Dec. 13. 2,300 Drs. for a 36-hour course.

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EDITOR

Helen Panopolis Kotsonis

MANAGING EDITOR

Stephanie Argeros

ADVISORY EDITOR

Sloane Elliott

ADMINISTRATIVE ASSISTANT

Effie Kolovos

ASSISTANT EDITOR

Barbara Vassilopoulos

ADVERTISING MANAGER

Arete Gordon

BOOKS

Kimón Friar
John Stathatos

THEATRE

Platon Mousseos

ART

Catherine Cafopoulos

MUSIC

Robert Brenton Betts

CINEMA

Gerald Herman

SPECIAL FEATURES

Alec Kitroeff
Katerina Agrafioti
Margot Granitsas
Antoinette Moses

FOOD

Vilma Liacouras Chantiles

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Angela Haggipavlou
Marilla Dantos (Corfu)
Mavis Manus (Rhodes)
Sofia Petsalis (Patras)
Helen Stamatopoulos (Thessaloniki)

THE ATHENIAN ORGANIZER

Lorraine Batler

CONTRIBUTORS

Vassilis Andonopoulos, Jeffrey Carson, Costas Couloumbis, Antony M. Economides, Lou Efstathiou, Drossoula Elliott, Christian Filippucci, Elsie Hirsch, Basil Kazandzis, Haris Livas, Wilard Manus, Brenda Marder, Maria Mavromichali, Antoinette Moses, Sophia Nicholas, Korky Paul, Don Sebastian, Paul Valassakis, Eugene Vanderpool, Alan Walker, Irene Wanner, Menelaos Kyriakidis (montage).

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publisher's note

Excavations at Olympia were begun by the German Archaeological Institute in 1874. For over a century the work has continued almost without interruption, gradually bringing to light the site which was the location of the ancient Olympic Games as well as treasures such as the Hermes and the Victory of Paeonius. Although perhaps best known to the layman, Olympia is only one example of the important role the Institute has played in Greek archaeology. As Margot Granitsas notes in "The German Archaeological Institute", its history is laced with famous names in the field. Its library, which includes a unique and extensive collection of photographs, many of which date back to the nineteenth century, documents the Institute's long history of activities in Greece, and is a major reference for the study of Greek antiquity.

In its many variations — which include rebetika, bouzouki, and light popular songs — "laiko" music in the past was frowned upon. The Metaxa regime banned it in the 1930s, the communists disapproved of it, the bourgeoisie considered it degenerate. The masses, however, clung to this distinctly non-Western musical genre. Since the 1950s it has flourished, enjoyed widespread popularity and become fashionable even abroad. In a recent, informal survey, we asked shopkeepers and others in our neighbourhood whom they considered the foremost "laiko" singer. Invariably the reply was, "Moscholiou". Indeed, early in her career, Moscholiou rose to the forefront as one of the most popular interpreters of this type of music. In "Vicki Moscholiou", Arete Gordon provides some insight into the singer who has remained singularly unassuming despite her long reign as Greece's leading "laiko" singer.

Our cover is by Alekos Fassianos, a Greek-born artist who divides his time between Athens and Paris. He has exhibited in Athens, Paris, Zurich and New York.

goings on in athens

MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Rex Theatre, Venizelou 48, Tel. 361-4344. After a prolonged strike, the season's performances have begun. Call for the program and schedule.

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances usually at 8:30 pm on Tues., Wed., and Fri. and 7 pm Sat. and Sun. but call ahead because the hours occasionally vary. Stravinsky's *The Rake's Progress* (Dec. 2, 4, 10, 11) ... Verdi's *Il Travatore* (Dec. 3, 6) ... Kurt Weill's *Mahagonny* (Dec. 13, 17, 20) ... Rossini's *Italiana in Algeri* (Dec. 18, 21, 23, Jan. 4) ... Bellini's *La Sonnambula* (Dec. 30, Jan. 3). Prices 150-250 Drs. Student tickets are lower.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Dec. 1: Kyrakides and Kthonas, violin and cymbala (8 pm) ... Dec. 8: Greek Blind Musicians Quartet recital (9 pm) ... Dec. 13: Boutyra Kyriakopoulou, memorial concert for Maria Callas (7:30 pm) ... Dec. 15: Skordili Mimika, classical guitar (9 pm) ... Dec. 17: Atheneum International Cultural Centre, Toni Han, piano (9 pm) ... Dec. 19: Evangelos Assimakopoulos, guitar (9 pm) ... Dec. 20: Ignatiadou, guitar (9 pm) ... Dec. 22: Greek South African League, concert by the University of Orange Free State (7:30 pm) ... Dec. 29: Odeon Orpheum of Athens, concert (8 pm). There are numerous recitals by students from various conservatories which provide a glimpse of Greek social and musical culture. Phone for dates and times.

LYCEUM OF GREEK WOMEN, Aliko Theatre, Amerikis 4, Tel. 324-4146. The Lyceum's folk dancers wearing colourful regional costumes perform dances from all over Greece (every Tues. 8:30 pm, every Fri. 6:30 pm). Tickets 80 Drs., students 40 Drs. available at the theatre box office or at Athens Festival Office, Stadiou 4 (in the arcade).

CONCERTS AND RECITALS

The addresses and phone numbers of the cultural institutes are listed in the Organizer. Call for ticket and reservation information

MUSICI FUCHENSE—In a concert of works by Vivaldi, Bach, Haydn, Borlenghe, Lubrini, Dec. 6, 8 pm, sponsored by Istituto Italiano at Parnassos Hall.

ENSEMBLE OF ANCIENT AND CONTEMPORARY MUSIC—Katy Kopanitsa, mezzo soprano, Yannis Vatikiotis, counter tenor, Despina Mazarki, flute, Aliko Krithari, harp, in a concert of 15th-17th century songs, and works by Bela Bartok, Dec. 7, 8:30 pm, l' Institut Français.

POLYVIS KYRALIDES—violin, Argyro Metaxa, piano, in works by Handel, Mozart, Beethoven,

Walton, Constantinidis, Dec. 8, 8 pm, British Council.

MICHEL LETHIEC—clarinet, with Denis Weber, piano, in works by Brahms, Tisne, Rossini, and others, Dec. 12, 8:30 pm, l' Institut Français. QUARTET SINGERS—In a program of Christmas Carols, Dec. 13, 8 pm, British Council.

HIS CONCERT SERIES—Festival of Lessons and Carols, Dec. 14, 8:15 pm, Hellenic International School, Kifissia.

ATHENS CHORAL GROUP—Handel's *Messiah*, Dec. 15, 8 pm, Hellenic American Union.

ELEFTHERIOU DAI—Guitar, in a recital of works by Villa-Lobos, and others, Dec. 15, 8 pm, Istituto Italiano.

NOWELL, NOEL—Philip Sherwood, Francis James Brown, Mary Harborne, Gerald Killingwolf in a Christmas tribute to Noel Coward with selections from his plays and music, Dec. 19-20, 8 pm, British Council. Admission free but by ticket only.

GALLERIES

Unless otherwise noted, galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays. Since the hours may vary, it is best to call before going.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish, and Dutch masters, a few El Grecos and a fine collection of engravings— from 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.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Oils by Angelo Panayotou (through Dec. 18); paintings by Kalinikou Stavovounioti (Dec. 19-Jan. 10).

ARMOS, Veikou 6, Makriyanni, Tel. 921-7856. Oils by Vicky Katargi (through Dec. 18); Group show (Dec. 19-31).

ASTOR, Kar. Servias 16, Tel. 322-4971. Paintings by Kouris (Dec. 1-Jan. 7).

ATHENS, Glykonos 4, Dexameni Sq., Tel. 713-938. Sculptures and constructions by Lalanna (Dec. 5-31).

CONTEMPORARY GRAPHICS, Haritos 8, Tel. 732-690. Prints by Fassianos (through Dec. 10); Collector's Club prints (Dec. 12-Jan. 15).

DESMOS, Akadimias 28, Tel. 360-9449. Works by Costas Tsoklas (through Dec. 23); permanent exhibit of forty resident artists, lower level.

DIASTASI, Haritos 27, Kolonaki, Tel. 737-673. Loris Carlson, pastels, oils, acrylics (through Dec. 15).

Syntagma Square, Tel. 323-7654. Dec. 25: Liturgy (7 am, 10 am). Other churches in Athens will hold services at 9:30 am and 11 am... Jan. 1: Doxology (11 am).

ST. ANDREW'S PROTESTANT CHURCH, Sina 66, Tel. 770-7448. Dec. 24: Candlelight Communion (11 pm) ... Dec. 25: Christmas Service (11:15 am).

ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou 24, Tel. 362-3603. Dec. 24: High Mass (midnight) ... Dec. 25: Liturgy (7, 8, 9, 10 am); High Mass (11 am) ... Dec. 31: Mass (6 pm) ... Jan. 1: Liturgy (7, 8, 9, 10 am); High Mass (11 am).

ST. NIKODEMOS (Russian Orthodox Cathedral), Filellinon 21, Tel. 323-1090. Dec. 25: Liturgy (9:30 am) ... Jan. 1: Liturgy (9:30 am). Services are conducted in Greek and Russian and the choir sings Russian and Greek carols.

ST. PAUL'S ANGLICAN CHURCH, Filellinon 29, Tel. 714-906. Dec. 18: Family Communion and gift presentations (9 am) ... Dec. 24: Carol Service (5 pm); Midnight Mass (11:30 pm) ... Dec. 25: Family Communion (9 am); Matins (10 am); Holy Communion (11 am).

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DIODENES INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-9652. Mihalios Yannouris, oils and acrylics (Dec. 5-18); watercolours by Pindaros Platonidis.

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

EL GRECO, Syngrou and Hrisostomou Smyrnis 2, Tel. 933-3302. Oils by Michael Brady (through Dec. 8); Group show of five artists including Ismini Rothopoulou, Yannis Zgouros, Voula Sika Efremithou and sculptor Apostle Lebesis (Dec. 10-31).

GRAVURES, Dexameni Sq. 1, Kolonaki, Tel. 363-9597. Group show including Sammy Alafouyannis, Vasilis Keliethis, Aperghis Zouboulakis (Dec. 10-Jan. 10).

JEAN AND KAREN BERNIER, Marasli 51, Kolonaki, Tel. 735-657. Sculpture by Hagenberg (Dec. 6-22). The gallery will close from Dec. 23-Jan. 10.

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

KREONIDES, Iperidou 7, Tel. 322-4261. George Manousakis, oils, tempera, gouaches (through Dec. 15); Group show of painting, sculpture and ceramics (Dec. 16-Jan. 8).

MAGDA, Alkonis 12, Pa. Faliron, Tel. 982-6782. Miniature aquarelles from Attica by Nikos Listsardopoulos (Dec. 9-13).

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Oils by Mihalios Yiorgas (through Dec. 7); oils by Vallias Semelgithis (Dec. 8-Jan. 9).

GALLERIE O, Haritos 8, Kolonaki, Tel. 717-669. Collages by Swiss artist Tobias Berjh (Dec. 7-Jan. 10).

ORA, Xenofontos 7, Tel. 322-6632. Oils by Maria Pop and Panayiotis Metaxas (through Dec. 10); paintings by Menis Bostazoglou, etchings by Seremeti (Dec. 12-Jan. 9).

POLYPLANO, Dimokritou 20, Tel. 362-9822. Permanent exhibit of contemporary Greek prints, paintings, and sculptures.

TO TRITO MATI, Loukianou 21b, Kolonaki, Tel. 714-704. Sculpture by Takis, a retrospective of his early works from 1954-60 (Dec. 14-mid Jan.).

ZOUMBOULAKIS, 20 Kolonaki Sq., Tel. 360-8278. Fassianos, oils, gouaches, drawings, multiples (Dec. 12-Jan. 15).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Multiples and editions from Denise Rene (Dec. 15-Jan. 15).

EXHIBITS

The addresses and phone numbers of the institutes are to be found in the Organizer. The exhibitions may be visited during the institutes' hours.

BRITISH COUNCIL—Sculpture by Christos Solomi (through Dec. 10).

HELLENIC AMERICAN UNION—Watercolours by Aliko Kozanoglou (through Dec. 13); photographs by Vasilis Stergiou (Dec. 14-23); children's Handicrafts from the Society for Protection of Maladjusted Children (Dec. 19-23).

L' INSTITUT FRANCAIS—Rugs by Anna Papadimitriou (through Dec. 22).

ZAPPION EXHIBITION HALL, in the National Garden, Tel. 322-3545. Building Materials from Milan, Italy (Dec. 6-15); Books from Greece (Dec. 10-15); Books from Belgium (Dec. 22-Jan. 10). Open from 7:30 am to 2 pm every day except Sun.

MUSEUMS

Unless otherwise noted, museums are open from 9 to 3:30, Mondays through Saturdays (closed Tuesdays) and 10 to 4:30 on Sundays, but it is wise to call before setting out because schedules change on short notice, particularly around holidays.

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.

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.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. A new museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Sun. 9-12 noon, Wed., Thurs. 1:30-7:30 pm and by appointment.

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 Thira (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.



PANOS ARAVANTINOS MUSEUM, Agiou Konstaninou (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.

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.

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.

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.

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.

LYKAVITOS. Over 900 feet above sea level, Mount Lycabettus is a favourite promenade for Athenians. The lower slopes are covered with pine trees, the summit is crowned by the nineteenth-century, tiny Chapel of St. George contemplating the Acropolis in the distance. An ouzeri is about halfway up, and a restaurant is at the top. On a clear day, one can see all of Athens, the surrounding mountains, and the Saronic Gulf. Approach by foot, car or a funicular (*teleferik*), the latter operating daily 8:30 am to 12:15 a.m., and 8:30 am to 1:30 am on Saturdays.

PLANETARIUM, Syngrou Ave. (opposite the Race Course) Tel. 941-1181. Group programs in English, German and French upon request. Programs are in Greek, but of interest to all. The first Sunday of the month, *The Sky of Greece*; the last Sunday of the month, *Starlight Concert* (12:30-1:30 pm). Through Jan. 8: *The Christmas Story* for children under 12 (Sun., showings from 10 to 12 noon); *The Christmas Sky* (every Wed., Fri., Sun. at 7 pm); through Jan.: *The Language of the Stars* (Wed., Thurs.

showings from 10 to 12 noon). The fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 pm and 5-8 pm) and Fri. (5:30-8:30 pm). Call for complete program of events.

PROTO NEKROTAFIO. (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.

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 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily from 8:30 am to 5 pm. Bus 39/52 to the terminal and then a short walk. By car, take Leoforos Vas. Alexandrou and follow the signs to the monastery.

PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and 'secret school' (all three open daily 8:30 am to 7 pm.) The monastery grounds are open all day. Dine at the nearby taverna. Bus 105 from Athens or 191 from Piraeus; by car, via Halandri.

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

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

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.

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.

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 4,000 Drs.; monthly fee 600 Drs. (one ride per week). For the occasional rider 300 Drs. per hour. Lessons available for adults and children. Open 9-12 noon and 3-6 pm. Closed Mondays.

SKIING

The following are the major ski areas in Greece. We suggest you call them directly for a ski report. The Hellenic Alpine Club has refuges at many of the areas and offers excursions every weekend. (For information contact them at 323-4555.) Some areas have equipment for rent.

METSOVO (Tel. 065-641-249). 2 km. From the village of Metsovo where accommodations are available. Beginner and intermediate slopes; 1 chair lift (82 chairs) and 2 T-bars; also sleds for rent. Ski equipment is available for rent for ages 17 and up. Snow machine will be in use for the first time this year. Slopes are open each day from 9 am to 1 pm, and 2:30 to sunset (5:30 pm). The surrounding area is nice for cross-country skiing.

VERMION (Tel. 033-126-970). Accommodations in Seli (3 km. away), Naoussa (18 km.) and Verria (29 km.). Equipment rental for adults and

children. Chairlifts and T-bar available; slopes for beginner, intermediate, and expert skiers. Open daily from 8 am to sunset (4-5 pm).

PARNASSOS (Call EOT — Tel. in Athens 322-3111). Both the neighbouring towns of Arachova and Delphi have accommodations. Two chairlifts and 2 T-bars. Self-service restaurant and cafe are new additions to this resort area. Equipment rentals for all age groups and sizes; lessons also available. Plowed parking areas are also provided. Open daily from 9 am to 4 pm.

PILION (Tel. 042-125-696). Accommodations available in many of the picturesque villages of Mt. Pilion and Volos (28 km.). Beginner, intermediate and expert slopes; 2 chairlifts.

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 Klatthmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

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).

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— Simultaneous productions in the main theatre and on the 'New Stage'. Plautus' third-century B.C. comic-drama *Amphitryon*, directed by Alexis Solomos, and Hourmouzis's *The Employee*, directed by Costas Bakos. (*The National Theatre*, Agiou Konstantinou 20, Tel. 522-3242.)

AGAIN AND AGAIN (Ta Idia ke ta Idia)— Minos Volonakis directs an adaptation from the works of George Souris, the satirical journalist who flourished at the turn of the century. Smaroula Youli, George Mihalakopoulos, and Despo Diamantidou are among the leading actors. (*Vebo*, Karolou 18, Tel. 522-3453.)

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

BLITHE SPIRIT (Gineka Fantasma)— Noel Coward translated by Alexis Solomos and directed by George Messalas with Jenny Rousseau, Stavros Xenides and Nikos Galanos. (*Moussouri*, Platia Karitsi, Tel. 322-7748.)

CAFE CHANTANT— After a year's absence, Marietta Rialdi has relocated her Experimental Theatre and presents 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 gives a solo performance in the adaptation of Gogol's famous short story first presented here by Takis Horn a dozen years ago. (*Athina*, Derigny 10, Tel. 823-7330.)

DON'T PLUCK... YOUR SISTER (Mi Madas... tin Adelphi sou)— A comedy written, directed and starring George Constantinou. (*Diana*, Ippokratous 7, Tel. 362-6956.)

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

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)

THE FROGS—On Mondays only. Spyros Evangelatos's rendition of the Aristophanes comedy every Monday at 8 pm, tickets 120 Drs., 40 Drs. for children. (*Aliki*, Amerikis 4, Tel. 324-4146).

GOODNIGHT MARGARITA (Kalinihta Margarita)—Elli Fotiou and Stefanos Lineos present 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 continues during the winter at the same theatre (now equipped with a roof). (*Poreia*, 3 Trikofon and Triti Septemvriou, Tel. 821-9982.)

HE WHO WINS A FOOT IS LUCKY IN LOVE (Opios Kerdizi Ena Podi Kerdizi stin Agapi)—Kostas Voutsas presents 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 Theodosiadis and choreography by Yannis Flery. (*Akropol*, Ippokratous 6, Tel. 361-4481)

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

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

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

MY FAIR LADY (Orea mou Kyria)—Aliki Vouyouklaki continues as Liza Doolittle in last summer's hit. (*Aliki*, Amerikis 4, Tel. 324-4146.)

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

ONE ACRE OF PARADISE (Pente Stremata Paradissos)—The first in a series of plays about Masters and Slaves. Written by Stavros Frangias, produced by Minos Volonakis, the former General Director of the State Theatre of Northern Greece, directed by Michalis Bouchlis with music by Spyros Samilis. (*Dimotikon Theatro*, Agiou Konstantinou, Piraeus, Tel. 417-8351.)

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

POPE JOAN (Papiassa 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 Meletioun in the Broadway arcade, Tel. 840-774).

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

PUPPETS AND PETS (Kouklitses Kalopeda)—Yannis Dalianides's revue with music by George Theodossiadis. Starring Mimis Fotopoulos and Katerina Giolaki. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248.)

STILL WATERS (Siganopapadia)—A comedy by Vassiliadis and Michaelidis. Sotiris Mostakas, Bonellou and Kalogirou in the leading roles. (*Dionyssia*, Amerikis 10, Tel. 354-021.)

THE SOCRATIC DIALOGUES—Dimitri Myrat presents, directs, and stars in his own adaptation of Plato with a cast that includes Voula Zoumboulaki, Errikos Briolas and George Grammatikos. (*Athina*, Voukourestiou 10, Tel. 323-5524.)

SPEAK TO ME OF LOVE (Mila mou y' Agapi)—A comedy co-authored by Pappas and Politis with George Georgis and Tonia Kaziani. (*Avlaia*,

Kountourioutou and Merarchias, Passalimani, Tel. 412-9215.)

STELLA VIOLANTI—The Free Theatre with a revival of the 1909 melodrama by Gregorios Xenopoulos, the prolific Zantian novelist and dramatist whose theatrical works were greatly influenced by Ibsen. (*Kalouta*, Patission 240, Tel. 875-588.)

ASTORY IN OLD FASHIONED STYLE (Istoria se Stil Palias Modas)—Elli Lambeti and Manos Katrakis star in a recent play by Soviet dramatist Aleksei Arbuzov who in recent years has gained considerable fame 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 Meletioun-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 Kakia Analiti and Kostas Rigopoulos. (*Analyti*, Antoniadou-Patission, Tel. 823-9739).



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

ZOZO, THE CAPTAIN AND THE SHIP BOY (Zozo, o Kapetanios ke o Moutsos)—A revue by Costas Karayannis and Stephanos Kellaris starring Zozo Sapoundjaki, Nikos Vastardis, Nikos Tsoukas. (*Theatre Piraeus*, Syndagma 34, Piraeus, Tel. 412-1965.)

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).

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

A BRIDGE TOO FAR (E Yefira tou Arnem)—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.

CHAPLIN REVIEW—Three of Chaplin's greatest shorts (about 20 minutes each)—*Soldier Arms*, *The Pilgrim* and *Pay Day*. At the Studio Cinema during the holidays.

COMPANY LIMITED—Satyajit Ray, 1971 film set in present-day, affluent circles in Calcutta. In Bengali.

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—O 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 GOLD RUSH (O Hrisotheras)—The Chaplin classic—one of his early features, containing some unforgettable sequences (Chaplin eating his boots, the fork ballet, etc).

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.

KING KONG (King Kong)—Updated version of the 1932 R.K.O. classic. A Twenty-Million-Dollar-production by Dino De Laurentis.

THE LAST REMAKE OF BEAU GESTE (Ta Didima tis Legeonas)—Michael York plays Marty Feldman's twin brother in this Foreign Legion farce. With Peter Ustinov and Ann Margaret. Directed by Feldman.

THE PRINCE AND THE PAUPER (Prinkips ke Ftiohos)—The latest re-make of the Mark Twain story, with George C. Scott, Rex Harrison, Raquel Welch, Charlton Heston and Mark Lester.

RASHOMON (Rosomon)—This film, made in 1950, first awakened western interest in the Japanese cinema and revealed the story-telling brilliance and technical virtuosity of director Akira Kurosawa.

ROLLERCOASTER (Eglima sto Louna Park)—Strictly a 'Saturday matinee' proposition. A psychopath threatens an amusement park. With George Segal, Richard Widmark, Henry Fonda, and Timothy Bottoms.

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.

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 Akadimias Street), Tel. 361-2046. Film classics are screened evenings at 8 pm Monday through Friday and on Sundays at 11 am at the Asti Cinema. Members only (no guests), but membership open to all: 400 Drs. per year; 200 Drs. for students. 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 Square 17, Tel. 363-3211. *Lord of the Flies* directed by Peter Brook (Dec. 5, 6 and 8 p.m.)... *All Creatures Great and Small*, for children of all ages based on the book by James Herriot (Dec. 22, 5:30 and 7:30 p.m.).

FRENCH INSTITUTE, Sina 31, Tel. 362-4301. *Jules and Jim* directed by François Truffaut with Oscar Werner and Jeanne Moreau (Dec. 9)... *Les Cousins* directed by Claude Chabrol with Jean-Claude Brialy and Genevieve Cluny (Dec. 15)... *Le Beau Serge*, directed by Claude Chabrol with Jean-Claude Brialy and Bernadette Lafont (Dec. 22). Screenings at 5 and 9:30 p.m. Admission free.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Continuing the series on Hollywood's Heroes. Burt Reynolds in *W.W. and the Dixie Dancekings* (Dec. 7)... Walter Matthau in *Charlie Varrick* (Dec. 21). Screenings at 8 p.m. 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.)

REVEILLONS

Christmas and the New Year will be ushered in at midnight dinner-dances at the Tudor Hall of the King George Hotel on December 24 and 31. For reservations call Mr. Franzeskakis, Tel. 323-0651.

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 Maniatis. 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.

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.

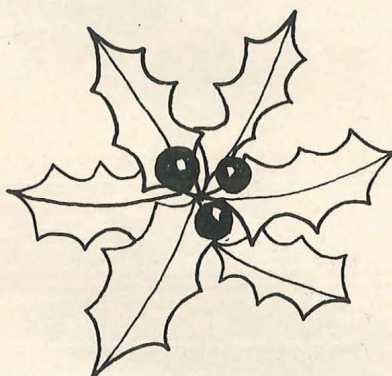
Pamela's, Voula, Tel. 895-2105. On the coastal road. A spacious, modern, attractive, restaurant by the sea, with international cuisine. In the evening music by Los Antinos (but no dancing). Daily 1 to 4 and 8:30 to 1 am.

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

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. A trio of musicians performs 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.

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

HUNTING FESTIVAL

Ta Nissia at the Hilton will be serving wild game delicacies, from boar to pheasant, from December 8 through 18.

DINE AND DANCE

Athens Hilton will celebrate the holidays with reveillons on Dec. 24 and Dec. 31. For information and reservations call 720-201.

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, Hatzizianni 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 specialty, 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 specialties, 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 specialties 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.

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 specialties 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.

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. Permanently located at their former summer residence. The varied menu retains the same Greek, French and international specialties and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 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

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.

MR. YUNG'S Chinese Restaurant
最佳食府
 LUNCH NOON TO 3 P.M.
 DINNER 7 P.M. TO 1 A.M.
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MAINLY GREEK CUISINE

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

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou 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 solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of the Greek cuisine as well as a few variations from 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 specialties 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 specialties which you may choose from displays at this justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. White tablecloths brightened by the flags of all nations on the tables. Businessmen's luncheons. Moderately expensive. Daily 12:30 to midnight.

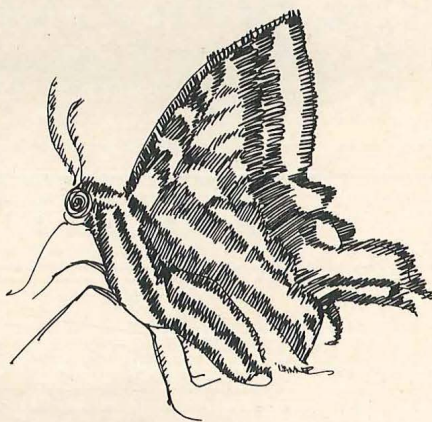
Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271. Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service, moderate prices. Open daily 12:30 to 4 pm and 7:30 to 3 am.

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

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

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

Maxim, Milioni 4, Kolonaki, Tel. 361-5803. Just off Kanari street, this relatively new establishment specializes in Greek, French and Oriental food. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. 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 gratined 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 yachtmen 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 Marco 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.

KOUTOUKIA

Fundamental eating places originally spawned by enterprising grocers, coal or lumbermen who 'diversified' by setting their wives up in improvised kitchens, thus establishing themselves in the restaurant business. Those that have survived are located in out-of-the-way places where the paper or oilcloth-covered tables are surrounded by barrels of retsina. For connoisseurs of the unusual.

Ta Bakaliarakia (Taverna Damigos), Kydathinaion 41, Plaka, Tel. 322-5084. A very old (1865) gathering place for devotees of fresh fried codfish (*bakaliaro*) and garlic sauce (*skordalia*); tucked just below street level in central Plaka with few concessions made to modern decor. Hearty eating, including standard taverna fare, for the economy minded. Daily 8:30 pm to 1:30 am.

Kottarou, Agias Sofias 43 (behind the Larissis railway station), Tel. 513-2124. An unmarked door leads down a few steps to Kyrios Vassilis's establishment begun in 1924 by his parents who were poultry merchants in the Central Market. Hence the name which means 'the wife of the chicken man'. The fare now includes charcoal broiled veal and lamb chops, codfish with garlic sauce (*skordalia*), and excellent *retsina*. Daily 8:30 to 1 am.

Kyriakos, El. Venizelou 136, Nea Erithrea, Tel. 801-5954. Make your own salad, serve yourself to boiled tongue (a specialty), draw your own wine from the barrel, or bring food from home to be warmed — just so long as you do not disturb the owner, Kyr. Kyriakos. By ten o'clock he has retired to join his clientele who are singing, improvising bawdy lyrics, dancing, and generally whooping-it-up. Open from 8 pm to midnight.

O Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. Frequented by the neighbourhood's regulars and Athenian gourmards willing to track it down (which requires perseverance or a well-informed taxi driver). Cutlery is provided only for salads. Mr. Scooper, stationed next to his broiler, counts heads as they enter and arbitrarily decides the correct portions for his customers. The surprisingly tasty and succulent results are scooped onto your table (no plates) accompanied by salad and *feta* (on plates) and *retsina* (with tumblers). Open from 8 pm

ASTORIA HOTEL

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

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. Open from 8:30 pm. Closed Sundays.

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 cutlet, 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.

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

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.

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

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

○ 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.

○ 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, Artipou 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, set off on a small cul de sac (*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 entr'actes by guitar-toting patrons, and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi 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.

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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.

Zafiris, 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 choose from colourful cards 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.). *Retro* has made its way into this taverna where a baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their

specialties (such as *frutana*) most of which are from the island of Andros. The *vin de la maison* is very good. Moderate prices. Daily from 8 pm.

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

Laleousa, on the National Road (Platanou at the 15th kilometre, near Kifissias), Tel. 801-3627. The ever-popular singer, Toni Maroudas, specializes in nostalgia and honest-to-goodness performing at this country-style taverna with a cosy atmosphere that includes 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.

Fantasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503 or 982-0300. Mihalis Menidiatis, Nikolaou, Dimitri Mitropoulos, Dakis and Viki Pappa are among the performers.

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.

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.

CASINO MONT PARNES

Dining, dancing, gambling or snacking, on top of wooded Mount Parnis, a short drive (about 35 km) out of Athens where the luxurious hotel complex is located at an altitude of 1,412 metres. You may drive to the top or avoid a curvy eight-kilometre drive by leaving your car in a parking lot at the 25th kilometre and hopping on the cablecar which will deliver you to the hotel's entrance.

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.



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Election Day

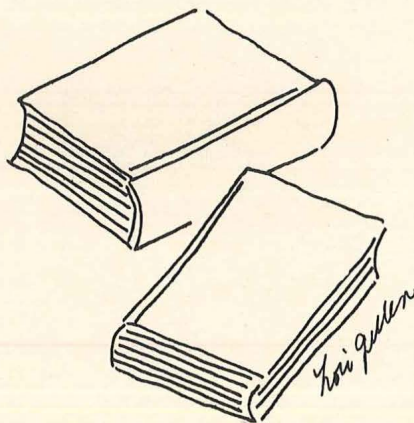
A HEAVY rain fell on Athens on election day, grounding the millions of political leaflets which had been gliding, soaring, billowing, alighting on windshields and branches, and forming drifts in the streets since the early weeks of the campaign. By early afternoon the rain had stopped; rivulets were forming in gutters and carrying the slogans downstream to their final ignominious destination when we made our way down to the Press Centre at the Hotel Grande Bretagne.

The Centre was quiet with only a few officials in attendance manning the reception desk. Messages tacked to a large notice board informed journalists where and when the party leaders would vote: the President of the Republic in the Plaka, Prime Minister Karamanlis and George Mavros in Kolonaki, Andreas Papandreou in Ambelokipi, and the First Secretary of the Communist Party, Harilaos Florakis, in Peristeri. In a small room off the reception area, cameramen adjusted their equipment while a television camera mutely focused on a group of Louis Quinze chairs awaiting the political luminaries who would visit the centre later in the day. In the main room, the names of press agencies and journals were in place on rows of green, felt-covered tables, with telephones and typewriters at the ready. A video screen, on which the results would appear later in the day, stood at one end. Reading the place markers, we saw that the foreign press contingent would be headed by the Associated Press and Reuters, each with a table to itself, followed by TASS, sharing a table with RAI (the Italian television network) and HSIN HUA (the People's Republic of China news service). *The Times* (presumably of London), would be sitting cheek by jowl with *Pravda*, and the *New York Times* with *Novosti* and *Springer*. In the basement, telex machines were ready to relay messages.

That night, despite the constant activity, the Centre was peculiarly subdued as correspondents focused on

the election results and prepared their stories for dispatch around the world. At about two in the morning, a local television commentator announced that Associated Press was devoting approximately seventy percent of its world coverage to Egyptian President Sadat's visit to Israel, twenty percent to the Greek elections, and ten percent to other international events.

The complicated, three-phase process of sifting ballots and allocating seats would take several days, but by nightfall



it became clear that the political scene had undergone some radical changes. Mr. Karamanlis's New Democracy was still in power, but with a smaller majority. While the political scene was changing, so was the face of Mr. Karamanlis's party: A new generation of young technocrats such as Milto Evert and Stephanos Manos had pulled in an astonishing number of votes while members of the Old Guard, among them George Rallis, were in trouble at the polls. With the exception of a few of its representatives, such as Melina Mercouri who won a seat in Piraeus, the personalities in Mr. Papandreou's party were relatively unknown, but PASOK's grass roots campaign had paid off and they were to be the major opposition party. The Centre Union (EDIK) suffered a major setback (Mr. Mavros resigned as party leader a few days later) winning eleven percent of the vote. Mr. Stefanopoulos's ultra-conservative National Alignment (Rally) party had won almost seven percent, the Socialist Alliance almost three percent, and

orthodox communists remained steadfast, delivering to KKE a little over nine percent.

Yet the future of the Greek political scene remains an enigma. Perhaps the most telling result in terms of plurality was the fact that the splintered, left-wing forces polled almost forty percent of the votes. Perhaps more significant, the wounds of the Civil War that have coloured the political spectrum for several decades seem to be healing and the 'communist threat' is now only a feeble rallying cry. But then, that episode in Greek history came to an end almost thirty years ago—far removed from the reality of today's electorate.

Garden of Delights

FROM our correspondent in the suburbs: after an election, politicians have only to think up ways of fulfilling their campaign promises. For the rest of us the aftermath is far more back breaking: we have to tidy up after them and get rid of all the posters and papers which the elections inspired. Hardly a wall, a pillar, or a column was not pasted over with election propaganda and to such heights that it seems many party workers must have spent most of the campaign on stepladders. This was accompanied by a massive deluge of flyers that blanketed Kifissia. For any citizen with a bit of private garden facing onto a public road, the task of cleaning up this debris was particularly meaningful and the contents of several wheelbarrows of pre-election matter held secrets that might have saved us (had we only known it) a considerable sum lost on pre-election bets.

The victory of New Democracy, of course, had been clear several weeks earlier; every thorn on the rosebushes had picked up at least one picture of Miltiades Evert. The communist party results had been obvious, too: the Florakis slogan was recognizable under every tenth dahlia. When twenty-five percent of the total haul went to PASOK, it was a particular surprise

since the PASOK flyers are green and had passed unnoticed in the shrubbery.

When the final sorting out of the contents of the wheelbarrows was accomplished, three lone papers were yet to be classified. One began by claiming that Mr. Rallis, Minister of Education in the last cabinet, was a thirty-third degree Mason, which may have accounted for his having a hard time making it back into Parliament. The second was an anonymous and partially-unreadable warning not to vote for any candidate who supported *dimotiki*. The third, most astonishing of all, had our name on it: it was the electricity bill which had been left unnoticed under the garden gate.

Up North

A CONTRIBUTOR, who accompanied her husband to northern Pindos where he was an election overseer, sent in this report.

The small mountain village we visited is located thirty kilometres from the Albanian border and one hundred from Kastoria. The main road through the village, which runs from Kastoria to Yannina, was not completed until 1970. A year later, electricity was brought in. 'Rather late,' commented one of the villagers. 'Our school now has less than twenty children.' In the last twenty years, the population has been drastically reduced and today numbers four hundred and thirty. With the remittances from villagers now in North America, Australia and Germany, however, the houses, burned down first by the Germans, and again during the Civil War, have been rebuilt, the cobblestone roads have been paved with cement, and the local church has been elaborately decorated.

We arrived early Friday afternoon. The 'court representatives' are lawyers appointed by the Ministry of Justice to oversee elections; my husband had been assigned to the women's election centre (women were given the right to vote in 1952, but the sexes vote separately). We were greeted by the president of the community who accompanied us to the coffee shop across from the municipal building where the first introductions were made. Over the next few days, he escorted us to all five of the village coffee shops which constitute the nerve centres of the village. That night, I noticed that I was the only woman circulating in the village; it was after dark and I felt like an intruder in this society of men. We stayed in a small house which proudly declares on top of each veranda: 'Hotel Pindos: cold

shower ten drachmas, hot shower twenty drachmas'. After dinner we visited one of the coffee shops to watch the Prime Minister delivering his speech on television. The cigarette smoke was thick, and I envied the village women watching in the comfort of their homes.

'I told our constituents to vote as early as possible,' the village's president told us. 'By noon, the others will have arrived.' This was in reference to the former inhabitants of a nearby, abandoned village. Although resettled near Kastoria, they were still registered in



their old district and would be returning to vote. On Saturday, the election was the only subject of conversation. 'The majority support Karamanlis,' someone said, 'but now that our children come from the big cities and the universities they have different ideas.'

Everyone was up by six on Sunday morning. The overseers, guards (three soldiers at each centre), and party representatives, were all at their stations ready for the polls to open. The men of the village — each and every one a *homo politicus* — approached the task at hand with intense seriousness. It was important that not only their party, but the preferred candidate win since he would show interest in solving problems specific to their village. Escorted by Kyria Georgia, the president's wife, I attended church services. Except for the priest and the psalm singer, not a single

man was in sight. They had been lured to other gatherings. After the service, an old woman distributed thin, yellow, aromatic candles for a memorial service. 'She made them herself,' Kyria Georgia explained to me, 'from the wax of her bees.'

At noon, the president, assisted by a young boy, brought food to the party representatives, overseers, and soldiers stationed at the two centres. One party representative complained that his wife that morning had started the fire in the stove with his party's ballot slips. 'Fortunately I had some others hidden away,' he sighed with relief. Meanwhile the 'other villagers' had arrived. Despite intermarriages and business connections, there was a detectable coolness between the two communities, attributable to their different political persuasions. In the streets, the old women in their local costumes were in striking contrast to the blue-jean clad youths with high-heeled boots. By six in the evening the district's results were known. The New Democracy had won, albeit with a reduced majority, but PASOK had captured a surprising of number votes.

The president arrived home crestfallen. We were seated around the table in the kitchen. 'There is a big difference between these results and those of the last elections,' he said. 'And I know why. No one carried out as loud a campaign as PASOK!' which he pronounced 'pashok' with the local Macedonian accent. 'Have you seen anything but their green letters in the village?' The EDIK representative observed that one housewife was forced to whitewash her house to cover the slogans painted on its walls. Another explanation was offered to account for the turn of events. The New Democracy's party's ballots carried a photograph of Mr. Karamanlis. Some of the women who did not know how to read had been told to cast the ballot bearing a photograph. Confusion arose when an independent candidate also printed a photograph on his ballot. 'He got votes not intended for him,' the president noted ruefully. The plea of an old woman to my husband at the polling station echoed in my ears: 'Help me, my boy. I don't know who I'll vote for, but I want "the good one".'

Soon we were joined by PASOK's representative who was making an effort to contain his emotions and to restrain his sense of triumph. Kyria Georgia vigorously stirred the soup in the kettle. She glanced at him out of the corner of her eye and hissed softly in his direction, 'Shame on you!'

CONGESTIO AD ABSURDUM

VERY OFTEN, when I am stuck in the middle of a gigantic traffic jam somewhere between my home in the suburb of Psychiko and the centre of Athens, I think back on the good old days when the journey never took more than seven minutes. Then I recall more recent times when I used to catch the tail end of Colonel Papadopoulos's presidential motorcade and whizz down in three minutes flat. Alas, those days are gone forever! A short while ago I realized I was spending more of my waking hours in my car than anywhere else and I decided to adjust my way of life accordingly.

First, I bought a new car. It cost me the better part of an ugly sister's dowry but since it was to become my home away from home I decided not to stint. I made sure it was equipped with a dashboard lighter, reclining seats, a cassette player and a baggage compartment large enough to accommodate a substantial icebox. On a recent trip to London I bought myself an Auto Coffee Maker from Harrods at the very reasonable price of five pounds (made in Hong Kong) and during the August sales in Athens I acquired one of those picnic chests that keep ice cubes and perishables cold for twenty-four hours.

With that equipment and with a passel of magazines and paperbacks on the back seat I felt I was adequately provisioned to live out a traffic jam worthy of the Guinness Book of Records.

So now, when I have to wait for fifteen traffic light changes between Ambelokipi and the Hilton, I plug my Auto Coffee Maker into the dashboard lighter and ten minutes later I have a steaming cup of coffee in my hand. This is drunk to the soothing strains of schmaltzy music by Hugo Winterhalter or Andre Kostelanetz on the cassette player.

After negotiating the Hilton I put the empty coffee cup away and settled down with James Clavell's 1,243-page best-seller *Shogun*, a rip-roaring tale of life in medieval Japan where samurai warriors are ordered to disembowel themselves by their liege lords at the drop of a cherry blossom. Every now and then I am distracted by loud horn blasts from the rear to advise

me that the line has advanced by five inches. I dutifully release my brakes and glide forward. At Sekeri Street it is time for forty winks so I lay the book down, set back my reclining seat and take a nap.

At Merlin Street I begin to feel peckish. I wait for the next five-inch glide and then get out of the car, open the baggage compartment and remove a packet of smoked trout, some brown bread, butter and a cold beer from the icebox. I return with these to the driver's seat, spread a napkin over my knees and



have my snack in plenty of time before the next change of traffic lights at Akadimias.

Between Akadimias and Syntagma I begin feeling convivial and strike up a conversation with the driver of the car next to mine. The owners of Jaguars and new Mercedes tend to be a bit snooty but they become friendlier when I compliment them on their magnificent vehicles and ask how they are performing. "It's not a bad old bus," they say with a shrug. "Averaged two hundred kilometres per hour to Salonica the other day. Made it in a little over two and a half hours." Then we make a little joke about how much they are averaging on Vassilissis Sofias and there is hearty laughter all round.

If the man beside me is driving an old rattle-trap, I resign myself to a long description of the car's extraordinary strength and durability (it is invariably compared to a donkey) culminating in "They don't make cars like this any more" and "I wouldn't change it for a million dollars." More often than not,

this paragon of automotive technology stalls at the next glide forward and the last I see of my newfound friend in my rearview mirror is the poor fellow pouring water into a steaming radiator to the deafening chorus of cars honking behind him.

Once I tried to engage in conversation a beautiful blonde driving a sleek Maserati. She ignored a proffered cup of coffee and a ham sandwich and kept looking straight ahead, paying no attention whatsoever to my overtures. When the lights changed she zoomed off at high speed and ran straight into the back of a bus.

By the time I have reached the office it is fairly late in the day and after glancing through the mail and making a couple of phone calls, I start back for home again. More cassette music—Spike Jones and his City Slickers if I am in a nostalgic mood or Wagner if I am Teutonically inclined—and an ouzo with *taramosalata* as I pass the American Embassy. Thereafter, a few more pages of ritual suicides in *Shogun* and at Ambelokipi I get out of the car and buy an afternoon newspaper.

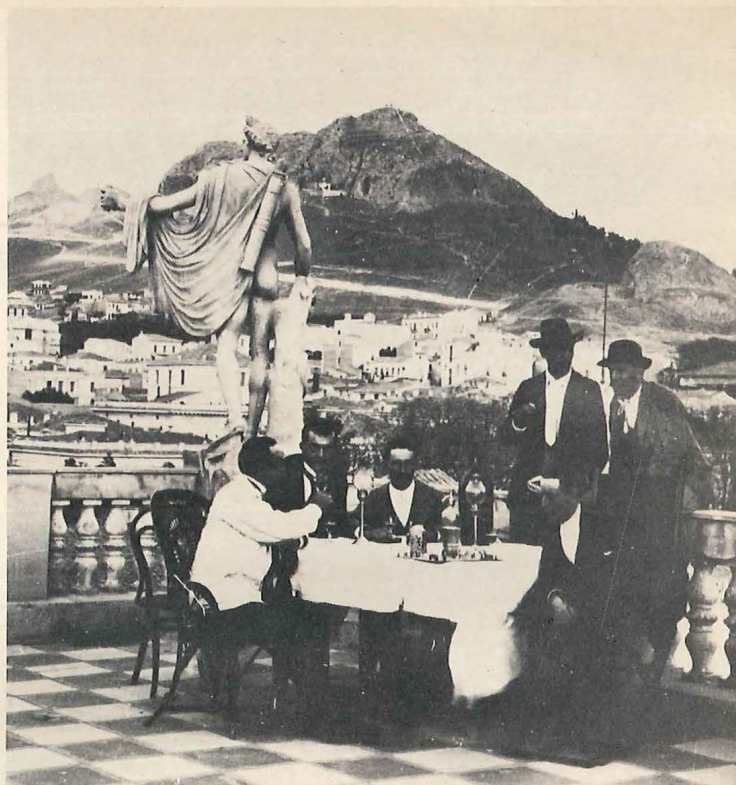
When I have reached Floca's on Kifisias Avenue I have read the entire newspaper, including the classifieds, and have reassured myself that there is basically nothing to support the scare headlines. A second ouzo at the light before I turn into Psychiko and I am now ready for lunch and my afternoon siesta.

Once I happened to arrive at the same time as my neighbour, normally a pale and placid banker, who was red-faced with rage and frustration. He raved and ranted about the traffic jams and complained that it had taken him an eternity to drive home. "I give up," he cried, "I can't take it any longer, this is the end!"

I was glad he wasn't a samurai otherwise he might have been tempted to disembowel himself right there on his doorstep. I said, "It took me just as long but I rather enjoyed it."

He looked at me so balefully that I was even gladder he wasn't a samurai because I am sure he would have used his ceremonial dagger on me instead of himself.

—ALEC KITROEFF



The exterior of the German Institute in 1956. Members of the Institute at the turn of the century on the Institute's rooftop terrace.

The German Archaeological Institute

On the bustling corner of Fidiou and Harilaou Trikoupi streets in downtown Athens, in the midst of shoeshops, electrical appliance stores, book-sellers and less-than-elegant window displays, stands one of the few remaining neo-classical buildings in Athens. Somewhat weathered, its ceilings extravagantly high, its balustrades polished to a bright sheen by the hands that have grasped them, its tall windows admitting only enough light to illuminate the dark, wood-panelled walls, the gracious building is the home of the German Archaeological Institute of Athens. Built in 1897 according to designs commissioned by Heinrich Schliemann from the German architect, Ernst Ziller, to whom Athens owes some of its most beautiful, neo-classical edifices, the building once sat in a vast garden which stretched all the way to Panepistimiou Street.

TO ENTER the German Archaeological Institute today is to step into an unhurried, peaceful oasis from another era. The 1920s are the recent past, "since 75" means, quite naturally, 1875, and Schliemann and Doerpfeld are spoken of as if they were sitting in the next room. Scholars arrive for the first time when they are young men and women, and may devote the rest of their lives to a single task.

The German Archaeological Institute was not the first of its kind in Greece. The French School of Classical Studies came first, founded in 1846. The German Institute was officially established on December 9, 1874, the anniversary of the birth of Johann Joachim Winckelmann, the noted eighteenth-century classicist and historian. The American School was founded in 1882, the British in 1885 and the

Austrian in 1898. The various schools share similar objectives, but each is distinct in form and organization.

The early morning sun streams through the high windows into the library. Beneath the painted, vaulted ceiling, a librarian perches on a well-worn ladder; a few students are reading at nearby tables. The bright rays of the sun, combined with the dim light of the reading lamps, create an eerie atmosphere. As I begin my research on the Institute's history, I discover that the most recent book on the subject was published in 1929, on the occasion of the hundredth anniversary of the founding of the parent Institute which was celebrated in Berlin in the presence of such illustrious personalities as President Paul v. Hindenburg, State Secretary Otto Meissner, and Minister of Foreign Affairs, Gustav Stresemann.

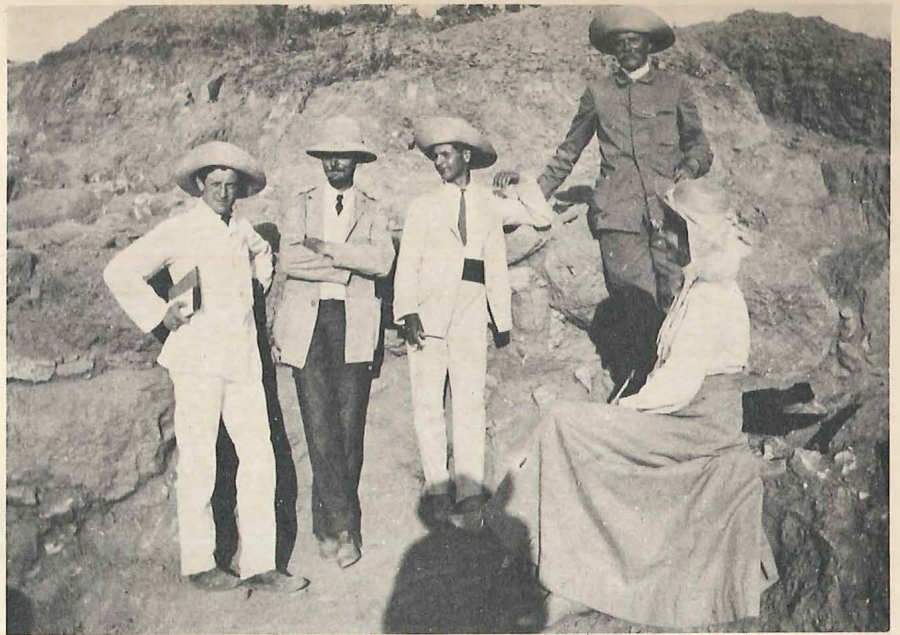
The Institute in Athens was the first offspring of the central organization; there are now ten, dispersed throughout Europe and the Middle East. Their study projects have been diverse, ranging from work at the thirteenth-century palace of the Mongolian Prince Abaka Khan in Iran, to excavations of a Celtic town in Southern Bavaria, to the study of old inscriptions, numismatics, papyrology and historical topography.

Although the exact date of the establishment of the Athens Institute can be pinpointed, its real beginnings go back to Rome where, on April 21, 1829, a group of intellectuals, poets, sculptors, archaeologists, and diplomats met at the Palazzo Caffarelli, the residence of the Prussian delegate to the Holy See, to establish a private organization which they named 'Istituto di Corrispondenza Archaeologica'. Its aim was the

preservation of ancient monuments. Among those present were Barthold Niebuhr, a well-known historian, statesman and philologist, and successor to Wilhelm von Humboldt as Prussia's ambassador to Rome, and a young archaeologist, Eduard Gerhard, who was to become the first director of the association. When Gerhard returned to Berlin a few years later to work with the Prussian state galleries, the administration of the Instituto di Corrispondenza Archaeologica moved with him. In 1870 the Prussian state, under whose aegis the institute was functioning, took over the administration and the financing. One of the few organizations surviving from the Kaiser's era, it continues to retain a certain autonomy even today. The central administration, which is still located in Berlin, includes representatives from all German states whose universities teach archaeology. After 1837, when Gerhard moved to Berlin, Rome became the centre of field operations.

Some isolated work begun in Greece was supervised from there, with archaeologists making occasional field trips to Greece and to Asia Minor. Upon the death of a young scholar attached to the Prussian Embassy in Athens, the state bought a small scientific library from his estate and made it available to visiting scholars. The activities in Rome were oriented to culture and the atmosphere of that cosmopolitan city played an important role in academic circles: visiting scholars and artists came through and stayed. By contrast, Athens was more provincial. Field work was dispersed over the entire country and, as one chronicler put it, 'the spade was more important than literary treatises'.

The Institute really came into its own in the latter part of the nineteenth century. Its history, and particularly that of its Athens branch, is laced with famous names in the field. The historian and archaeologist Ernst Curtius succeeded Gerhard. It is to Curtius's decade-long perseverance that the German archaeological school owes its 'allotment' of the ancient site of Olympia. Hitherto Rome and Roman history had been in the foreground, but under Curtius the emphasis was shifted to ancient Greece. Other illustrious names are Richard Bohn, Adolf Furtwaengler (the father of the late conductor Wilhelm Furtwaengler and grandfather of a present member of the Institute, Andreas Furtwaengler) and, foremost, Wilhelm Doerpfeld, who, as a young man, was assistant in Olympia to Bohn, whom he later succeeded.



Wilhelm Doerpfeld (second from right) and colleagues visiting Pylos in 1908.



Members of an 1894 excursion, which was sponsored by the Institute, shown amidst the ancient ruins of Tiryns.



Ernst Buschor overseeing the work at an excavation site in 1915.

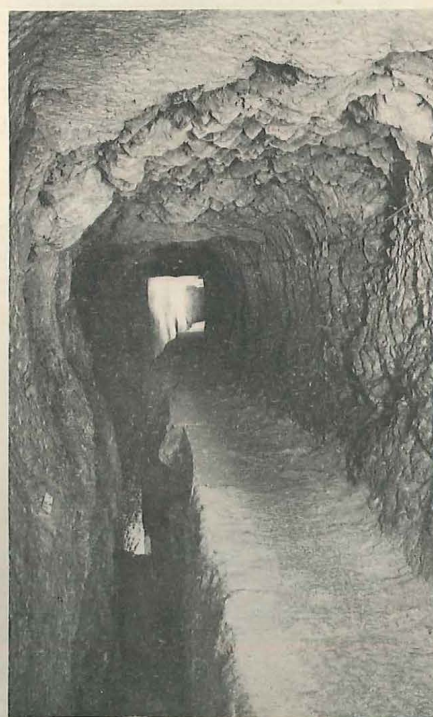


A view of the site at the Temple of Hera on the island of Samos.

When, in the 1880s, excavations were halted in Olympia, Doerpfeld considered returning to Germany to pursue his career as an architect. He was persuaded to stay on at the Institute with the implicit understanding that he would spend the better part of his time aiding Schliemann who had privately begun to excavate in Mycenae and later in Tiryns. Doerpfeld, who was to be the Institute's director for more than twenty-five years, closed a missing link today considered of primary importance in all excavations: the participation of architects in archaeological projects. Schliemann is said to have welcomed Doerpfeld's cooperation. Although both were difficult men, the evidence suggests they got along well together. Doerpfeld remained in Greece for most of his life, raised his family here, and became co-founder of the German school (now named after him), where he also taught. His merit is uncontested although some of his theories, which he is said to have pursued at times with missionary zeal, have been disproven. Others were never taken seriously, among them his conviction that Odysseus' Ithaca was, in reality, the Ionian island of Lefkas. He was so convinced of this that he retired to the island and started digging on his own. He died there in 1940 at the age of eighty-seven.

In its early years, the Athens Institute conducted few major excavations such as it has in this century. Instead, its efforts were directed to

research and smaller projects, and to assigning archaeologists on its staff to other private excavations, such as Schliemann's. Research is still one of the Institute's main activities today. Gerhard Schmidt, the editor of the *Athenische Mitteilungen* a yearly volume of reports on work done in the field and other research projects, proudly



The Eupalineion on the island of Samos. Built in the sixth century B.C., it is considered a major engineering feat of its time.

points out that the publication, issued in only six hundred copies, has appeared regularly since 1876, the only interruption occurring during the Second World War. The library, with more than forty thousand volumes, is considered one of the best in its field and is said to be the 'heart of the study of antiquity in Greece'. In addition, there is an exceptional photo library containing seventy-five thousand prints and negatives.

For many years now, excavations have been carried out by the foreign schools through permits granted by the Greek state. The maximum number of permits allowed per year to each school is three, although they may continue to work on other projects; once a school is involved with a project, it usually remains in its hands. The German Institute, which has been directed since 1975 by Helmut Kyrieleis, is currently working on four extensive projects: Olympia, Tiryns, the Kerameikos in Athens, and the Temple of Hera on Samos. All but the Samos project were begun in the last century and Olympia celebrated its centennary in 1974. The Institute's involvement with these excavations and their funding are rather complicated. (Indeed, Olympia is independently funded by the Deutsche Forschungsgesellschaft, administered directly from Berlin, although its staff members are associated with the Institute.)

The Kerameikos, which was just outside the walls of ancient Athens, is today an idyllic area in the middle of a busy intersection at Pireaus and Hermou streets. Originally restricted to a small area of the ancient burial grounds, the Institute's territory has twice been expanded to enlarge the field operations which are under the supervision of Ursula Knigge. Work at the Kerameikos was begun in 1870, and it has been in the hands of the German Institute since 1913; the present phase of excavations was begun in 1956. The site has proved to be a most fertile dig. Excavations brought to light part of the ancient city wall with the remains of the Sacred and the Dipylon Gates, which played an important role in the ceremonial and religious life of ancient Athens. The Sacred Gate opened onto the Sacred Way to Elefsis. The Dipylon was the chief gateway of Athens; it was here that women, maidens and youths assembled for the Panathenian Procession to the Acropolis, a highlight of the annual festival in honour of the goddess Athena.

The Kerameikos is threatened by the same widely publicized pollution as the

Acropolis, compounded by the presence of a nearby factory which was supposed to be shut down years ago but continues to pollute the surrounding area. Photographs taken over a period of two years reveal the gradual disappearance of the inscriptions on the burial steles. Furthermore, Ms. Knigge laments, the two roads bordering the cemetery, which are now congested with traffic, particularly buses and trucks, are being widened to accommodate more vehicles.

The Institute's largest project is at the Mycenaean site of Tiryns, a few miles north of Nafplion, where work is being carried out under the direction of Klaus Kilian. Begun by Schliemann in 1876, most of the major excavations were carried out in this century, despite interruptions during the war. The latest project was begun in 1968. Finds thus far suggest that there is still much to be done. It is assumed that the fortress was surrounded on all sides by a city which is still largely covered. One area of focus is the excavation of the massive walls surrounding the fortress which are yielding important clues about Mycenaean technology and history.

A sense of continuity and timelessness emerges even more strongly during discussions with Alfred Mallwitz, the director of the excavation of Olympia. An architect and the author of *Olympia und seine Bauten*, Mallwitz has spent more than twenty years working at Olympia and says, 'There is still so much unanswered about it.' Thus far there have been four major periods of excavation at Olympia. Doerpfeld originally assisted and later led the first from 1875 until 1881. In 1906 he returned to Olympia to concentrate on one small area, where, through more extensive excavations, he hoped to shed some light on the dating of the Temple of Hera, the oldest and best preserved building at Olympia. The third period of excavation began in 1937, with a significantly enlarged field of operation, under Emil Kunze, an authority on the geometric as well as the pre-historic periods of Greek History. He was the Institute's director from 1951 until 1966. Officially launched on the occasion of the Olympic Games in Berlin, this project came to an end during the Second World War. The fourth period began in 1952, with Mallwitz as the staff architect, and ended in 1966. The next ten years were devoted to the evaluation, classification and publication of the rich finds. The fifth excavation, to be led by Mallwitz continuing the work begun by Kunze, is expected to start at the end of the year

and to continue for an estimated five or six years.

According to Mallwitz there is little doubt that there are enough unanswered questions about Olympia to occupy at least another generation of archaeologists. Among the unresolved issues are topographic problems such as the location of the agora and of the end of the Sacred Way from Elis (about which there are only assumptions), and architectural ones, such as the surroundings of the sacred site. There are also historical questions primarily concerning pre-history, as well as the

post-classical and Roman periods. Thus far attention has focused on antiquity. What happened before? Somewhere in the Peloponnisos exists the missing link between the Mycenaean and the Geometric periods.

The fourth major excavation supervised by the Institute is that of the Temple of Hera on the island of Samos, which, according to Herodotus, the fifth century B.C. historian, was the largest temple then known in Greece. It is closely associated with another great name in archaeology, Ernst Buschor. The first clearing of the site was done



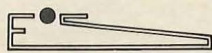
Olympia in 1895. The area today is lush with vegetation.



Emil Kunze (left) and Alfred Mallwitz in 1975. Kunze supervised the third period of excavations at Olympia, begun in 1937, and was director of the Institute from 1951 to 1966. Mallwitz today leads the excavations at Olympia.

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Fumes from a nearby factory engulf the area surrounding the Kerameikos (above); photographs taken in 1910 and 1977 provide dramatic evidence of the effects of pollution on marble: the inscription has now disappeared.

between 1910 and 1912, but the major work was done in the 1920s which many consider the 'golden age of the Institute'. Buschor was the director of the Institute from 1921 until 1929 when he went to the University of Munich. A dynamic teacher, he attracted non-archaeologists as well as professionals to his lectures. In 1925, he made the decision to resume the excavations on Samos although at that time most of the area had been uncovered. It proved to be a wise decision because important finds were made illuminating the early history of the sacred area. The Samos excavations were resumed in 1952, and remained under Buschor's leadership until his death in 1961. They are now supervised by the present director of the Institute, Helmut Kyrieleis. One of the most important aspects of the Samos excavations, apart from the Temple of Hera, 'has been the clearing of the Eupalineion, under the guidance of Ulf Jantzen, director of the Institute from 1967 until 1974. Mentioned by Herodotus, the aqueduct was built by the Megarian architect, Eupalinos for Polycrates, tyrant of Samos, in the late sixth century B.C. and is considered a major engineering feat of the time.

Digging is only a small part of the

work at all the sites. A glance into the storage shed at the Kerameikos reveals shelf after shelf of neatly arranged wooden boxes. Each box contains shards or other antiquities, each of which has been meticulously numbered. Each site employs a full-time restorer and often a photographer. Some of the archaeologists associated with a project restrict themselves to research on a specific subject.

Although even the great figures were at times guilty of errors in judgement or of pursuing false leads, the 'forefathers' of today's generation of archaeologists are generally spoken of with reverence. A lifetime can be devoted to discovering the answer to a single query and much patience is required in an area where speed is no solution. Archaeology demands total commitment and the openings in the field are scarce—there are only a few hundred positions in Germany. One member of the Institute, who came to Greece for the first time as a junior member of Buschor's excavation team in the fifties, said: 'Once I decided on archaeology, I never wished for anything else but to work in Greece.'

—MARGOT GRANITSAS



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The Mediterranean monk seal.

SEALS IN GREECE

SO WIDELY scattered and retiring are the few remaining seals in Greece that few people today are aware of their existence. Yet these beautiful creatures, the Mediterranean Monk Seals, were once numerous and played a prominent role in the culture of the country. The Ancient Greeks exploited them commercially, mainly for their fur. When used to make boats, tents and dresses, it was said to give protection from many things, especially lightning! The right flipper of a seal when placed under the pillow was thought to cure insomnia! One of the first official coins, minted around 500 B.C., bore a picture of a seal's head; and many places such as Phocias, the ancient district of Greece and today Phokari in the Dodecanese take their names from the Greek word for seal, *foki*.

Seals were once thought to be under the protection of the gods Apollo and Poseidon, because they exhibited an apparent 'love' of the sun and sea. For two thousand years, however, they have received protection from no one: exploited for their fur and ruthlessly destroyed by fishermen, their numbers

have been reduced to a point where extinction seems a distinct possibility. Today the Mediterranean Monk Seal is one of the rarest animals in the world, the total world population estimated at about eight hundred. Scattered in small colonies throughout the Mediterranean, a large proportion of these survivors are to be found around Greece on a few of the more remote islands. Individuals, however, sometimes venture into centres of human population and occasionally become frequent visitors to busy harbours.

The next few years will probably determine whether the species survives or disappears forever from the face of the earth. Breeding is thought to occur every other year at which time a single pup is born. For successful mating and rearing of the young, the seals must find an area remote from human disturbance. They normally prefer caves on remote islands and rocks, usually choosing those with underwater entrances which up to now have been safe from fishermen. With the increase in the sport of skin diving, even these last refuges are being deserted by the seals.

The history of man's relationship with seal populations has been very similar in many different parts of the world. From prehistoric times until the early nineteenth century, human and seal populations lived in a sort of dynamic equilibrium: men hunted the animals for their fur, oil and meat, but did not kill them in large enough numbers to decrease the population to a degree that they could not be replaced by breeding. Then, during the nineteenth century, hunting methods became more efficient and as the commercial fisheries increased, seals came into competition with man as predators of fish. Populations were decimated, almost to extinction in many cases. Finally, a modern phase ensued as people began to concern themselves with the protection of the seals: The first Grey Seals Act was passed in Britain in 1914. Since then more and more countries have followed suit and given protection to their seals. Many species thus protected have grown in number to allow for controlled exploitation, whereby a limited number of individuals may be hunted yearly. With the

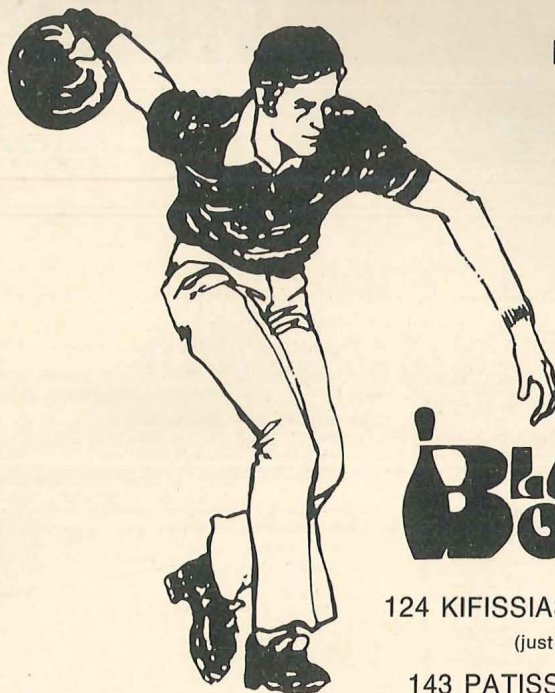
knowledge that we now have about the life histories and ecology of the animals, a maximum annual yield can be worked out. If no more than this number is taken yearly, the seal population will continue to be economically exploitable indefinitely.

Up until a few months ago, seals were unprotected in Greece. Fishermen have killed seals whenever they felt that they were eating too many fish or were responsible for destroying nets. A Presidential Decree recently proclaimed several deserted islets in the Western Aegean as marine reserves. The only way to ensure the survival of the seals is the creation of such sanctuaries, as remote as possible from centres of human population, where the seals can live and breed undisturbed and slowly recover their numbers.

The fate of the Mediterranean Monk Seal is a subject of much concern to conservationists throughout the world. An entire newsletter, published by the International Union for the Conservation of Nature, is devoted entirely to the seal — a rare distinction — and in the last year at least two European television companies have made films on the subject. Until recently, there were three species of Monk Seals in the world and the stories of the other two are a chilling illustration of the possibilities that face the Greek seals. Both these species had suffered a persecution by man similar to our seals to a point where extinction seemed almost inevitable. However the Hawaiian Monk Seal received careful protection from the U.S. Bureau of Sport Fisheries and Wildlife, and the numbers have slowly built up to the point now where they are no longer considered to be in immediate danger of extinction. The Caribbean Monk Seal was not so fortunate; protection came too late and an extensive aerial search last year failed to sight any animals at all. As the last animal was seen in 1952, it seemed very unlikely that there were any survivors and the species was officially pronounced extinct. Whether the Mediterranean Seal will follow its Caribbean relative to extinction or not is the responsibility of all the Mediterranean countries which still have small colonies. Of these, Greece probably bears the greatest responsibility as it shelters a large percentage of the total surviving world population.

Decisions taken, and enforced, during the next few years in Greece will either ensure the survival of the species — or be instrumental in bringing about its disappearance.

—JACKY HUXLEY



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East Airport	979-9466
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Vouliagmeni	896-0012
Zea	451-1480
Glyfada	894-1967

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Glyfada	894-4531
Halandri	681-2781
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14 Messogion	770-5711
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MONDAY

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

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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, Faliron (Ag. Barbara), Kallithea, Kolonaki, Neo Faliron, Pal. Psyhiko

SATURDAY

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

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Greek Orthodox Churches of special interest

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Mitropolis (Cathedral), Mitropoleos	322-1308

Other denominations:

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Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German	
Evangelical), Sina 66	361-2713
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(Lutheran), Paleon Faliron	982-0095
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Church, Sina 66	770-7448
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St. Nikodimos (Russian Orthodox),	
Filellinon	323-1090
Trinity Baptist, 3 Aristotelous	
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(English spoken)	643-5391
Greek Society for the Protection	
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Iera Odos 77 (English spoken)	346-0360
Vet Clinic, Halkidonas 64,	
Ambelokipi	770-6489
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Ministry of Agriculture,	
Veterinary Services, Aeolou 104	321-9871



Photograph by Arete Gordon



Vicky Moscholiou

VICKY Moscholiou has travelled a long way from her impoverished childhood in a working-class family in Egaleo to reach the forefront of the popular music world of Greece. Today she is the country's leading singer of *laiki* music—a position she has maintained for over twelve years.

A nostalgic smile crosses Moscholiou's face as she reminisces about her childhood in Agia Varvara, a neighbourhood of Egaleo, one of the city's poorer suburbs. 'It was then countryside, all pine and almond trees. It wasn't built up the way it is now. There were hardly ten houses in all of Agia Varvara. I'd sit on the mountain and

sing by myself! Sometimes the other neighbourhood kids would gather there and I would sing to them. It was so quiet I could be heard some two kilometres away.'

We were sitting at a table in Neraida, the fashionable seaside nightclub where Moscholiou was performing last summer. 'I liked to sing from a very young age . . . My father was a great music enthusiast, and we had many popular records in our home. Anything I heard, I sang! Time passed, we grew up . . . I remember when my father took our records and gramophone to an auction mart so he could buy a suit for my brother. But later we got a radio and I could listen again to the singers.'

Our conversation is interrupted by a waiter who brings us a demi-tasse of coffee — and a bottle of mineral water. She does not drink alcohol, but *nero loutrakiou* is ever-present. She would not be performing for another hour. I ask how she got started in her singing career. 'We were in great need. My mother and father were both sick, and it became necessary for me, the oldest in the family, to make ends meet.' She had first gone out to work in her early teens as a *kordelistra*, a trimmer, lining and piecing together the upper parts of shoes. She earned fifty drachmas a day, hardly enough to support her entire family of seven—her parents, the three other children, and her grandmother. A

The pace for Moscholiou is steady and relentless. Clockwise, from above left: Moscholiou at an outdoor benefit concert last September; between shows in her dressing room; watching rehearsals for this season's show with her husband, Mimis Domazos; and appearing with Galani last year.

cousin, Effie Linda, was, at the time, singing at the *bouzoukia*, and suggested to her mother that Vicky, too, become a singer, pointing out that she would earn more money and have a better future. Mr. Moscholiou, however, was firmly set against the idea. 'Och!' she remembers him exclaiming, 'they are going to make her a *bouzouxou!*' *Bouzouki* singers, as far as he was concerned, had 'a bad name'. His daughter pleaded with him, promising that her behaviour would be above reproach, and he eventually relented, but not without a final, ominous warning. 'If you ever touch a cigarette or cards,' he told his young daughter, 'my curse will be on you.'

I look at the cigarette she is holding, a very rare sight since Moscholiou seldom smokes, and we laugh. She quickly grows serious again and explains. 'But he did not object to cigarettes. He thought if I smoked cigarettes, I might start smoking something *else!* You know. And cards. He had heard that singers gambled.' To this day she has never played cards. 'Not because my father had said not to, but because I don't like them,' she adds.

On Easter day in 1962 Vicky Moscholiou made her first public appearance at one of the city's then most-popular nightclubs, the Trianna Tou Hila on Syngrou Avenue. The show starred the late Tzouenakos and Doukissa, both established singers, and Grigoris Bithikotsis, who was at the height of his career. 'And me? I was just a kid!' Moscholiou exclaims. 'Yes, that was my first appearance, and I wasn't bad looking,' she modestly recalls with a broad smile. 'My boss joked and said, "It doesn't matter if she sings or not, as long as she's on stage for the audience to see." ' Bithikotsis lived in Peristeri, a working-class suburb of Athens. Her home, in Egaleo, involved a detour but, she recalls, 'The dear soul would take me home every morning so I wouldn't spend money on a cab. There was no bus service at that hour.' Her first salary? 'Only one hundred drachmas. One hundred drachmas and I would get up on the stage at nine o'clock and stay there until four-thirty in the morning. We never left our chairs the whole time!' she explains. Just as today, second string performers then sat in a row across the stage, occasionally singing, but mostly providing back up, 'to fill the *palko*' —the stage—and to clap for the stars. 'I worked very hard to get where I am today.'

It was at Trianna Tou Hila, on the following Christmas, that she first met the young soccer player, Mimis

Domazos. Their careers soared simultaneously. By the time they were married in 1967, they were both stars in their respective fields, and their marriage was a major event. Today, Domazos is considered to be one of Europe's outstanding soccer players and has been dubbed, 'The Soccer King of Greece'. Despite demanding careers, they have maintained a warm family life, a fact that Moscholiou partially attributes to their separate professions. 'I am a singer and Mimis is an athlete, and we are each a "star" during our work, but not at home. At home it's "Mimis" and it's "Vicky", a couple, like all couples. If we were in the same field, I don't know if there would be jealousy between us. That I can't know.'

Success came early to Moscholiou. Although her voice had yet to develop

the sonorous, earthy quality that is the Moscholiou trademark, early in her career Tzouenakos was impressed with its vibrant colour and took her to Columbia Records to cut a demonstration record of one of his own compositions, 'Na Ixeres Poso Ponesa'. Two hundred and fifty copies were made of that first record, which is no longer available. In 1964 she met composer Stavros Xarhakos for the first time when she visited the set of a film for which he had written the score. He did not hear her sing, however, until sometime later when he visited the nightclub. He was in search of a singer to perform the theme song for another movie, *Lola*. Her appearance in *Lola* and the song, 'Hathike to Fengari', catapulted her into fame. (Another Xarhakos song, 'Ta Traina', first sung



Young Vicky Moscholiou during a sixth-grade school excursion.



Moscholiou at the age of twelve in one of her earliest recorded public appearances, performing in a school play on Greek Independence Day.



In London, with her husband, 'Greece's Soccer King' Mimis Domazos, for the 1971 European Soccer Cup Championship Games at Wembley.



Relaxing at home with her daughters, Rania, left, and Evangelitsa, clowning on the right. Her family life, notes her friend Galani, 'nourishes and protects her'.

by Moscholiou in 1964, won the composer a golden record award in New Zealand ten years later.)

Moscholiou continues to appear in films, on television, and clubs in Athens, and has toured all of Greece. She has given concerts at the Royal Albert Hall in London, sung in New York night-clubs, and made appearances in Australia and Africa. Having risen to the top, she has remained there. This is the result of 'a great voice and much soul', according to singer Dimitra Galani. 'I grew up with Vicky Moscholiou's songs', Galani says. 'She was established a decade before I was, and *that* decade was the golden decade of Greek song. The 1960s. She sang the best songs ever written by Greek composers Theodorakis, Hadzidakis, Xarhakos, Moutsis.' Although Moscholiou's voice is not formally trained, Galani notes, it has a natural, primitive quality.

Moscholiou has continued to work with those composers as well as Yannis Spanos, Giorgos Hadzinassios and Yannis Markopoulos, whose album *I Metanastes* (The Immigrants) recently earned her a gold record. 'She is solid and strong-charactered,' says Vasilios Doubakarios, the managing director of Columbia-Emial records in Greece, who has worked with her since her first days at Emial. 'We have had the best possible working relationship. I can even say it's been the best artistic relationship we've had here. She "grew up" here at Emial.'

Moscholiou works steadily and relentlessly. Last summer she appeared

six nights a week from one until four a.m. at the Neraida where she presented two programs, one of her hit songs and a second of contemporary and traditional *laiko* songs. On Monday nights this was preceded by her participation in two shows of rebetika songs organized by Stavros Xarhakos at the Delphinarium, in Piraeus. On Sunday nights, when the Neraida was closed, she gave recitals in Alexandroupolis and on the island of Rhodes. In between this demanding schedule, which would have exhausted most performers, she rehearsed new songs for record albums to be made with Stavros Xarhakos and Yannis Spanos, gave two weekend concerts in Thessaloniki, participated in a benefit concert, taped programs for television, and prepared her new show which opened at Zygos in October.

Those familiar with the local music scene say that opening her own boîte in the Plaka was a wise move. She first appeared in the Plaka at Zoom during the 1972-1973 season and opened Zygos, which she runs with her husband and another partner, the following year. This year, October 18, press night at Zygos, was the occasion for another celebration when it was announced that Moscholiou had been selected to appear on a BBC Christmas Special to include, among others, Tom Jones, Shirley Bassey and Frank Sinatra.

Despite a full schedule, Moscholiou spends as much time as possible with her family. It is a quiet home-oriented life, warm and informal, a reflection of

herself. Rania, ten, and Evangelitsa, nine, are having a French lesson as we talk one afternoon at her home. Her husband is at the stadium practising with his team. She is sitting in the corner of her favourite sofa with a blue telephone nearby, ready for the inevitable calls. Rania and Evangelitsa, playful, outgoing, and well-mannered, pop in and out during breaks for a quick hug from their mother, to ask her questions or for a snack — invariably fruit since sweets are discouraged. 'I'm good friends with my girls. We don't see each other very much and I try to make them understand that life is difficult, that we must all work. Sometimes they complain to me. "Stay home from work, Mama, so we can see you." ' Her family and her way of life mean a great deal to her.

Speaking of her enduring success, she says, 'It isn't only my voice or the talent that they say I have.' She smiles. 'I respect my work and I respect my public. I try to interpret the songs of the best composers, to *select* my songs. I always try to offer something better to the people. And people respect me and the way I live. I look after my home, my husband, my children and my parents. All the things people revere.'

Dimitra Galani, a brilliant singer of light, popular songs, worked closely with Moscholiou as her co-star at Zygos last year, and at Neraida this summer. 'She's a simple girl who came from simple parents and married a good man', she says of Moscholiou. 'All these things nourish a person. Rarely do you see a thriving star with a good family situation. A very rare thing! Vicky is perhaps the only one who has achieved this. A solid marriage, well brought up children, and at the same time Vicky and Mimi are both so good in their work. I think her goodness is due to the warm environment in which they live. Vicky does not have an open circle. She spends most of her spare time with her family . . . these things nourish and protect her.'

Galani has had a very good working relationship with Moscholiou. The word 'solid' comes up again. 'She is of *such* a solid character and so frank and sincere. She's a genuine and innocent person who tries to protect herself from the corrupting influences around her. And because she's such an innocent being, coming from the background she did, she doesn't have the facility to be diplomatic, you know. Anything she has to tell you, she'll tell you straight.'

Galani recalls an incident last year at Zygos when she and Moscholiou were appearing together. They had agreed that their names on the marquee would

appear separately on two billboards of the same size. Galani considered this a great honour because, 'Moscholiou has been a star for many more years.' To accomodate the longer name, Moscholiou's billboard turned out to be longer, but Galani attached no importance to this. 'My name is Galani and I can't make it any longer!' she comments. When Moscholiou noticed it, however, she was furious. Her husband and their partner were summoned and she insisted the signs be adjusted. 'Vicky gave them a very rough time because my name was smaller than her own!' notes the young singer. Thus the letters in 'Galani' were spaced farther apart to cover as much space as 'Moscholiou'. Galani reflects, 'That's one example of a very big person.'

In a quiet, resolute way, Moscholiou is always in total command. She is quick to acknowledge what she does not know and eager to learn something new. She moves calmly from one task to the next, focusing on the job at hand. I arrive on the afternoon of the opening of her new show at Zygos, just as the priest is bringing to a close the *Ayiasmos*, the ritual ceremony blessing, in this case, the new season. A few minutes later, Moscholiou was having a manicure and pedicure. The marquee is going up, tables are being set, food preparations are underway, adjustments are being made to the microphones, people come and go. Yet the atmosphere is relaxed. Her nails dry, Moscholiou moves to the front of the club to check final details of lighting. When she returns, we leave together. It is drizzling outside, and we pause while she examines the marquee. She is pleased. She hopes the new style letters are easy to read. I remember Galani's story of last year's marquee.

In the car on the way to her home she talks about the show, and goes over the lyrics to her newest song. Her concentration is total. It is about four in the afternoon and the drizzle continues. As we approach her flat below Lykavittos, we can smell the pines. Lykavittos looks fresh in the afternoon mist. She is still going over her songs. Upstairs the children are waiting at the door for her. It is busy, but so low-keyed that I wonder if it is really opening night.

Press night on the following week, with reporters in attendance, is more tense. Has she ever had stage fright? 'Many times', she says, 'but not to the extent that I can't sing. At concerts, when we're presenting something special, when there are people below ready to judge you at any moment. It's not how I will sing the song, but how people will accept what I am presenting. My



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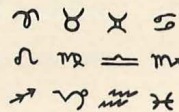


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heart races until I go out on stage, until part of the first song, and then it's gone! But is there a better experience for a singer than singing? Who can teach you? I've never had professional training, never.

'Sometimes people ask me if I get tired singing all night, but I don't,' says Moscholiou. My breathing, I learned by myself, from experience, every night, every night... by instinct.' She neither drinks nor needs any stimulants before performances. 'I get my *kefi* when I hear my voice coming strong and clear through the microphone and I can control it and do different colourings. I get irritated when the microphone is scratchy.'

Moscholiou strives for perfection in whatever she undertakes and is impatient to learn. She recently decided to take up tennis and asks me how long it will take to learn to play well. She laughs and admits her impatience when I comment that she wants to have learned 'by yesterday!' Nevertheless, the lessons have begun and continue three times a week despite her many commitments. She has just returned from a tennis lesson and we are looking at a collection of icons which line the walls of the dining room. She speaks of her strong religious beliefs. Under the influence of an older cousin, she changed, ten years ago, to the Old Calendar rites of the Orthodox religion which follow the Julian Calendar. 'I wish I had been born and baptized by the Old Calendar', she says wistfully, adding that people have misunderstood her religious conviction. 'Artists may be very religious, but it doesn't show because of the work they do. "A singer", they say condescendingly. They don't believe that we can be good mothers, or religious. Just because two or three female singers happen to have a bad name, it tends to reflect on us all. That is true in other professions, too, isn't it? But because we are seen more in the public eye, people find it hard to believe.'

Roubini and Ketí, who look after the house and the children, join us when they are not busy with housework. They are an integral part of the family. It is difficult to find good friends, Moscholiou explains. 'It doesn't matter to me if one is a "star" or "wealthy". What is of most importance to me is that my friends be good company and that we get along. Roubini and Ketí are my friends.' The telephone rings. It is Stavros Xarhakos calling to discuss their forthcoming album. Vicky Moscholiou has come a long way since filling the *palko* for others.

—ARETE GORDON



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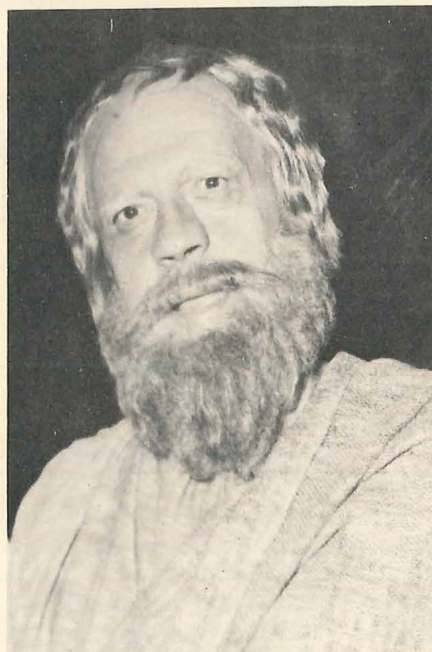
SOCRATES ON STAGE

WE LIVE in an age of contradictions! Ostensibly the old world of words has been replaced by a new world of 'action', but at no time in history has mankind been subjected to such a barrage of words. Each 'action' is accompanied by a deluge of words — sifting, analyzing, interpreting — but real meaning and profundity are lost. The theatre is no less a victim of this paradox. On the one hand, dialogue has been gradually mutilated or completely eliminated for the sake of 'action', while on the other, entire full-length plays of single, prolonged monologues have been presented for the first time in the history of theatre. In an era when individuals have a desperate need to communicate about the unprecedented complexities of contemporary life, dialogue is withheld and, in place of dialogue, society is presented with the egocentric preoccupations of authors — and monologues.

Both dialogue and action establish communication between the stage and the audience, and, indeed, such communication can also come about through monologue — but only if the character is, in reality, having a dialogue with unseen characters or the audience. Such is the case with Gogol's *Diary of a Madman* or even Roberto Athayde's *Madame Marguerite*. All too often in political theatre, however, it develops into a sermon, a form of theatrical journalism.

In his current production at the Athinon Theatre, Dimitris Myrat has successfully reversed these trends by adapting to the stage Plato's Socratic dialogues, and Athenian audiences are enthusiastic. Myrat has not only created a fine theatrical production, but provided audiences with the longed-for dialogue in its literal sense. Accustomed as we have become to the exploitation in contemporary theatre of the more primitive and sensational human behaviour, it is refreshing to emerge from *The Socratic Dialogues* with the feeling that the id has been harnessed, that the human 'monster' has been sent scurrying, and Reason has prevailed. Myrat, a philologist as well as an actor and director, is eminently qualified for the task of translating and adapting Socrates according to Plato. The clarity has

been preserved without sacrificing the profundity. In the role of Socrates, Myrat has achieved such a startling facial resemblance to the ancient philosopher and such a fine balance of



Dimitri Myrat as Socrates

irony and lofty serenity, that those who see this performance are likely to henceforth think of Myrat when they think of Socrates.

The *Symposium* was the most challenging sequence and Myrat has wisely chosen to shorten it, preserving the essence. Whether theoretical or poetical, the declamatory passages demand skilled and magnetic acting but even the less experienced members of the cast manage to remain natural and unrhethorical. (The atmosphere would improve, however, without the gratuitous presence of the three girls pretending to play flutes and dance.) Voula Zoumboulaki, as Diotima, the legendary priestess and teacher of Socrates, gives a fine performance expounding on the concept of absolute love.

Myrat's superb interpretation of Socrates is best exemplified in *Euthyphro* and the *Apology*, and carried an even greater impact in *Phaedo*, the account of Socrates' last days and the drinking of the hemlock, with fine support from Krontiris, Grammaticos, Briolas, Yannakas and Papadoulos. The sets and costumes of Petros Zoumboulakis and the music of Argyris Koynadis were in full harmony with Myrat's line of direction and interpretation. With this production of Plato's Socratic Dialogues, Myrat has reached a new pinnacle in his career.

—PLATON MOUSSEOS



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Newly Discovered Treasures

IN 1973 the Society for the Dissemination of National Music, under the inspired guidance of its founder and director, Simon Karas, and the valuable assistance of Mary Voura, began to produce a series of records devoted to traditional Greek music, both Byzantine and Demotic. In contrast to most projects of this type, this one has not lost its original momentum. On the contrary, it has continued with the same patience, persistence, and enthusiasm with which it began. Today, this exceptional series has reached the enviable total of fifteen records, the most recent of which, released during the summer, is entitled *Tragoudia ton Eptanison* (Songs of the Ionian Islands). Corfu, Zakynthos, Lefkada, Kythera and Kefallonia are represented by sixteen carefully selected and recorded examples. Ithaca and Paxi, however, are not included. These omissions are explained on the record sleeve by Karas himself: the recordings from Ithaca were of poor technical quality and the island of Paxi proved inaccessible.

In view of the contents of the record, we can divide the folk music of the Ionian Islands into two categories, the distinctly Ionian and the imported. Italian influences are dominant in the first type, while in the second, various melodic and rhythmic forms from mainland Greece and the Aegean Islands prevail. Both styles flourish on Corfu although the Ionian is more widespread. In Lefkada, on the other hand, the mainland element is more prominent, in Kythera, that of the Aegean Islands, and in Kefallonia, there is a mixture of Ionian and Aegean influences.

The most representative examples of

the Ionian musical idiom are on the first side of the disc. Here, Italian influence, in a completely re-cast form, can be discerned in the melodies, the intervals, and the bass voices of the chorus, the guitar accompaniment, and the use of the second violin. However, two pieces from the first side — a Corfiot Bride's Processional tune and an instrumental air for *anakara* and *tambourlo* from Zakynthos — and most of the pieces on the second side are reminiscent of the melodies regularly heard on the Aegean Islands. The *anakara* is a traditional Zakynthian pipe resembling a small *zourna* (oboe) which is called in Zakynthos by the same name used in Byzantine times. In the rest of Greece, instruments named *anakara* are percussion instruments.

Hardly a single example on this record is commonplace, but perhaps the most original is an instrumental *syrto* for two violins and two guitars from the central region of Corfu. The arrangement and tone of this piece reminds one of the Norwegian folk tunes which belong to the repertory of the *hardanger*, the local fiddle, with five main and four sympathetic strings.

With his latest contribution, Simon Karas offers us an unknown and unjustly neglected aspect of Greek folk music and reveals that it is just as worthy of attention, and as creative, as other better-known accomplishments in the field. However, it is evident from the LP that the material has begun to deteriorate and disappear altogether. Let us hope that this revelation will become an incentive to the younger people in the communities to preserve whatever remains still vital in this precious tradition.

—MARCOS DRAGOUMIS

Michael Ayrton

ARCHILOCHOS

Secker & Warburg, London. 47 pages, with sixteen illustrations by the translator. £9.50

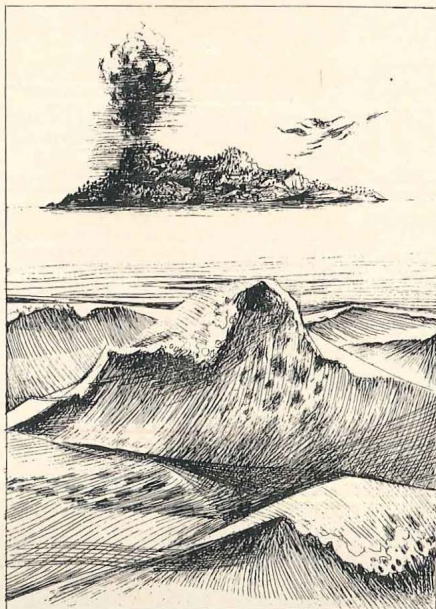
Born out of wedlock to a Parian nobleman at the end of the eighth century B.C., Archilochos was a mercenary soldier, something of a bloody-minded scoundrel, and the first individual voice in European poetry. A ruthless man said to have driven the woman promised him in marriage and her father to suicide through the ferocity of his verse when he thought himself betrayed by them, Archilochos even after death was a bad man to cross; the Naxiot named Crow, who killed him in battle, was subsequently expelled from the temple at Delphi for murdering a servant of Apollo. Although Archilochos is credited with the invention of iambic metre and acknowledged as one of the greatest poets of antiquity, nearly all his verse is lost to us, the few surviving fragments reaching us in the form of papyrus scraps used for Egyptian mummy windings.

The loss to posterity is hard to appreciate. It is as though some two thousand years hence, the reputation of T.S. Eliot (in every way such a total contrast to Archilochos) survived untarnished with little else remaining of his work but the first thirty lines of 'Prufrock', some scattered stanzas believed to come from the 'Quartets', a score of lines of doubtful attribution, and a description of 'The Waste Land' in an obscure doctoral thesis. And yet the power and skill of the man is evident in every one of the fragments that remain.

Archilochos is the most immediately accessible of the classic Greek poets, standing midway between the Homeric tradition and the great dramatists. He is the first poet we know of to cast away the conventions of epic poetry and place himself firmly in the centre of his poetry: his is the first 'I'. His subject matter is neither the mythological world of Pindar nor the martial and hortatory elegies of Tyrtaeus, but the immediacy of his own experience. With the jettisoning of the epic convention comes a sense of humour, savage or obscene though it may be at times, and a down-to-earth attitude to life; the loss of his shield in battle is cause for a poem,

not a shame-faced apology. 'To hell with the thing,' he writes. 'I can get another, no worse.'

Because of this immediacy, Archilochos holds a perennial fascination for modern translators. The latest of these was Michael Ayrton, painter, sculptor, writer and designer, and in his



A sketch from Archilochos.

own way as complex a character as Archilochos. The present volume includes Ayrton's translations of nearly all the surviving fragments, accompanied by sixteen etchings which Ayrton thought of as 'extensions' to the poems. As the artist says in his introduction, 'My etchings do not illustrate the fragments literally. They are set out beside them in some spirit of piety and were made to get the cramps out of my hand and arm for which he was responsible. I must risk the hornets.' Sadly, this beautifully-printed book must in some sense be his memorial. Michael Ayrton died in London on November 17, 1975, suddenly and unexpectedly, shortly after completing this work.

It is perhaps a pity that Ayrton knew little Greek, and so had to work on the

basis of a literal translation provided by Geoffrey Kirk, Regius Professor of Greek at Cambridge, who also contributes a useful essay on Archilochos. I have never had much faith in this system of translation. In principle, the cooperation between scholar and poet should be a fruitful one, but somehow it rarely comes off. In this case it only does so in fits and starts. Ayrton was a lively and vivid writer, and this comes across in some of the translations:

I don't like a long-legged, straddling captain,
a cockscomb curled, but part chin-shaven.
Let him be short and thickset, solid,
firm on his feet, bowlegged, full of heart.

At other times, he falls flat on his face:

In desolation I lie fainting with desire,
wracked by the will of the gods,
harsh pains piercing my bones.

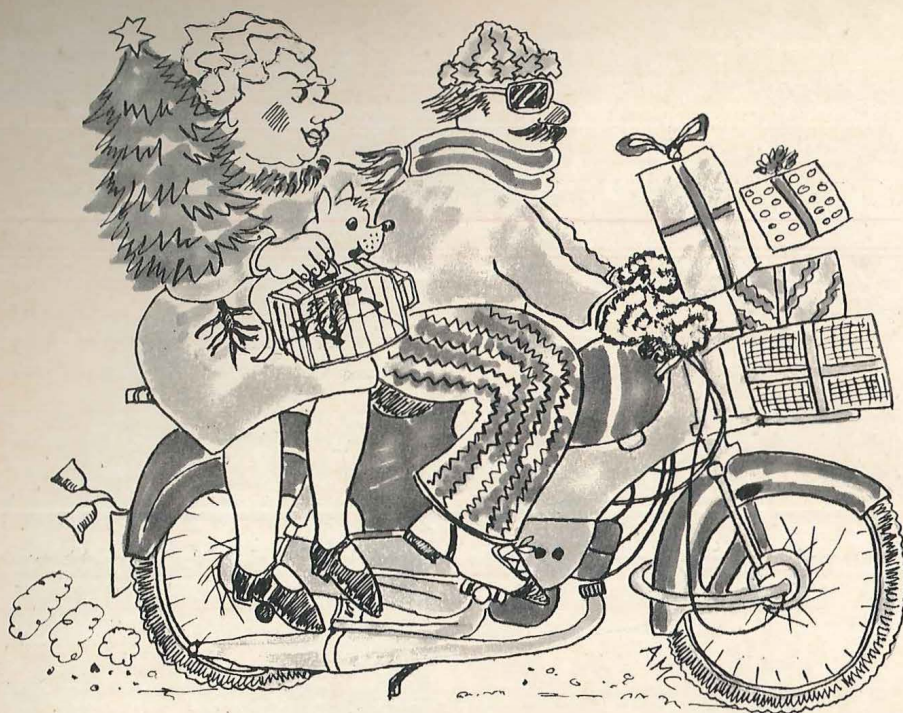
The passage is leaden, and it seems that the collaborative system is responsible for the loss of spontaneity. Seen purely as translation, therefore, the best versions of Archilochos are still those of Guy Davenport and Barriss Mills.

But the extra dimension of this volume comes from the etchings, for after all, Ayrton was first and foremost an artist. Etching was not a medium he had used much before 1971, when he published a set of etchings on his beloved Minotaur theme. The present set, the third and last, is among his best and most powerful graphic work. In fact three of them, all representing women, are mannered and rather foolish; but the other thirteen etchings in the set, the animals, the two landscapes and the representations of Archilochos and his fellow mercenaries are just right—stark, completely self-assured, and not without a trace of humour. Among the best is the view of Thassos, crowned with a menacing cloud and fronted by dark waves to illustrate fragment 105:

Glaukos, look: the uneasy sea is stirred.
Cloud-sign of storm stands on the Gyrean height,
the unexpected grips us, breeding fear . . .

Archilochos would, I think, have recognized and been at home with many of these illustrations.

— JOHN STATHATOS



BOOKS FOR CHRISTMAS GIVING

A SIGNIFICANT number of English-language books on Greek topics appeared during 1976 and 1977. The following is a selection of titles in the areas of history, fiction, and poetry. However, many books of enduring interest published in the past are still available at the bookshops and should not be overlooked.

Interest in Greek history has always been considerable in England and in the last decade has gained impetus in the United States, largely due to the activities of the Modern Greek Studies Association. As a result, many books in this area have appeared on both sides of the Atlantic.

Modern Greek poetry has achieved important status throughout the Western world. 'In the last hundred years,' Constantine Trypanis has noted, 'much greater and more original poetry has been written in Greek than in the fourteen centuries which preceded them.' Greek poetry has perhaps the noblest and certainly the longest tradition in Western civilization and the number of modern Greek poets among the world's foremost is a notable phenomenon. Kimon Friar's anthology, *Modern Greek Poetry* (Simon and Schuster, New York, 1973), with its comprehensive and superb introduction and translations, is indispensable as a reference.

The selection of Greek novels translated into English is limited. Publishers hesitate to embark on costly ventures for which there is a small market. For instance, Peter Bien, a long-established translator and scholar of modern Greek, waited seven years to find a publisher for his translation of Greece's all time bestseller, Myrivilis's *Life in the Tomb*.

Although I have not included guide books, picture books and those in the 'local colour' genre, as well as off-beat publications on such topics as *rebetika*, folk dances and cooking, they make excellent gifts. Choose a large bookstore, roam through the aisles and you are certain to spot something attractive.

NON-FICTION

THE CRISIS OF DICTATORSHIP: PORTUGAL, SPAIN AND GREECE, by Nicos Poulantza (Lowe and Bryden, London). A Greek author offers a compressed study of the international environment and internal problems that are part and parcel of dictatorships. His inclusion of both the Papadopoulos and Ioannides regimes are of particular interest. This slim volume may take some concentration if one is not familiar with events in Greece in the last decade, but it is worth the effort.

ESSAYS ON THE CYPRUS CONFLICT, edited by Van Coufoudakis (Pella New York). A slim volume, of interest to laymen as well as scholars, to which Professors Coufoudakis, M.A. Ramady, and John Campbell have each contributed a lucid, informative essay on aspects of the conflict. Ramady's 'Greek-Turkish Cypriot Communal Relations' is particularly useful, providing insight into a variety of Turkish-Cypriot opinions, and into economic relations between the embattled communities. This is the second book released by this fledgling publishing company.

FAIR PROSPECTS, by Glyn Hughes (Victor Gollancz, London). A personal account of the British poet's first Greek experiences which begin in London at the embassy where he and his Greek wife, Roya, start procedures for their Orthodox wedding. It covers his first sojourn in Greece, in 1974, during the final days of the dictatorship and its collapse.

GREECE, 1940-1941, by Charles Cruickshank (Davis-Poyner, London). A pithy, easy-to-read, important addition to World War II historical writing based on recently declassified documents. Cruickshank's conclusions on the joint British-Greek effort for the Battle of Greece are strongly revisionary and deserve close attention. The British contribution, he feels, was a tactical blunder since the great loss of life and equipment seriously weakened the British strategic position in the Eastern Mediterranean. He concludes that the blame lies with Britain for the faulty deployment of Allied troops in Greece. Historians have tended to place the blame on Greece, concluding that chances of holding back the Germans were wrecked during the fateful 1941 meetings between Anthony Eden and General Papagos. Since the 'Albanian Campaign' is regarded as a golden page in recent Greek history, any informed observer should acquaint himself with the latest appraisal of this episode.

GREECE IN TRANSITION, edited by John Koumanoulides (Zeno, London). This book should appeal to a variety of readers since its collection of essays encompasses a wide range of subjects. Over twelve authors comment on the Greek historical experience from the War of Independence through today. Also issued in paperback. (The publishers specialize in Greek topics: a glance at their catalogue suggests scores of interesting books.)

THE GREEK NATION: 1452-1699, by Apostolos Vacalopoulos, translated by Ian and Panis Moles (Rutgers University Press, New Jersey). Professor Vacalopoulos, Chairman Emeritus of the Modern Greek History Department of the University of Thessaloniki, is one of Greece's finest historians. He treats this obscure period of Ottoman rule (*Turkocratia*) with the pen of a master. An essential reference, since these two centuries were critical to the formation of contemporary Greek attitudes.

THE MILITARY IN GREEK POLITICS: THE 1909 COUP D'ETAT, by S. Victor Papacosma (State University Press, Kent, Ohio). This is the first complete account of the military revolt early in this century, the ramifications of which have been felt as recently as the 1967 colonel's coup. No deep understanding of Greek politics is possible without a grasp of the military's attitude and role throughout Modern Greek history. Professor Papacosma, who has initiated a Modern Greek Studies Program at Kent State, is an

expert on the military in Greece. He manages to weave this episode into a wide political context. If he proves anything, it is that Greek politics is cyclical.

MODERN GREECE: A SHORT HISTORY, by C.M. Woodhouse (Faber and Faber, London). A paperback reissue of the 1968 edition of the same title, including an additional chapter on the re-establishment of democracy in 1974. A first rate standard work.

THE STRUGGLE FOR GREECE: 1941-1949, by C.M. Woodhouse (Hart-Davis

Miscellanea

BOOKS, both soft and hard cover, have become almost a luxury in recent years with the result that well-illustrated, glossy books as well as the more modest paperbacks have become most welcomed gifts. I have selected a few titles for various tastes, budgets, and ages from among the numerous English-language books — only some related to Greek subjects — available in Athens.

There is a very wide selection of children's books but of all the attractive new titles, some are particularly appealing. Picture books have never been more colourful and an especially irresistible tale is *Dodo's Delight* by John Ryan. From the Presidodo to little Doodle, not to mention the intellectual Fuddi-duddi-dodo or the not-really-wicked Baddi-Dodo, it is really delightful. So are *What a Mess!* by Frank Muir, about a scruffy, accident-prone puppy, *Fireflies*, illustrated by the superb Czech animator and illustrator, the late Jiri Trnka, and *The Magic Fish and Cuthbert and the Thingamabob*, both illustrated in excellent colours by Yasuko Kimura. Not new, but the favourites of all my youngest friends and relations, are the Teddybear books by Susanna Gretz. The series portrays an irresistible family of bears including William, who is always eating, and Charles, who is always reading and will even read the cereal packet if there is nothing else. *The Bears Who Stayed Indoors* should be on every small bookshelf.

An exciting new book, published in a bilingual Greek and English edition by the Multi-National Women's Liberation Group, is *I Want to Fly* by Angeliki Makri. It is the charming tale of a female mouse who wants to fly—and succeeds. A must for the three to six set. For older

children, why not a book on Greek mythology? Archaeologist Giovanni Casell has illustrated *Gods, Men and Monsters*, an excellent book for those ten and up. For those a bit older, there is the classic work on myths and epics, *Gods and Heroes*. This hefty work by Gustav Schwab is now available in paperback (595 Drs.). An inexpensive, locally-produced, soft-cover book, both attractive and educational, is Donna Hall Coson's *Designs from Ancient Greece*, a colouring book consisting of original designs from ancient Greek ceramics. Its monsters and beasts will fascinate the young while older children and adults can learn about Greek design. While on the subject of children, one book that will interest the entire family is *Tangram*, an ancient Chinese shapes game. Published by Penguin and ready to play, it is a puzzler for all ages (195 Drs.).

Encyclopedias make good presents for older children and this year there are two excellent additions, the *Encyclopedia of Dance and Ballet*, a reference book with two thousand entries on all aspects of dance. The other is a book that is already proving its worth in my life, the *New Musical Express Rock Encyclopedia*, with full details of groups and records, past and present. One reference book that I find invaluable is the *Pears Cyclopedia*, now in its eighty-sixth edition, packed with facts on science, medicine, music, drama, poetry, antiques, public affairs, gardening, sports, records and anything you can think of. For fact-lovers, there is the *Guinness Book of World Records*, 1978 (350 Drs.).

Christmas is a good occasion to give and receive a bestseller without waiting for the paperback edition. Bound to please most tastes is *The Honourable*

Schoolboy, the latest Le Carré, written with that taut consciousness that makes his thrillers superior to all with the exception of Graham Greene. For straight adventure, few can outpace the racing excitement of Dick Francis, and *Risk*, his latest, is another thrilling thoroughbred. For cloak and dagger devotees, Agatha Christie's autobiography will be at the shops in time for Christmas. The Master drops many clues, but leaves unanswered the mystery of her own, much publicized real life disappearance in 1926.

All Tolkien fans will be happy to receive the *Silmarillion*, the history of Middle Earth, the great work left unpublished by the author but edited and released now by his son. Although written in a dry scholarly style and minus hobbits, it presents an enthralling universe of mythology for exploration and can only re-enhance the pleasure of *Lord of the Rings*.

For aunts and others, there is *The Thorn Birds* by Colleen McCullough, a riveting, soap-opera of a book about Australian outback life. A great read while waiting for the televised version. And if you can only afford paperbacks, there is Alex Haley's bestselling *Roots*. Another very interesting book though not a bestseller, is *Edward Lear and His Work*, by John Lehmann. It is a fully illustrated, fascinating account of the master of nonsense rhymes, illustrator and traveller who spent many years in Greece. Film buffs will appreciate the well-documented *The Western*, now in Penguin (325 Drs.) and the film critic's favourite reference, *The Filmgoer's Companion* by Leslie Halliwell with over ten thousand entries and three hundred and fifty illustrations on every aspect of film.

—ANTOINETTE MOSES

MacGuikken, London). The author is one of the most competent authorities writing on contemporary Greek history. He was Commander of the Allied Military Mission to the Greek guerilla forces during the German Occupation. He writes not only from experience but draws on primary source documents, many of which are housed in the Gennadius Library in Athens. His is probably the most literate exposition of the 'three rounds' of the fratricidal conflict that tore Greece apart for almost a decade. Greeks and foreigners alike are still divided on interpretations of this war: so controversial even today that one's use of nomenclature ('guerilla war', for example, as opposed to 'civil war') reveals one's partisanship. Wherever you stand on this subject, you should have this version for a reference. It supercedes the author's *Apple of Discord* (1948) and can probably be regarded as the most significant history book of the 1976-1977 season.

FICTION

THE HOUR OF THE BELL, by Harry Mark Petrakis (Doubleday, New York). The Greek-American author has probably delivered us the literary triumph of the season. The first of a trilogy, it is placed in the Revolution of 1821. Petrakis is of Cretan descent, and Crete's involvement is particularly well narrated, but the author's brilliance lies in his ability to link the many areas of Greece into the complex struggle for independence. Petrakis, long before Haley, sought to identify his roots through fiction. With the appearance of this book he out-distances other writers in the diaspora.

ISLAND OF THE WINDS, by Athena Dallas-Damis (Caratzas, New York). A stirring first novel written by a free-lance journalist of Greek descent set during the 1821 Revolution. She describes the holocaust of Chios with special passion since her parents were Chiotese. The book is historically accurate and its presentation is exciting.

LIFE IN THE TOMB, by Stratis Myrivilis, translated by Peter Bien (New England University Press, Hanover, New Hampshire). Peter Bien has rendered Myrivilis's bestselling novel into sparkling English. The World War I classic holds the all-time sales record in Greece of any serious novel, having sold over eighty thousand copies since its first appearance in 1930. Set on the Macedonian Front, it relates the macabre experience of a war-sick Greek soldier. Myrivilis's work is in the same vein as Remarque's durable novel, *All Quiet on the Western Front*. Professor of Literature at Dartmouth College, Bien is one of the major figures in the United States devoted to fostering Greek literature throughout the English-speaking world.

THE MONARCH, by Vassilis Vassilikos, translated by Mary Keeley (Bobbs-Merrill, Indianapolis). Thessaloniki's prolific author of 'Z' sets up an imaginary state ruled by transparently veiled political and royal figures which include the Monarch and the Queen Mother (King Constantine and Queen Frederika? Yes, but then, maybe not.) This is a difficult book to grasp in the same sense as John Fowles's *The Magus*, with constantly changing personalities. Mary Keeley expertly captures in English this kaleidoscopic ambience. Anyone who remembers Vassilikos's early work, *The Plant*, is familiar with his trickery. The author's imagination is one of the most fertile among modern Greek writers.

POETRY

CAVAFY'S ALEXANDRIA: A STUDY OF A MYTH IN PROGRESS, by Edmund Keeley (Harvard University Press, Cambridge). One of America's most gifted scholars of Greek poetry leads the reader through the historical background of Cavafy's verse and shows how he fashioned a mythological city. Both casual and serious admirers of the Alexandrian poet will appreciate this excellent interpretation. (*Cavafy's Collected Poems*, translated by Professor Keeley and Philip Sherard, is the only comprehensive bilingual edition of the poet's

works. Published in 1975 by the Hogarth Press, London and Princeton University Press in the United States, it would make a splendid gift.)

CHRONICLE OF EXILE, by Yannis Ritsos, translated by Minas Savvas (Wire Press, San Francisco). Ritsos, one of Greece's major poets, has received much attention from English-language translators recently. This small paperback is devoted to short poems dating from 1948-1964. It includes a trite foreword by the French writer, Louis Aragon, and a superficial introduction by the translator, but the translations themselves are vivid. Ritsos's poetry, like Cavafy's, is anchored in history, and is particularly meaningful to those familiar with Greek political conditions during the last two decades.

THE COMPLETE POEMS OF CAVAFY, translated by Rae Dalven with an introduction by W.H. Auden (Harcourt Brace Jovanovich, New York). A reissue of Dr. Dalven's 1961 edition to which she has added sixty-three works from *Unpublished Poems, 1882-1923*, published in Greek in 1963. Although this edition is a paperback, it is neatly conceived and executed. As the title indicates, it is the most complete edition of the poet's work.

THE FOURTH DIMENSION: SELECTED POEMS OF YANNIS RITSOS, translated by Rae Dalven (David R. Godine, Boston). A handsome paperback edition enriched by a stunning black and white portrait of the poet on the fly-page. The substantive preface by the noted English scholar and translator contains a telling, two-line dialogue between the poet and the dictator, Stylianos Pattakos. The poems are laid out chronologically from 1938-1974. There is no doubt that Ritsos, a Nobel Prize nominee, and recent winner of the Lenin Peace Prize, is gaining world-wide popularity.

RESISTANCE, EXILE AND LOVE: AN ANTHOLOGY OF POST-WAR GREEK POETRY, edited and translated by Nikos Spanias (Pella, New York). Pella publications, which is interested in presenting new authors and fresh material, release books in both hard cover and paperback. This anthology introduces many poets for the first time in English. Editor, poet, and translator Spanias knows his trade. The anthology, as the title indicates, is restrictive, but by all means keep this work in mind for Christmas giving.

—BRENDA MARDER

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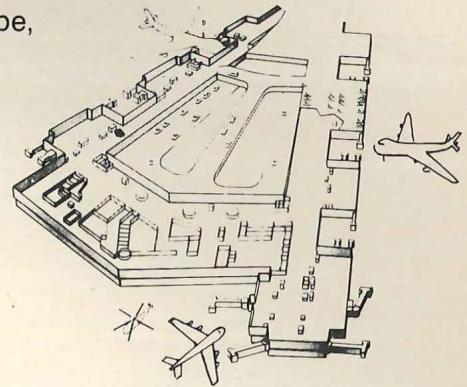
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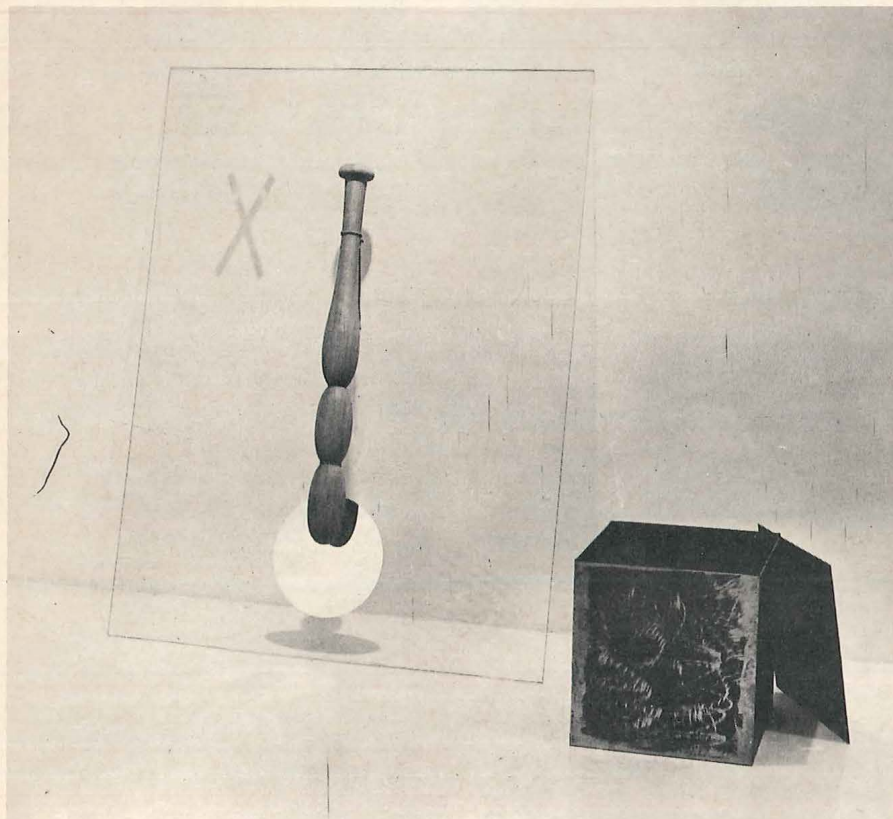
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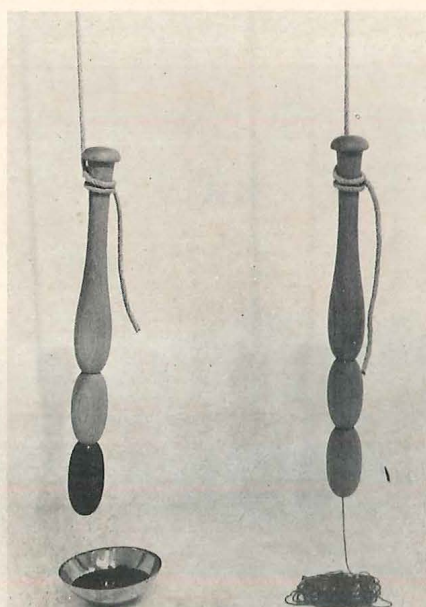
Untitled work from the second phase of the Theodoros exhibition.

IN NOVEMBER, the Zoumboulakis Gallery on Kolonaki Square exhibited works by the veteran sculptor, Klearchos Loukopoulos, considered to be one of the best masters working in the traditional style in Greece today, and the new Desmos Gallery at Akadimias 26 opened the winter season with a two-part exhibition by Theodoros, the first a retrospective dating from 1970, the second focusing on his latest work.

Born in 1908, Loukopoulos belongs to an older generation of Greek sculptors and must be examined in this context. The sizable array of cast bronzes, with the soft, warm sheen of their surfaces generally conveyed a sense of preciousity but revealed a now familiar aesthetic closely tied to the concerns of traditional sculpture: static volume in space, formal composition, and an emphasis on the tactile. Although the works are abstract, the emphasis on balanced, harmonious forms relates to Classical Greece.

The heritage of an ancient civilization such as Greece or Italy can be a handicap to the contemporary artist and such a 'classical streak' is evident in the

work of many Greek artists today. Although Loukopoulos has tried to divorce himself from this weighty tradition and to avoid strict imitation or blind adulation of the past, he has not been entirely successful. A reflection of

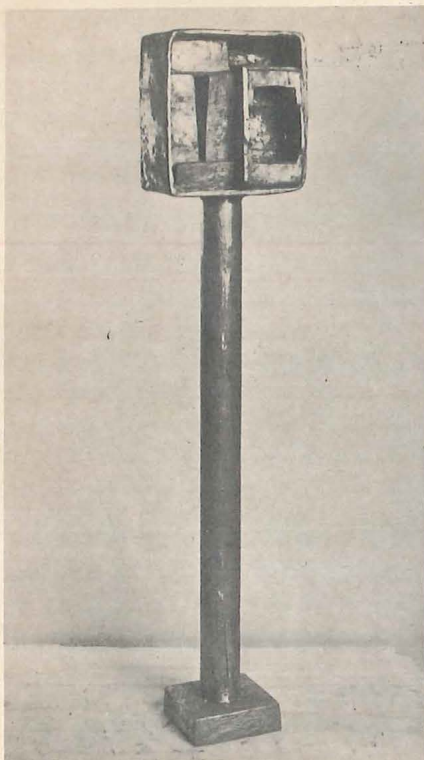


Suspended clubs from the first phase of the Theodoros exhibition.

this tradition is discernible. *Tendency Upward*, for instance, a large composition which juxtaposes three contrasting vertical forms, is finely balanced and impeccably executed. *Zero Point*, a simple rectangular volume — static, closed, harmonious — includes all the axioms of the classical aesthetic. *Dialectical Becoming* consists of three large cubes arranged, one on top of the other, in total equilibrium.

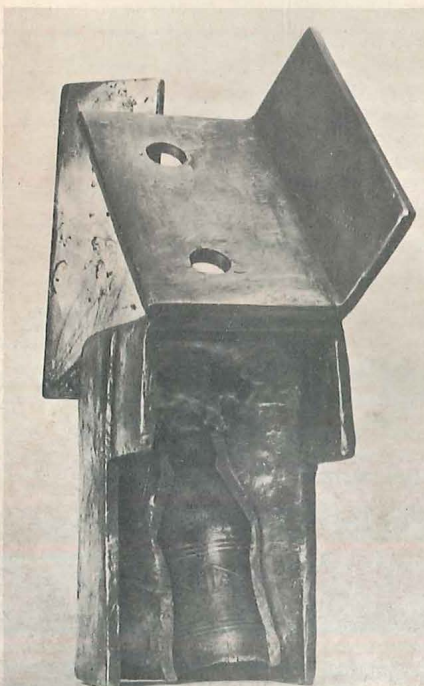
A striking weakness emerges in the inconsistency of quality and subject matter. *Three Forms* and *Refraction* reveal the sculptor's failure to solve the problem of a balanced composition. Other works, *Into the Cube* or *Dedication to Heraclitus*, are a little more daring and have a certain dynamism and tension, but these elements are overtly controlled and restricted and the result is too subtle and restrained to be successful. A note of surrealism appeared in the exhibition but a surrealism executed with apprehension and uncertainty. *Small Shelter* is a borrowed idea, blatantly reminiscent of Giacometti of the thirties, but bereft of the latter's definitive angst, and clearly an unknown territory for Loukopoulos. *Environment*, another work with a surrealistic tinge, achieves a dynamic play between volume and space, but it, too, suffers from an air of déjà vu. In *Contemporary Fossil*, Loukopoulos has imprisoned, in bronze, a milk bottle in a totally unrelated abstract form. He has tried to adapt a modern 'pop' style but has completely misunderstood the essence of that movement. Loukopoulos is obviously aware of change, but has not been able to integrate it into his own work. The drawings of landscapes and island scenes, included in the exhibition, were a disconcerting accompaniment to abstract sculpture. The rocky, architectural quality of the powerful landscapes did, however, bear a direct relationship to the heavy and static quality of the sculptures.

MORE THAN sixty years ago, Marcel Duchamp, a pioneer of twentieth century art and one of the original Dadaists, declared his disillusionment with traditional painting and sculpture as an end result. (Among his most notable early, avant-garde works were a bottle rack and a signed

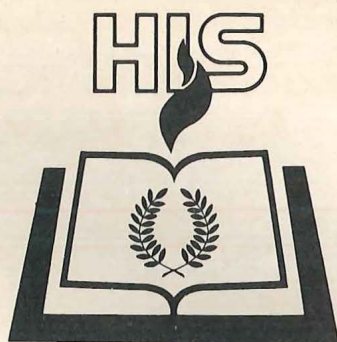


Loukopoulos, 'A Small Shelter'

urinal.) Duchamp's influence revolutionized the approach to art but has only slowly infiltrated centres, such as Athens, which are removed from the international mainstream. Ten years ago Theodoros rejected chiselled or welded sculpture as a satisfactory means of conveying the complex message of contemporary life. While Loukopoulos has continued to preoccupy himself with the traditional problems in art, long-since explored and solved, Theodoros, who is more than twenty years younger, has chosen an entirely different approach.



Loukopoulos, 'Contemporary Fossil'



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The first phase of Theodoros's show, a retrospective of seven years called 'Situations-Manipulations', consisted of three distinct sections: a group of nine very large suspended clubs; a row of metal helmets placed on a marble pedestal on the floor; and a recorded recitation by the sculptor, *The Ballad of the Homo-Faber*. Theodoros's repeated use of the club-phallus has now been codified to represent man's first weapon, the aggressive and violent use of which led to the emergence of civilization and culture an ambiguity stressed by Theodoros. The club, according to the artist, has functions other than the sexual-violent, which he illustrates by presenting it in nine variations. In two instances the club is depicted as a tool rather than a weapon.

The *Drill-Club* is portrayed as a dynamic and constructive tool, the *Semi-Castrated Club*, resting on a wad of cotton wool, as useless. The function of the remaining clubs was not clear. Apart from the obvious associations, the series was a forced and artificial concept.

In 'Helmet Series' the spectator is asked to participate and thus share in the role of creator by bashing a helmet with a club to transform it into a hat. Once again the message is that violence helps to mould and create art—which comes full circle to relate back to the concept of the club-phallus as creator of civilization.

The Ballad of Homo-Faber focuses on the relationship between art and technology. Before the advent of

technology, the artist played a dual role, as artisan and creator. As technology replaced the artisan, the artist was emasculated and thrown off balance. According to Theodoros, this impotence has forced the artist to revert to violence and aggression, an unavoidable part of modern society. As a whole, the exhibition lacked vitality and had a general air of being overworked.

The second phase contrasted the permanent with the ephemeral in art. The exhibition consisted of several large glass sheets combined with chrome and iron objects or with cloth and gauze. The sharp contrast between these materials illustrates both the permanent and the ephemeral. Theodoros placed a metal container, next to each glass sheet, in which the shattered pieces of the work could be collected if the work were destroyed—thus allowing the work to exist indefinitely, even in its shattered state. A parallel may be drawn with the ritual of cremation, exhumation and the preservation of human remains. Ritualism has always been present in the sculptor's work and runs as a subtle but definite undercurrent throughout the exhibition.

The most important work was 'Art Fragile'. It consisted of a high marble pedestal, a small chrome club and two panes of glass set in a chrome frame. The sculptor has placed two letters, one in French and one in Greek, between the two panes. In order to reach the letters and read their message, the owner of the work must break the glass with the club. Thus the written message, the concept behind the work, survives the act of destruction. The use of glass by Theodoros is significant and emphasizes the at once fleeting and permanent qualities in art and life. This is diametrically opposed to the artistic goals which led to the creation, for example, of the pyramids or the Parthenon, which were made of granite or marble and intended to last forever. A mystical and poetic quality was achieved through the use of glass surfaces and contrasting materials. A sense of anxiety is conveyed as the ephemeral is pitted against the permanent, revealing the inextricable bond of their relationship.

To convey his message, Theodoros has resorted to many media outside of the visual arts—the written tract, recordings, theatre, cinema—revealing a disconcerting tendency towards the superfluous. As a consequence, his work often seems derivative and redundant, and its value as art disappears in the melee.

— CATHERINE CAFOPOULOS

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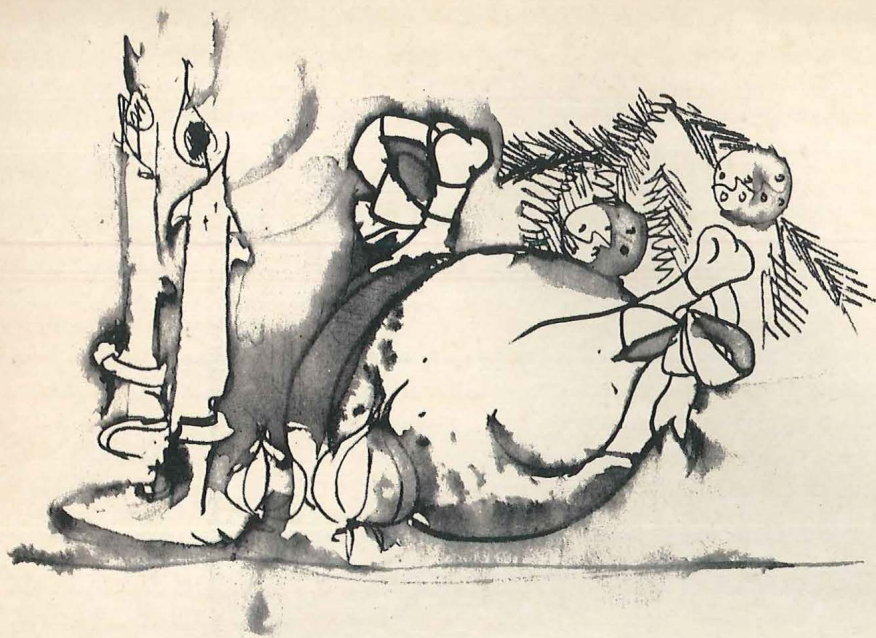
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food

CHRISTMAS REMINISCENCES

WHEN SCROOGE was led by the Ghost of Christmas Past through recollections of the little market-town of his childhood, he became increasingly conscious of a 'thousand odours floating in the air', and of many thoughts, joys and hopes long-forgotten. Indeed, for most of us, one of the happiest recollections of our childhood is the scent of baking food emerging from the glowing warmth of the kitchen. Most older Greeks grew up in villages during less prosperous times but when asked what dishes were prepared at Christmas, they describe an array of foods ranging from mouth-watering appetizers to honey-flecked desserts.

Happy food memories are amazingly vivid. Seasonings and other ingredients, as well as methods, are recounted even by men who, as boys, had little to do with the kitchen. Mother stuffed turkey with rice, pine nuts, raisins and seasoned it with cinnamon, one man from Asia Minor told me. A similar dish is also a favourite among Greeks from Constantinople. A native of Chios described a variation which includes chopped pork, chestnuts and *kefalotyri*. Poultry seems to have been a favourite in many parts of Greece for holidays, and a Corfiot revealed the British influence on that island with a description of *glykia moustarda* (sweet mustard chutney)

which was served in his home with chicken.

Appetizers and soup are frequently mentioned. One Cretan gestured animatedly as he related the glorious experience of *omates*, liver sausages studded with nuts and raisins, and *apakia*, sage-smoked ham. An elderly man, in the village of Agra, on Mytilini, remembered a Christmas yoghurt soup, but not, as I first thought, *hahles*, for which the island is known, a soup made of *trahana* (sour milk pasta). In most regions of Greece, *trahana* is made from sour milk and flour, but the Mytilini version is made with yoghurt and specially-ground wheat flour—superb when used in soup. The Agra yoghurt is very different from the cold yoghurt soup of the Middle East.

Christopsomo (Christmas bread) and sweets are also fondly remembered (see 'The Christmas Gift', *Athenian*, December, 1976). Many recalled chiming their triangles and calling on neighbours to sing the traditional *kalanda*, or carols, and the gift of a sweet which was their reward. Today this is a fading custom in Athens and more often than not when children appear at the door asking to sing carols ('*Na ta poume?*') they expect a small gift of money. But keep homemade sweets on hand, too. Such happy moments will remain with them throughout their lives

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YOGHURT SOUP (MYTILINI)

6 cups veal broth
½ cup cracked wheat (*pligouri*)
½-¾ cup yoghurt (*yaourt*)
Salt and freshly ground pepper
Cooked veal (optional)

Prepare stock using veal, beef, or chicken, aromatic vegetables, and herbs. Strain, bring to the boil, and gradually add the wheat. When it returns to the boil, lower the heat and simmer until the wheat is tender. Cool. Stir in the yoghurt. Reheat before serving but do not boil. Serves six.

CHUTNEY (CORFU)

½ cup raisins
Lemon juice or vinegar
½ teaspoon mustard seeds
½ teaspoon ground turmeric
2 cloves garlic
2 green chilies or ¼ teaspoon chili powder
1 tomato
2 tablespoons oil
1 onion, chopped
1 cup chopped carrots, cauliflower, apple or other combination
Brown sugar

Soak the raisins in lemon juice or vinegar. Grind together, to make a paste, the mustard seeds, turmeric, garlic, chilies, and tomatoes. Heat the oil and saute the onion until transparent. Stir in the spice paste and fry for two minutes, adding a little water. Meanwhile boil the chopped vegetables. When still very firm, strain and add them to the paste. Add the soaked raisins. Season with sugar and more vinegar or lemon juice until a very sweet-sour flavour is achieved.

LALANGIDES (LAKONIA)

Soft yeast dough
Salt
Olive or vegetable oil

Use homemade dough or commercial dough bought from a bakery. Place in a warm place to rise. When it has doubled in volume, pinch off pieces about the size of a lemon. Sprinkle salt on the working board and roll out the dough into 'ropes'. Twist the ropes into pretzel shapes, or curve the ends and pinch in centre. Fry them in very hot oil. Serve immediately.

LIVER SAUSAGES (CRETE)

¼ kilo (about ½ lb.) liver
¼ kilo lean pork (from shoulder)
¼ kilo fresh pork fat (fatback)
½ cup white long-grain rice
½ cup raisins
½ cup walnuts, chopped (or other nuts)
Salt and freshly ground pepper
Sausage casing (pork intestines)

Grind the liver, pork and fatback together. Combine with the rice, raisins and walnuts. Season. Refrigerate while preparing the casings. Rinse the casing

inside and out. Drain on a kitchen towel. To stuff, use a pastry bag. Force the stuffing into the casing, allowing enough space between each sausage to make the links. Knot the ends. To cook: set sausages in cold water, bring to the boil, and lower the heat. Simmer gently for one hour. Drain and serve hot. For increased flavour, the sausages may be fried until crisp. If preparing in advance, freeze the sausages. They will not keep long in the refrigerator.

TURKEY BRAISED WITH SAUERKRAUT (THRACE)

1 small turkey, cut into serving pieces
3 tablespoons oil or margarine
Salt and freshly ground pepper
½ cup tomato juice, warmed
½ kilo (about 1 lb.) sauerkraut (more if desired)
Paprika

Wash and dry the turkey sections. Heat the oil and saute until browned on all sides. Season lightly and add the tomato juice. Cover and simmer for thirty minutes. Drain the sauerkraut, and squeeze out all the juice. Stir the sauerkraut into the turkey, adding more if you are serving a large group. Stir well. Continue to simmer or transfer to a casserole and bake in a very slow oven until tender, about one and one half hours. Sprinkle generously with paprika and serve warm.

ROAST TURKEY WITH PINE NUTS AND RAISINS (ASIA MINOR, CONSTANTINOPLE, CHIOS)

1 turkey (4½ kilo or 10 lbs.), cleaned and washed
Salt and freshly ground pepper
Margarine or butter, melted
2 tablespoons oil
1 onion, chopped
1 cup rice
Liver and heart of turkey, chopped
Chopped celery, mushrooms and parsley
½ cup pine nuts
½ cup raisins
Ground cinnamon or grated nutmeg

For the Chios version:

¼ kilo (½ lb.) lean pork, minced
½ cup *kefalotyri*
½ cup chestnuts boiled or roasted and chopped

Dry the turkey, season with salt and pepper inside and out and rub with the melted butter. To prepare the stuffing: heat the oil and saute the onion. Gradually stir in the rice, liver, vegetables, nuts and raisins. Season with spice. Stuff the turkey, truss and roast in moderate oven. Turn the turkey frequently and baste to avoid drying. Add water to pan if necessary. Serve turkey and stuffing warm. To prepare according to the Chios version, add the pork together with the rice and liver, and the cheese and chestnuts together with the nuts and raisins.

— VILMA LIACOURAS CHANTILES

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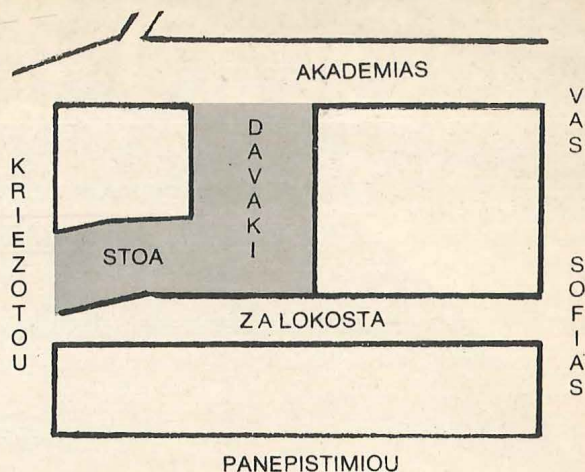
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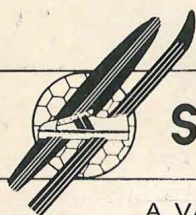
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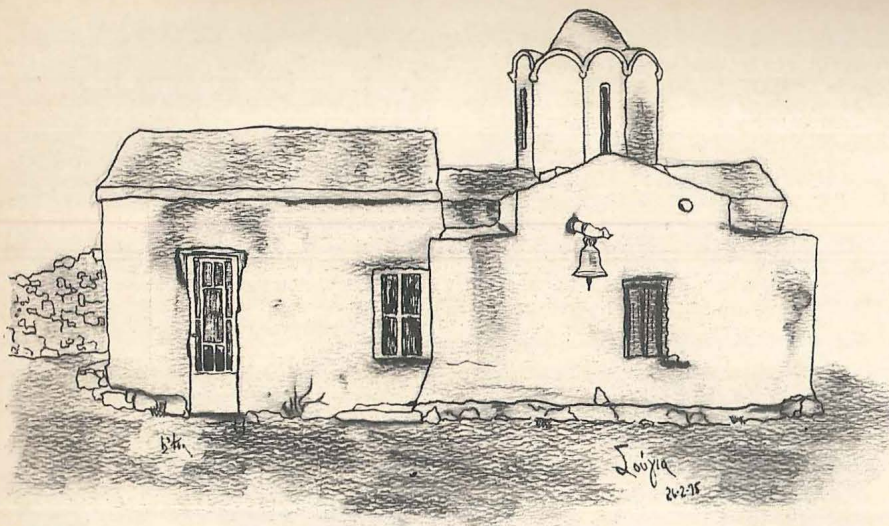
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OCTOBER 17

The annual International Marathon Race is won by an Ethiopian runner, Kebede Balca, who completed the forty-two kilometre course from Marathon to Athens in two hours, fourteen minutes, and forty seconds. Police eased the ordeal for the participants by banning traffic for several hours along part of the route leading into the city.

Over fifteen hundred parking tickets have been issued in recent weeks, the traffic police announce in response to complaints that the streets have grown increasingly impassable as cars are parked on sidewalks, double-parked on major arteries, or abandoned on roundabouts by desperate drivers during peak traffic hours. Meanwhile, Athens' first drive-in cinema opens on Leoforos Kifissias just above the Diagnostic Hospital in Halandri, and may well be the cheapest parking lot in town: the entrance fee is fifty drachmas per person.

The United States Post Office will issue a commemorative stamp in honour of the late Dr. George Papanicolaou who developed the "Pap smear" — the test used to detect the earliest stage of cancer of the cervix. Now a routine part of gynecological examinations, the Greek-born scientist's method has saved the lives of millions of women throughout the world.

OCTOBER 20

The flags of Greece, France, the United Kingdom, and the U.S.S.R. are paraded in the streets of Pylos and

British and French battleships enter the harbour and give a twenty-one gun salute as celebrations get underway to commemorate the one hundred and fiftieth anniversary of the Battle of Navarino at which the allied British, French and Russian fleet defeated the Egyptian and Turkish fleet in 1827 during the Greek War of Independence. In London, the occasion is observed at a reception hosted by the Byronian Society and attended by descendants of participants in the battle. In Athens, the Navarino Exhibition opens at the National Historical Museum.

OCTOBER 21

As Mr. Karamanlis's cabinet meets for the last time and the nation awaits President Tsatsos to sign the decree dissolving parliament preliminary to the forthcoming November elections, *The Athens News* announces that 'President Tsatsos yesterday attempted to break into the premises of a firing range in an Athens suburb presumably to steal rifles stocked there'.

OCTOBER 22

The Athens News publishes an apology to President Tsatsos for the misprint which appeared in yesterday's edition.

The European Cultural Centre at Delphi, sponsored by the Ministry of Culture through the auspices of the Council of Europe, is now completed and will open within a few months, announces Panayiotis Zeppos, president of the Centre's International Board of Directors. The building complex includes conference halls,

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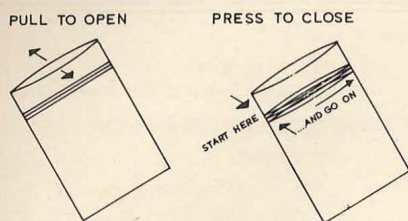
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seminar rooms, a theatre, a library and living quarters for visiting scholars.

The National Tourist Organization (EOT) announces that the First International Photography Conference will take place in Athens next April. Among the participants will be editors and directors associated with the Smithsonian Institution, *Paris-Match*, and *Penthouse*.

George Papadopoulos, serving a life sentence in prison on charges emerging from the 1967 coup d'état and his seven year tenureship as dictator of Greece, has been held incommunicado for three weeks, his lawyers claim. They file suit against the Ministry of Justice.

OCTOBER 26

The former husband of the late Maria Callas, Gianbatista Meneghini is said to have in his possession the Diva's last will leaving her entire fortune to him. The Italian magnate, now ninety, helped launch his wife to fame. (She used the surname Meneghini Callas for many years.) They were divorced in 1971. In Athens, Callas's mother, Evangelia Kalogeropoulou, challenges his claim. The singer made no secret of the fact that her relationship with her mother was not a happy one.

OCTOBER 28

Led by President Tsatsos, the nation's leaders descend on Thessaloniki for *Ohi* Day celebrations which commemorate Greece's rejection of the Italian Ultimatum in 1940. By tradition, the official celebrations take place in the northern capital. Prime Minister Karamanlis remains in Athens and attends services at the Cathedral.

Paschalis Bekiaris, a Macedonian farmer, asks the Public Petroleum Company to investigate his fields near Kavalla where he believes he has struck oil.

OCTOBER 29

A man who is arrested by the Thessaloniki police while attempting to break into a church, leads authorities to a cache which contains two thousand ancient coins, five precious icons, several amphoras, and eight kilos of hashish.

The 'Monastiraki of Kifissia' moves into a mansion in Kifissia. Up until recently, the building housed the local police station. The new establishment takes its name from the sprawling flea market district of Athens which in turn took its name from a tenth-century monastery (*monastiraki* means little monastery) located in that area. The 'little monastery' of Kifissia will deal in antiques and old and new art.

OCTOBER 31

Hot on the heels of a KLM Airways study claiming that Greece is one of the most expensive countries on the continent, the Ministry of Commerce issues a report showing that of the nine Western European countries studied, Greece is the second least expensive in terms of food costs. Denmark, according to the report, is the most expensive and Spain the least.

NOVEMBER 1

Poets Louis Aragon and Yannis Ritsos fly together from Athens to Moscow to attend the sixtieth anniversary celebrations of the Bolshevik Revolution. While there, Ritsos, sixty-six, will be presented with the Lenin Peace Prize. The eighty-three-year-old French poet and novelist was in Athens on a three day visit during which he was feted by the French embassy.

NOVEMBER 3

A heavy rainfall finds the city unprepared. In the absence of an efficient drainage system, or organized emergency measures, the city is paralyzed. In the ensuing floods, thirty-two people die.

NOVEMBER 4

The Council of the European Athletic Association announces that the 1982 European Athletic Championships will be held in Athens at a new Olympic stadium to be built just west of Leoforos Kifissias, between Kalogreza and Paradissos. The present Olympic stadium in central Athens was built for the first modern Olympiad held here in 1896.

NOVEMBER 5

The cornerstone is laid for the first SOS Children's Village in Greece, to be built at Vari, south of Athens. It will be completed in 1979. The international organization, with headquarters in Vienna, was established twenty-five years ago. There are one hundred and thirty SOS villages for orphaned children in sixty countries.

NOVEMBER 12

An unplundered royal tomb discovered at Vergina in Macedonia reveals such treasures that it is thought to be the long-sought tomb of Philip II, father of Alexander the Great. Professor Manolis Andronikos, who heads the excavations, refuses to reveal specific details concerning the contents of the tomb, but says the finds are of utmost importance. They include artifacts of gold, silver, ivory and bronze as well as a finely sculptured sarcophagus containing a sceptre and parts of a golden crown.

television and radio

The following is a guide to some television programs that may be of special interest to the foreign community. Programs in Greek are followed by an asterisk(*). News broadcasts are not listed since they are presented at fixed times: on ERT at 2:30, 7, 9 and midnight; on YENED at 2, 6, 9:30 and midnight. Both networks begin broadcasting in early afternoon, go off the air during the siesta hours, and resume in late afternoon. ERT is on the air continuously from 1:30 to midnight on Sundays, YENED on both Saturdays and Sundays.

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

SUNDAY

ERT 3:00 The Rivals of Sherlock Holmes...3:50 Film*...6:10 Disneyland...8:00 The Waltons (dubbed)*...10:00 Foreign Film (usually in English)...11:40 Supersonic (music program)
YENED 2:15 Classical Music...4:00 Survival Stories (adventure)*...4:45 News from all Greece*...7:00 Pop Music Show...7:30 Human Interest Stories*...8:00 Taxi Driver (adventure serial)*...9:00 The Muppet show, fun and bromides with puppets and live guest stars...10:00 Police Adventures*...11:15 Paradise Lost (serialized Greek novels)*.

MONDAY

ERT 11:30 Children's educational program*...2:45 Every Afternoon (cartoons, games, stories for the whole family)*...4:55 (repeat of 11:30 program)*...5:10 Cartoons...6:05 Bolek and Lolek Cartoons...6:35 Big Blue Marble (international children's show)...7:35 Open University (from the BBC)...8:05 Rock Follies (British series about three girls in a rock group)...9:30 Theatre*
YENED 1:30 Dr. Kildare (resumes at 2:15 after the news)...5:30 Forest Rangers*...7:00 Little House on the Prairie (dubbed)*...8:50 Dromos (new series)*...10:00 Foreign film (usually in English)

TUESDAY

ERT 11:30 Children's educational

programs*...4:55 (repeat of 11:30 program)*...6:05 Porky Pig Cartoons...6:35 Children's Circus*...7:15 Sports*...7:30 Studio 3 (music show)*...9:30 Bestsellers: *Once an Eagle* (begins Dec. 10), starring Sam Elliott...11:00 Charlie's Angels, starring Farah Fawcett-Majors.

YENED 1:30 Dr. Kildare (resumes at 2:15 after the news)...5:30 Sir Lancelot...7:00 Baa Black Sheep (aviation stories in the Pacific starring Robert Conrad)...8:00 Music program...10:00 Foreign film.

WEDNESDAY

ERT 11:30 Children's educational programs*...2:45 Every Afternoon*...4:45 (repeat of 11:30 program)*...6:35 Black Beauty...9:30 Film* (Greek and foreign alternate)...11:00 Backstage at the Studio*

YENED 1:30 Bonanza (resumes at 2:15 after the news)...5:30 Supercar (children's puppet show)...7:00 Combat (dubbed)*...8:45 *Porfira K'ema* (historical fiction, set in the Byzantine Era)*...10:00 Upstairs, Downstairs...11:00 Policewoman with Angie Dickenson

THURSDAY

ERT 11:30 Children's educational programs*...4:30 (repeat of 11:30 program)*...6:05 Once Upon a Time*...6:35 Cartoons...9:30 Armchair Theatre.

YENED 1:30 Ben Casey (resumes at 2:15 after the news)...3:30 Marionettes*...6:15 Yesterday, Today and Tomorrow (news analysis and documentary)*...7:00 Greek Prehistory*...8:00 David Janssen as the Fugitive...9:00 Dromos*...10:00 The Saint with Roger Moore...11:00 Rich Man, Poor Man (repeat).

FRIDAY

ERT 11:30 Children's educational programs*...2:45 Every Afternoon*...4:00 (repeat of 11:30 program)*...6:25 Secret Service (puppets)...10:30 Classical Music or ballet...11:00 Mike Andrus, Reporter.

YENED 1:30 Lord Byron and the Maid of Athens (resumes at 2:15 after the news)...6:30 Yesterday, Today and Tomorrow*...7:00 Space: 1999...8:25 Aphrodite (new series)*...10:00

Caesar and Ancient Rome (British historical program)...11:00 Bronk, with Jack Palance.

SATURDAY

ERT 3:30 British Soccer (dubbed)*...4:20 Greek Sports*...7:15 The Partners (comedy with Don Adams)...10:00 Suspicions (police serial)*...12:15 Musical Program.

YENED 1:30 Lucy (resumes at 2:15 after the news)...3:15 Sports Program*...3:25 British Soccer*...5:30 Fury...10:00 Film*...1:15 The Protectors, Roger Moore and Tony Curtis

NATIONAL RADIO COMPANY - ERT

Major program changes in the last year have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (665 KHz, 451 m) offers from 6 pm - 1 am a wide range of music, readings, and discussions.

News in English, French and German on The National Program at 7:30 am Mon. - Sat. and at 7:15 am on Sun. Weather report in Greek and English at 6:30 am Mon. - Sat. and 6:35 am on Sun.

THE ARMED FORCES RADIO - YENED

News broadcasts (980 KHz or 306 m) in English and French Mon. - Sat. at 3 pm and 11:05 pm and Sun. at 2:10 pm and 11:05 pm

U.S. ARMED FORCES RADIO - AFRS

On the air 24 hours a day from Ellinikon Airbase (1594 KHz) and from Kato Souli (1484 KHz). News and weather on the hour. Popular, jazz, classical music, religious programs, and community service bulletins daily. Some highlights: 'Minute' Greek lessons (7:30 am, 10:25 pm); *All Things Considered* (Mon-Fri. 9:05 am); News analysis and interviews following 7 pm news (*Meet the Press*, *Capital Cloakroom*, *Face the Nation*, *Voices in the Headlines*, *Issues and Answers*, etc); *Drama Theatre* (Mon.-Fri. 8:05 pm) featuring *Playhouse 25*, *The Whistler*, *Gunsmoke*; Paul Harvey (10:15 pm).

ATHENS SHOP HOURS

As the holidays approach shop hours will deviate from their normal pattern according to a schedule that will be announced in mid-December. If custom is observed, all groceries and shops will open on the Sunday preceding Christmas.

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5:30-8:30pm	8am-2:30pm	8am-1:30pm 5:30-8:30pm	8am-1:30pm 5:30-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5-9pm	8am-2pm	8am-1:30pm 5-9pm	8am-1:30pm 5-9pm	8am-4pm
Dry Cleaners and Laundries	8am-2pm	8am-1:30pm 5pm-8pm	8am-2pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30-8:30pm	8am-3pm	8am-3pm	8am-2pm 5:30-8:30pm	8am-2pm 5:30-8:30pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 6-9pm	7:30am-2pm 6-9pm
Fish	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm 5:30-8:30pm
Bakeries	7am-3pm	7am-2:30pm 5:30-9pm	7am-3pm	7am-3pm	7am-2:30pm 5:30-9pm	7am-2:30pm 5:30-9pm
Wines and Spirits	7am-3pm	7am-10pm	7am-3pm	7am-3pm	7am-10pm	7am-10pm
Florists Open Sun 8-2:30	8am-9pm	8am-9pm	8am-2:30pm	8am-9pm	8am-9pm	8am-9pm

*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.

HELLENIC AMERICAN SOCIETY

AN OPEN LETTER TO PRESIDENT JIMMY CARTER

AND THE 95TH CONGRESS OF THE UNITED STATES

CONCERNING THE RESULTS OF THE NOV. 20, 1977 ELECTIONS IN GREECE

December, 1977

Dear Mr. President and Members of Congress:

The Greek elections which were held on November 20, 1977 reflect the disillusionment of the Greek people with the present U.S. administration's failure to fulfill its promises to restore the balance, unity and cooperation in the troubled southeastern sector of the Western defense community.

The election results should be looked upon as a signal which indicates that further inertia on the part of the U.S.A. could be catastrophic for the entire community.

As you know, Turkey has upset the balance of unity and cooperation by committing acts of aggression against Cyprus in 1974, by continuing to occupy and colonize large parts of this island nation, and by adopting expansionist and chauvinistic policies in the Aegean.

The Carter Administration, backed by a resolute Congress, must make it clear in both word and deed that Turkey's anachronistic behaviour will no longer be tolerated.

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

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

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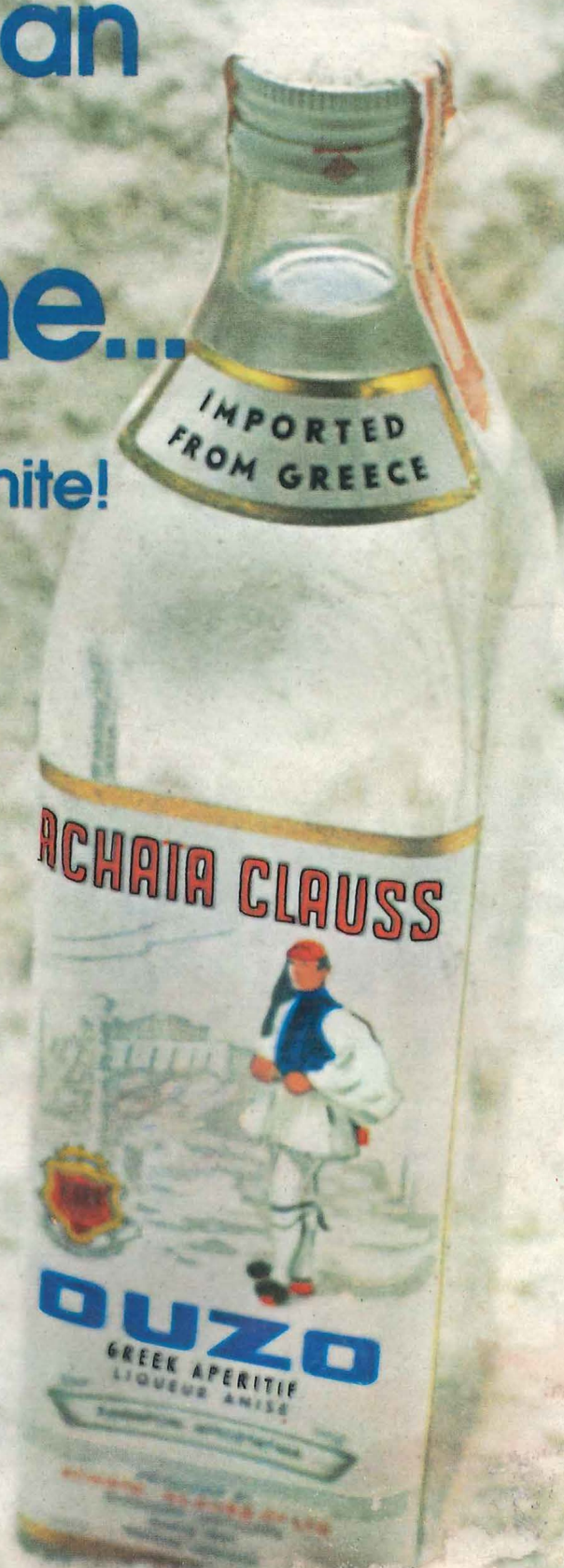
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