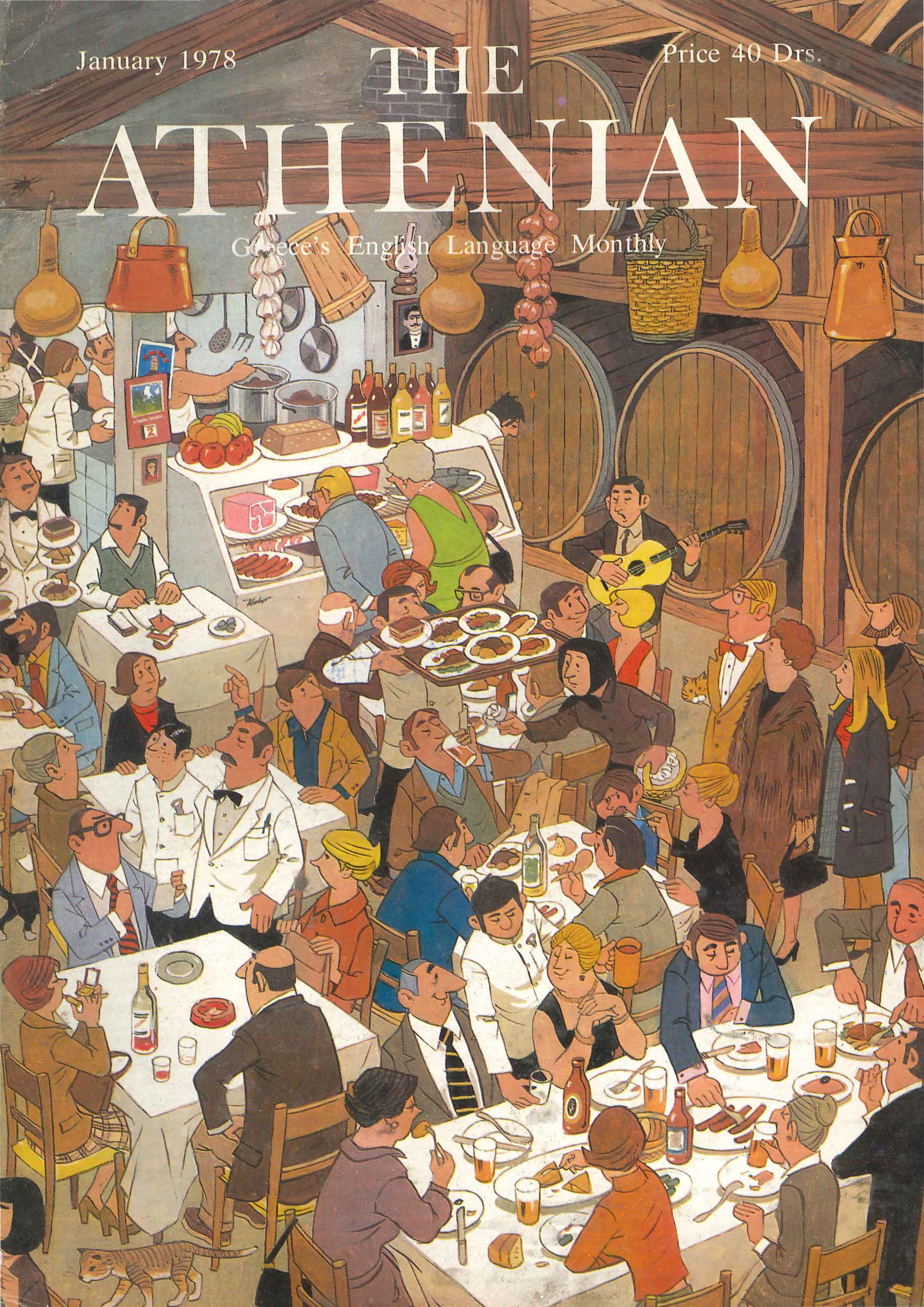


January 1978

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THE ATHENIAN

Greece's English Language Monthly





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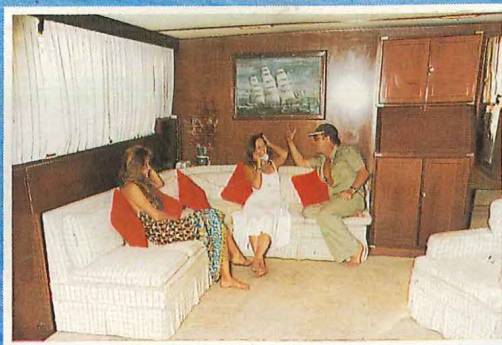
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community calendar

JANUARY 3

Bingo — American Club, 8 pm.

JANUARY 6

Multi-National Women's Liberation Group — General Meeting, 8:15 pm, Elanikou 3.

JANUARY 7

American Club—Choose Your Own Steak, Americana Room.

JANUARY 9

Classes resume — American Community Schools, Athens College, Campion, Deree-Pierce, Hellenic International, La Verne College.

Duplicate Bridge — American Club, 7:30 pm.

Multi-National Women's Liberation Group — Community Centre, clothes and book swap and coffee (bring the children), 9 am-1 pm at the Women's Centre, Elanikou 3, Pangrati.

JANUARY 10

Campion School — PTA meeting, Junior School, 6 pm.

Bingo — American Club, 8 pm.

Rotary Club — Talk by Nestor Matis and cutting of *Vasilopita*, 9 pm, Kings Palace Hotel.

Hellenic American Union — Lecture by George Vlachodimitrakos 'The philosophy of Conscience'; Lecture by Basil Valaoras on 'The Human Ecosystem and its Problems', both at 8 pm.

L'Institut Francais — Lecture by Edith Desaleux 'Le Portrait Phenomene d'Arcimboldo et Goost de Momper', 11:30 am, 7 pm; *La Chamaille* by Georges Jacques Varujan performed by Theatre Present, 8:30 pm. Tickets 100 drs., 50 drs. Students.

JANUARY 11

GCE Examinations — Exams begin at Campion and the Hellenic International School.

Canadian Women's Club — Cutting of *Vasilopita* 10 am, Astor Hotel.

German Community Centre — Coffee for elder members, 5 pm.

Helianthos Yoga Union — Lecture by Vlachos Dimitrakos 'The Philosophical Aspects of Inner and Outer Reality' (in Greek), 8:30 pm, Pratinou 80.

JANUARY 12

British Council — Lecture by Gina Politis '*Titus Andronicus*; The Scales of Justice', 8 pm.

L'Institut Francais — Jean Pardieu, poetry reading, 8:30 pm.

JANUARY 13

Hellenic American Union — Panel discussion on The Role of Women in Community Development (in Greek), 8 pm.

L'Institut Francais — Lecture by Marie Helene Delaigue 'Icare ou l'envol audacieux'.

JANUARY 14

American Community Schools — Test date for GRE

American Club — Country Western Night with live band, 8 pm.

JANUARY 15

American Club — Exhibit of icons by Maria Maroudis, 10 am-2 pm.

JANUARY 16

Multi-National Women's Liberation Group — Community Centre (see Jan. 9).

Duplicate Bridge — American Club, 7:30 pm.

Lions Cosmopolitan Club — General meeting, 9:15 pm. For information, Mr. Baganis, Tel. 360-1311.

JANUARY 17

Bingo — American Club, 8 pm.

JANUARY 18

German Community Centre — Coffee for young women of the Community, 4:30 pm.

Helianthos Yoga Union — Lecture on Handwriting analysis by Armino Lozzi, graphologist (in English and Greek), 8:30 pm, Pratinou 80.

JANUARY 19

American Women's Organization of Greece — General meeting, talk by Dr. Stanley Haas, superintendent of American Community Schools, on 'The Challenge of Education Abroad', 9:45 am, Planetarium.

Campion School — Senior School PTA meeting, 6 pm.



Multi-National Women's Liberation Group—General Meeting, 8:15 pm (see Jan. 6).

JANUARY 21

American Club — French night, Americana Room.

JANUARY 23

Hellenic International School — Mid-year examinations (through Jan. 27).

Multi-National Women's Liberation Group — Community Centre (see Jan. 9).

Duplicate Bridge — American Club, 7:30 pm.

JANUARY 24

Bingo — American Club, 8 pm.

Rotary Club — Awards Presentation, 9 pm, King's Palace Hotel.

L'Institut Francais — Lecture by Edith Desaleux 'Reel et Irreel dans la gravure francaise: Jacques Callot, Charles Meryon, Granville-Bresdin, Gustave Dore.

JANUARY 25

Helianthos Yoga Union — Lecture by Acharya Janaka Brc 'Ananda Marga-Karma Yoga' (English and Greek), 8:30 pm, Pratinou 80.

JANUARY 28

American Community Schools — Test date for ACH, SAT, GMAT.

Campion School — Test date SAT, 8:30 am.

JANUARY 30

Multi-National Women's Liberation Group — Community Centre (see Jan. 9).

Duplicate Bridge — American Club, 7:30 pm.

JANUARY 31

Rotary Club — Awards presentation, King's Palace Hotel, 9 pm.

Bingo — American Club, 8 pm.

L'Institut Francais — Lecture by Marie-Helene Delaigue 'Le gout du bizarre chez les Romantiques.

FEBRUARY 1

Helianthos Yoga Union — Vegetarian Dinner, reservations necessary, Tel. 681-1462.

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NAME DAYS IN JANUARY

Jan. 1 Vassilios (Vassili, Vassos), William (Bill), Basil, Vassiliki (Vasso).
 Jan. 6 Theofania, Fotis, Fotini, (Fanny)
 Jan. 7 Yannis (John), Ioanna
 Jan. 11 Theodosias, Theodosia
 Jan. 17 Antonios, Antonia
 Jan. 18 Athanasios (Tassos), Thanasis, Thanos, Athanasia
 Jan. 20 Efthimios (Timos), Efthimia
 Jan. 24 Xeni
 Jan. 25 Grigorios (Gregory)
 Jan. 26 Xenofontas

DATES TO REMEMBER

Jan. 1 New Year's Day
 Jan. 6 Epiphany
 Jan. 26 Australia Day
 Feb. 6 New Zealand Day

Throughout January, institutions, schools, clubs and organizations will observe the ritual of cutting the *Vasilopita*, the 'King's Cake' or St. Basil's Cake, a tradition which heralds in the New Year.

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.

FIBREWORKS, Iperidou 5, Tel. 322-9887. Classes in weaving, tapestry, spinning for 8 weeks beginning Jan. 9.

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.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Drawing and painting class, Jan. 30 through March. Tuition 2,800 Drs. for 8 weeks Tues. and Thurs. 9-11:30 am. Training program for teachers of English, Jan. 11-March 1. Tuition 6,000 Drs., Mon., Wed., Fri. 10-1 pm. Limited enrollment.

LYCEUM OF GREEK WOMEN (Lykion ton Ellinidon), Dimokritou 14, Tel. 361-1042. Greek folk dancing, Fri. 11-1 pm and Sat. 4-5 pm. Registration 250 Drs., 500 Drs. per month. Flogera (flute) classes, Tues. or Thurs. 8-9 pm, for adults and children. Registration 200 Drs., 400 Drs. per month. Drawing for adults and children, Wed. 10-1 pm, Fri. 6:30-8:30. Registration 300 Drs., 500 Drs. per month.

TIBETAN NYNGMA 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, Massalias 22, Tel. 362-9886. Greek language lessons at all levels. Registration Jan. 16, classes begin Jan. 18. Tuition 2,300 Drs. for a 36-hour course.

APOKRIES BALL

The Canadian Women's Club will hold its annual Apokries Dinner-Dance at the Park Hotel on Saturday, February 18. For information: Mrs. Voula Laskaris, Tel. 865-2780 or Mrs. Mary Varsos Tel. 862-6458.

PROPELLER CLUB BALL

The annual Propeller Club Ball will take place on March 3 at the Hilton Hotel Grand Ballroom. To be held in conjunction with the American Women's Organization of Greece.

JOINT TRAVEL TOURS

The Joint Travel Committee has planned a bus tour through the Peloponnisos from Feb. 17-20 (\$115; \$60 for children); and a trip to Egypt, to include Cairo, Luxor and Aswan, from Feb. 25 - March 4 (\$542; children \$414). For information and reservations call Joan Evans, Tel. 895-1821.

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EDITOR

Helen Panopalis Kotsonis

MANAGING EDITOR

Stephanie Argeros

ADVISORY EDITOR

Sloane Elliott

ADMINISTRATIVE ASSISTANT

Effie Kolovos

ASSISTANT EDITOR

Barbara Vassilopoulos

ADVERTISING MANAGER

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BOOKS

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THE ATHENIAN ORGANIZER

Lorraine Batler

CONTRIBUTORS

Vassilis Andonopoulos, John Bowman, Jeffrey Carson, Costas Couloumbis, Antony M. Economides, Lou Efstathiou, Drossoula Elliott, Christian Filippucci, Elsie Hirsch, Haris Livas, Menelaos Kyriakidis, Willard Manus, Brenda Marder, Korky Paul, Paul Valassakis, Eugene Vanderpool, Alan Walker, Irene Wanner.

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publisher's note

The appointment of Sean G. Ronan as Ireland's first Ambassador to Greece is particularly significant, says Margot Granitsas. In 'A New Exchange', she notes that the Irish diplomat, in addition to his long experience in the Foreign Service, was the Director General of Information at the European Economic Community. Indeed, the establishment of diplomatic relations between the two countries is directly related to Greece's expected entry into the Common Market, and trade a major consideration. As dissimilar as the Irish are from the Greeks, many similarities of history and experience emerged during an interview with the Ambassador. Thus far, however, Ireland and its people have been relatively unfamiliar to Greeks, but the new exchange will undoubtedly alter this situation.

John Bowman is a freelance writer based in New York whose many publications include The Traveller's Guide to Crete which is about to enter its fourth edition. He is perhaps best known to our readers as 'Daedalus' whose column from New York has regularly appeared in The Athenian since 1975. His many visits to this country have included long sojourns on Crete, and in 'A Zoological Zorba: The Wild Goat of Crete' he describes the long history of this durable inhabitant of the island. Photographing the agile and elusive goats is not easy, but Lilo Raymond's photographs, which illustrate the article, have captured them in a variety of off-guard moments.

Tourists to Greece and theatregoers abroad are most familiar with Greek productions of ancient drama, but during the winter season Athens offers a wide selection of theatrical productions and can boast as many theatres as London. In the firm conviction that visitors to Greece should take advantage of this aspect of local culture, our Theatre Editor, Platon Mousseos, has, for almost four years, kept our theatre listings (only a selection of some of the more interesting fare) up to date, and reviewed productions for the benefit of the English-speaking public. In this issue, he covers two current productions in Athens.

Our cover is by Paul Valassakis.

goings on in athens

MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou 48, Tel. 362-8670, 361-4344 (box office). Because of the prolonged strike by orchestra members, the concert season has been cancelled.

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on Tues., Wed., and Fri. and at 7 pm Sat. and Sun., but call ahead, to be certain. Bellini's *La Sonnambula* Jan. 3, 7, 21, 28, 31, Feb. 4)... Rossini's *Italiana in Algeri* (Jan. 4, 6, 8)... Sakellaridi's *O Vaftistikos* (Jan. 15, 17, 20, 22)... Dallapiccola's *The Prisoner* and Donizetti's *The Theatre Crowd* (Jan. 27, 29, Feb. 2, 5).

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Jan 24: Spyridon Vassiliades, piano, (7:30 pm)... Jan 27: Goethe Institute, concert (7:30 pm)... Jan. 31: Goethe Institute, concert (7:30 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, Aliki 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 tickets and reservation information

KIFISSIA MIXED CHOIR — conducted by Sotiris Konstas, Jan. 16, 8 pm, Hellenic American Union.

GARZIA AND CARFAGNA — duo guitar, in a recital of works by Paganini and others. Jan. 17, 8 pm, Istituto Italiano.

MARIANNA AND ALEXANDRA NOMIDOU — cello and piano, Jan. 19, 8 pm, British Council.

HARIS KLADAKI — piano, a recital of works by Honegger, Scarlatti, Rameau, Dukas and Schumann, Jan. 19, 8 pm, Istituto Italiano.

KATY PAPAMICHAEL — soprano, performing works of Rossini, Bellini, Donizetti, Jan. 25, 8 pm, Istituto Italiano.

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. Icons by Kalinikou Stavovouniotti (through Jan. 10); sculpture by Kyriakou Kambathati (Jan. 11-31).

MAX ERNST IN ATHENS

Sculptures, paintings and prints by Max Ernst will be shown at simultaneous exhibitions, from mid-January to mid-February, at the four art galleries: the Athens, the Bernier, the Desmos and at To Trito Mati.

ASTOR, Kar. Servias 16, Tel. 322-4971. Paintings by Kouris (through Jan. 7); paintings by Anita Kolonelou Boura (Jan. 9-25).

ATHENS, Glykonos 4, Tel. 922-0052. Sculpture by Lalanna (through Jan. 15); works by Max Ernst (mid-Jan. -mid-Feb.).

CONTEMPORARY GRAPHICS, Haritos 8, Kolonaki, Tel. 732-690. Collectors Club Prints (through Jan. 15); prints by Vassili Haros (Jan. 18-Feb. 15).

DESMOS, Akadimias 28, Tel. 360-9449. Works by Max Ernst (mid-Jan. through mid-Feb.).

DIOGENES INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-9652. Watercolours by Pindaros Platonidis (through Jan. 7); oils by Elsa Magazian (Jan. 9-26).

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

EL GREKO, Syngrou and Hrisostomou Smyrnis 2, Tel. 933-3302. Group exhibit of painting, sculpture and ceramics (Jan. 2-15); oils by Voula Sika Efremithou (Jan. 20-Feb. 5).

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Works by Max Ernst (from mid-January to mid-February). The gallery will be closed until Jan. 12.

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

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Group exhibit of sculpture, painting and ceramics (through Jan. 8); etchings by Mimi Petropoulou (Jan. 9-23); oils and watercolours by Tsigos (Jan. 24-Feb. 7).

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Oils by Vallias Semerdjidi (through Jan. 9); paintings by Celia Daskopoulou and Yannis Athamakas (Jan. 10-24); oils by Herman Blauth, (Jan. 25-Feb. 10).

GALLERIE O, Haritos 8, Kolonaki, Tel. 717-669. Collages by Tobias Bergh (through Jan. 10); group show of Polynesian paintings (Jan. 11-Feb. 5).

ORA, Xenofontos 7, Tel. 322-6632. Engravings by Anastasis Neveakou Seremeti (through Jan. 7); paintings by Menis Bostazoglou (the cartoonist, 'Bost') and Eli Papaioanou (Jan. 9-25).

POLYPLANO, Dimokritou 20, Tel. 362-9822. Oils by George Kannillis (through Jan. 7). Permanent exhibit of contemporary Greek art including sculpture by Opi Zouli, prints by Fassianos and Gaitis.

TO TRITO MATI, Loukianou 21B, Kolonaki, Tel. 714-074. Sculpture by Takis (through Jan. 7); works by Max Ernst (mid-Jan. through mid-Feb.).

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Oils, gouaches, drawings, editions by Fassianos (through Jan. 15); New Realist Movement sculpture by César, Tinguely, Arman and others (Jan. 16-March).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Multiples and editions from the Denise Rene Gallery, Paris (through end of Jan.).

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.

ATHENS COLLEGE — Paintings by Ioanna Malamou Mitsea (Jan. 18-Feb. 5).

HELLENIC AMERICAN UNION — Colour photographs by Kostis Antoniadis (Jan. 24-Feb. 7); works by Robert Rauschenberg (Jan. 31-Feb. 10).

ISTITUTO ITALIANO — Graphics by Spina (Jan. 31-Feb. 15).

MUSEUMS

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta, and bronze 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

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English. Open 9-5:30 (*closed Tues.*). 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 foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 10 am-5 pm and 10-4 on Sun. (*Closed Tues.*). Admission 25 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 8:30-2 pm (*closed Tues.*). 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. Open 9-3:30 (*closed Mon.*). 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. Open 9-3:30 (*closed Mon.*). Admission 25 Drs.

MARATHON MUSEUM, at Marathon about 42 kms. 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. Open 10-4:30 and Sun. 10-2 (*closed Tues.*). 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. Open 10-2 (*closed Mon.*). Admission free.

MUSEUM OF GREEK POPULAR ART CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open 10-2 (*closed Tues.*). 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 Thyrá (Santorini) in a 15th-century eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 9-4 (*closed Mon.*). Admission 50 Drs., students 5 Drs. Free on Thurs. and Sun.

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. Open 9-1 pm (*closed Mon.*). Admission 20 Drs., students 5 Drs.

NAVAL MUSEUM, Freattis, Akti Themistokleus, Piraeus, Tel. 451-6264. Relics, models, and pictures related to Greek naval history. Open 9-1 pm and Sun. 5-8 pm (*closed Mon.*).

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou (in the Dimotikon Theatre of Piraeus), Tel. 412-2339. About 300 paintings, set designs, costumes, and billboards representing the work and achievements of the German-based, Greek artist-director, Panos Aravantinos. Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Mon. and Fri. 3-8 pm; Tues., Wed., Thurs., Sat. 9-1:30 pm (*closed Sun.*).

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 742-440. Blood and thunder glorified (to the delight of war buffs and distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Outside, model boats, airplanes, machine-guns and real airplanes for all enthusiasts. Open 9-2 pm (*closed Mon.*). Admission free.

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 9 am to 5:30 pm. Admission 50 Drs. Free on Thurs. and Sun. 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 9-5 daily. Admission 25 Drs. The market place as well as religious and civic centre of Athens in ancient times, analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held.

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

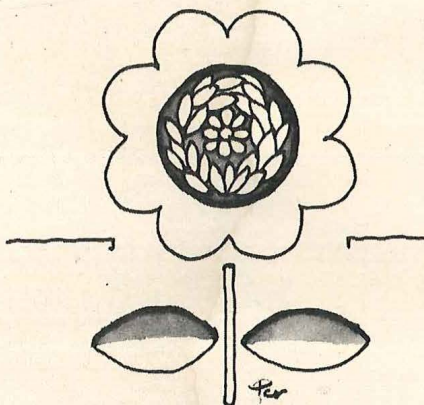
KERAMIKOS CEMETERY. The cemetery of ancient Athens, located off Ermou St. below Monastiraki. Open daily 8 am to sunset. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in the little museum, but others are still in place.

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.

NATIONAL GARDEN (entrances on Amalias, Vas. Sofias, Irodou Attikou and from the Zappion). The Athenians' retreat! A verdant labyrinth with interesting and unusual plants. Cool, shady nooks set aside with benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7 am to 7 pm.

PLANETARIUM, Syngrou Ave. (opposite the Race Course) Tel. 941-1181. Group programs in English, 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: *The Language of the Stars* (Wed., Thurs. showings



from 10 to 12 noon); Jan. 9-Feb. 5: *The Astronauts of Erik von Daniken* (every Wed., Fri., and Sun. 7-8 pm). 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.

BOOK BARGAINS

The Hellenic Animal Welfare Society has opened a bargain book shop selling new and used hardback and paperback books in English, German, French, and Greek. Open Mon.—Sat. from 8:30 am to 3 pm at Pasteur 12, Tel. 643-5391.

LIBRARIES

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

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

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

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9 to 1 and 6 to 8:30.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma. Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs., Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.

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

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

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

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

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

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.

SIGN LANGUAGE

The Automobile Club of Greece (ELPA) has published a booklet of international road signs. Available at all ELPA branches for 15 Drs. (10 Drs. for members). Available in Greek only.

COLLEGES

Institutions of higher education that may be of interest to the English-speaking community of Athens.

COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year undergraduate program for students registered at American colleges. Courses in Greek civilization, archaeology and Eastern Mediterranean studies, conducted in English by outstanding scholars. Candidates may apply to Mrs. Ismene Phylactopoulou, Kritiss 24, Kifissia, Tel. 801-6300 or 801-6880.

DEREE COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational, undergraduate college awarding Associate and Bachelor Degrees in Arts and Science. Classes conducted in English.

DEREE COLLEGE DOWNTOWN CAMPUS, Athens Tower, Tel. 779-2247. Degree program in Business Administration. Also a wide spectrum of liberal arts and language courses in English.

LA VERNE COLLEGE, P.O. Box 25, Kifissia, Tel. 808-1426. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration.

STUDY IN GREECE, Neofronos 1, Ilissia, Tel. 722-789. For juniors or seniors registered in accredited American universities or colleges. The emphasis is on Modern Greek Studies.

SCHOOLS

Schools that may be of interest to the international community of Athens. All are non-profit educational institutions.

AMERICAN COMMUNITY SCHOOLS OF ATHENS, 129 Agias Paraskevis Street, Ano Halandri, Tel. 659-3200. The largest and oldest international school in Greece. American curriculum and International Baccalaureate program. Centre for the American CEEB testing. Elementary School: K (two years) and grades 1-5. Middle School: grades 6-8. The Academy: grades 9-12.

ATHENS COLLEGE (Kollegion Athinon), Psychiko, Tel. 671-4621. A non-profit private Greek school for boys which follows the Greek curriculum. Grades 2-13. Admission on the basis of extensive examinations (in Greek) given in the preceding academic year. The lower school (grades 2-6) is now located at Kantza (a few kilometres from Stavros), and will gradually become coeducational. (Girls have been admitted this year into the second grade.)

CAMPION SCHOOL, King Constantine 23, Paleo Psychiko, Tel. 671-8194. Founded in 1970, incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary and high school levels. Preparation for British GCEs and American SATs.

DORPFELD GYMNASIUM (The German School), Amaroussion, Parados, Tel. 681-9173. Telephone for information.

HELLENIC INTERNATIONAL SCHOOL, Xenias and Artemidos, Kifissia (near Kefalari Square), Tel. 808-1426 (high school), 803-4349 (elementary school). Incorporated in California. American and British systems, grades K-12. Preparation for American PSAT and SAT examinations, British GCEs and the International Baccalaureate.

ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 228-0338. Nursery school through secondary school. Call for further information.

LYCEE FRANCAIS (French Institute School), Sina 29, Tel. 362-4301. Call for information.

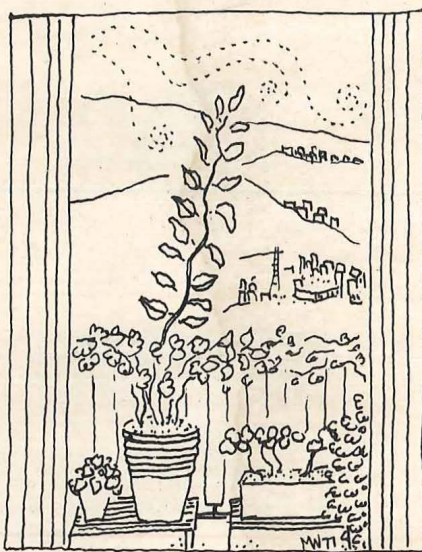
PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private, fully accredited and recognized Greek high school (*Gymnasio* and *Lykio*), grades 7-12. Popularly known as "*Amerikaniko Kollegio Thleon*".

ST. CATHERINE'S BRITISH EMBASSY SCHOOL (Kifissia). Preparatory school for British and Commonwealth children (ages 5 to 12 plus). Written application should be made care of the British Embassy, Ploutarchou 1, Athens 139, Tel. 801-0886.

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.

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.

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 (Ipkos Omilos Tis Ellados), Parados (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.

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.

MISCELLANY

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

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". Romas's *Casanova at Corfu* (O Kasanovas Stin Kerkyra) directed by Dinos Dimopoulos and Hormouzis's *The Employee* (O Ipalilos) directed by Costa Bakas. (*The National Theatre*, Agiou Constantinou 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.)

AUTUMN STORY (Fthinoporini Istorია) — The hit of the season, starring Elli Lambeti and Manos Katrakis, is a play by the Soviet dramatist Aleksei Arbusov (*It Happened in Irkutsk, The Promise*) who in recent years has won considerable fame in England. Peggy Ashcroft and Anthony Quayle starred in the British production. The title is translated from the Greek. (*Broadway*, Agiou Meletiou-Patission, Tel. 862-0231.)

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 Bouhllis 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, Te. 363-9385.)
- THE COLD WIND AND THE WARM (Miss Freud) — S.N. Behrman's sparkling comedy based on his own autobiography adapted by Elsa Verghi and Christos Franos who star. (*Vergi*, Voukourestiou 1, Tel. 323-5235.)
- 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 Theodosiads and choreography by Yannis Flery. (*Akropolis*, Ippokratous 6, Tel. 361-4481)
- THE HOMECOMING (O Gyrismos)—Nikos Kourkoulou, Nonika Galinea and Alekos Alexandrakis co-star in the Harold Pinter drama. (*Kappa*, Kypselis 2, Tel. 883-1068.)
- LITTLE HUT (To Mikro Kalivi) — André Roussin's comedy *La Petite Hutte* (1947) which was adapted into English by Nancy Mitford as the *Little Hut* (1950). With Anna Fonsou, Dimitri Malavets and George Siskos. (*Orvo*, Voukourestiou, Tel. 323-1259.)
- 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.)
- OEDIPUS REX (Idipous Tyrannos) — Sophocles' tragedy with Nikos Hadjisos and Titika Nikiforaki (*Kava*, Stadium Street, Tel. 321-0237.)
- 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 (Papissa Ioanna) Jenny Karezi and Kostas Kazallos in George Roussos's stage adaptation of the famous nineteenth-century satirical novel of Emmanuel Roidis. Sets and costumes by Vassilis Fotopoulos. (*Super-Star*, Agiou Meletiou in the Broadway arcade, Tel. 840-774.)
- THE PROTECTORS—As a result of the director's recent illness, Karolos Koun's Art Theatre 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 Theodosiads. Starring Mimis Fotopoulos and Katerina Giulaki. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248.)
- A SLY INNOCENT (Siganopapadias) — A comedy by Vassilis Michaelidis starring Sotiris Moustakas. (*Dionyssia*, Amerikis 10, Tel. 362-4021.)
- SCAPINO (Skapinos) — The musical adaptation of Moliere's *Les Fourberies de Scapin* continues its long run here in Athens. (*Erevna*, Illission and Kerassountos, Tel. 778-0826.)
- 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. (*Athinon*, 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*, Kountouriotou 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.)
- SUKIYAKI—Platon Mousseos's translation of *Why Don't You Stay for Breakfast*, the English hit by Gene Stone and Ray Cooney. Kostis Tsomos directs Kikia Analiti and Kostas Rigopoulos. (*Analyti*, Antoniadou-Patission, Tel. 823-9739.)
- SUMMER AND SMOKE (Kalokeri kai Katahnia) — Tennessee William's 1947 drama, translated by Marios Ploritis and directed by George Messalas, alternates with Noel Coward's *Blithe Spirit*. With Jenny Rousseau, Stavros Xenides, Nikos Galanos. (*Moussouri*, Platia Karitsi, Tel. 322-7748.)
- 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.
- HARLAN COUNTY, U.S.A. (Eparhia Harlan, H.P.A.) — The award-winning, feature-length documentary about striking mine workers in Kentucky, made between 1972 and 1976 by Barbara Kopple, and highly praised by most American critics.
- JULIA (Tzoulia) — Based on a section of Lillian Hellman's biography, this film is one of the best bets of the season. Starring Jane Fonda, Vanessa Redgrave and Jason Robards Jr.; directed by Fred Zinnemann.
- 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 OTHER SIDE OF MIDNIGHT (E Alli Plevra tou Mesoniktiou) — Jet-set soap opera, based on Sidney Sheldon's bestselling novel. Several of the scenes were filmed in Greece.
- THE PRINCE AND THE PAUPER (Prinkips ke Ftohos) —The latest re-make of the Mark Twain story, with George C. Scott, Rex Harrison, Raquel Welch, Charlton Heston and Mark Lester.

- 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.
- SPIRIT OF THE BEEHIVE — Richard Eder in the *New York Times* called this 'the best Spanish film ever made, and one of the two or three most haunting films about children ever made.' In Spanish, with Greek subtitles, but for a brief English synopsis see the November issue of *The Athenian*.
- 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.
- A STAR IS BORN (Ena Asteri Yennete) — The second re-make of the Hollywood classic. This one stars Barbra Streisand and Kris Kristofferson.
- 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.

ART CINEMAS

- ALKIONIS, Ioulianou 42-46, Tel. 881-5402. Call for January program.
- ATHENS CINEMATHEQUE (TENIOTHIKI), Kanaris 1, Tel. 361-2046. Jan. 9-15, a series of Polish films, every evening at 8 pm. and Sun. at 11 am. Call for program.
- STUDIO CINEMA, Stavropoulou 33, Tel. 861-9017. Call for January program.

CHILDREN'S FILMS

- PIRELLI FILM CLUB, Tel. 524-1911. Screenings of outstanding international children's classics, from cartoons to films, to documentaries. Call for program.

AT THE INSTITUTES

- FRENCH INSTITUTE, Sina 31, Tel. 362-4301. A series of films throughout the month. *La Vieille Fille* with Ani Girardeaux and Philippe Noiret (Jan. 13, 7:30 and 9 pm). Call for additional films.
- HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. A series on Growing up in America. *American Graffiti* (Jan. 17)... *East of Eden* (Jan. 24)... *Easy Rider* (Feb. 1). Call for screening times.

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 Mondays.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801 2969. Set in an elegant country-club atmosphere that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. From 300 Drs. per person, without cocktails or wine. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

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

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

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

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

Nine Plus Nine (Enea Sin Enea), Agras 5, Stadium area, Tel. 722-317. A luxurious, spacious garden-like setting with couches and cozy corners, dim lights and soft music. The food is good but not outstanding (the sauces in particular are not up to gourmet standards), the service lacks finesse. Open daily for lunch and dinner.

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.

Skorpis, 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.

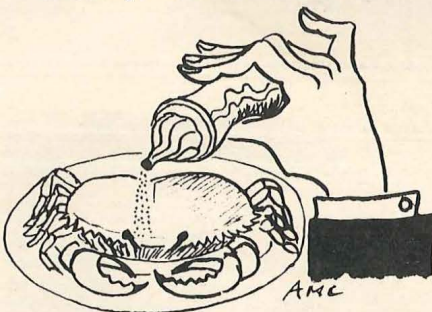
Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International 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, Eginou 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 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, *scaloppini 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, Hatziyanni 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 Philopappou Hill, Tel. 923-2047. Charming Japanese hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Mondays.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. 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, Egnitou 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



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crepes. Rustic atmosphere with a large garden under pine trees. Expensive. Open for dinner from 8:30 pm.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but not noisy. The service is excellent. Mainly French and international cuisine very well prepared. A bar on the lower level. Daily 8 pm to 2 am.

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

MAINLY GREEK CUISINE

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

Bouillabaisse, Zisimopoulou 28, 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.

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

Lotophagus (The Lotus Eaters), Parodos 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 Leaf. 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.

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.

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

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

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace offers a warm welcome when it is chilly. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Daily from 8 to 1 am. Open for lunch on Sundays and holidays. Closed Wednesdays.

Leonidas, corner of Eolou 12 and Iasonos 5. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Daily 12 to 4 and 8 pm to 1.

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

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

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

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

Rodia, Arittippou 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 an-

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nounces that his speciality is everything and that nothing he serves is frozen. A good selection of hors d'oeuvres (a delicious *melizanosalata*), 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.

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 specialities (in season). Daily from 9 pm to 1:30 am. Closed Sundays. *Reservations are a must.*

MIKROLIMANO (TOURKOLIMANO)

Bright with yachts, impromptu musicians and flower vendors, the tiny port, a major harbour in antiquity, is filled with restaurants specializing in premium seafood: lobster (*astako*), shrimp (*garides*), red mullet (*barbouni*), crayfish (*karavides*) and, the specialty of the area, *yiouvetsi*, a baked casserole of shrimp, tomatoes, cheese and wine. (Prices, however, are no longer moderate.) Most restaurants are open from noon until after midnight. Some have complete menus; others only fish, salads and fruit. Should you wish to check on the day's catch or reserve a table, the better-known establishments and their phone numbers are: Aglamair (411-5511); Kanaris (412-2533); Kaplanis (411-1623); Kokkini Varka (475-853); Kuyu (411-1623); Mavri Yida (412-7626); Mourayio (412-0631); Ta Prasina Trehandiria (411-7564); Zorba (412-5004). Reservations are not necessary, however, and customers are invariably greeted with enthusiasm.

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 gourmands 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

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

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 Yerolimos. Moderately expensive. Daily after 10 pm.

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

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

Laleousa, on the National Road (Platanou 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.

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Myrtia, Markou Mousouri 35, Tel. 701-2276. Excellent cuisine with pleasant music. The vast array of entrees, presented in ritual order for your inspection, include cold and hot appetizers and *pites*. Gourmands may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Prices moderately high. Daily 9 pm to the wee hours. Closed Sundays.

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.

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. Frequenting 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.

NIGHTCLUBS AND BOUZOUKIA

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

Coronet, Panepistimiou (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 Sakelariou and others.

Fantasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503 or 982-0300. Mihalis Menidiatis, Nikolaou, Dimitri Mitropanos, 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 boite can be crowded, low-ceilinged and smoky, as spacious as a conventional nightclub, or a miniature theatre. The musical fare may include anything from current hits to rebetika, folk classics, and resistance songs, performed by young unknowns or superstars. 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.

Diagonios, Adrianou 111, Tel. 323-3644. Haris Alexiou, Anna Vissi, Vasilis Papakonstantinou, and Kostas Matzopoulos have put together a lively show, full of new and old songs, a variety of rebetika, pop, and laiko music. Shows 10 pm and midnight.

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. Vicky Moscholiou, Greece's leading *laiko* singer, is appearing for the fifth season at this popular Plaka boite. She is joined by Pop singer Elpidia, 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.

MUSIC AND DANCE

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

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

The Jazz Club, Ragava Square, Plaka, Tel. 324-8056. In a quiet spot off-the-beaten-Plaka-track, enter another world where no visas are required to enjoy the mellow jazz. Live sessions on Tues., Wed. and Sun. Recorded jazz, blues and rock on other nights, with occasional appearances by visiting groups. Drinks 70 Drs. Open 9 pm to 2 am.

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

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

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



our town

The Real Philip of Macedon?

YOU can't keep a good man down. Philip of Macedon's enemies certainly tried. During his twenty-four-year reign, from 359 to 336 B.C., he was viciously attacked in the orations of Demosthenes, blinded in one eye, and paralysed in one arm and one leg. At the age of forty-six, he was assassinated. Last month, however, he rose again to dominate the news, this time with the help of an archaeologist, Manolis Andronikos, who was working at the site of Vergina, west of Thessaloniki. Excavating a promising tumulus—a large mound of earth which frequently covered ancient graves, the one at Marathon being a prime example—Andronikos came upon a large, marble, two-room, burial chamber with a columnar facade topped by a painted fresco, a type of tomb not uncommon in Macedonia.

What was uncommon was the staggering wealth of the burial. Bronze and silver vessels, ivory heads, a gilded set of armour, and a gold casket were recovered together with a marble sarcophagus with a second casket of solid gold, weighing over ten kilos and decorated with fine relief work. Such wealth immediately suggested the possibility of a royal burial. The daily press, never loath to speculate, reported that the tomb of Philip II, the father of Alexander the Great, had been found. During his reign, Philip unified Greece and assembled a superbly trained army, thereby laying the foundations of his son's remarkable conquest of Persia, a military feat that has never been matched.

Andronikos was more cautious than members of the Fifth Estate. Several weeks after the discovery, however, he outlined, at a crowded lecture, the evidence which led him to positively identify the tomb as that of Philip. The wealth of the tomb, he noted, suggests a royal burial. The facade, furthermore, is decorated with a brightly-coloured fresco depicting a lion-hunt, generally thought to be a royal sport, and one of the depicted hunters wears a crown. The

material from the tomb dates to the period 350 to 330 B.C., Andronikos continued, and Philip was the only Macedonian king buried during that period. (The only other candidate, Alexander the Great, is known to have been buried in Alexandria, Egypt.) We know from ancient literary sources that Philip was crippled, Andronikos reminded us, pointing out that the greaves—pieces of armour that protect the shin—found in the tomb have one leg-piece shorter than the other. Finally, five miniature ivory portraits were discovered on the floor of the tomb. One seems to be of Philip himself and another of Alexander. Andronikos believes the other three portraits represent Philip's parents and his wife, Olympias, mother of Alexander.

As a result of this reasoned presentation, the tomb seems well on its way to being generally accepted as that of Philip, even though some question remains. Archaeologists are prone to make identifications which sometimes prove to be a trifle enthusiastic. Schliemann, for example, was several centuries off in attributing the gold mask at Mycenae to Agamemnon, and the Agora of Athens was once thought to be located among some private houses east of the Pnyx. Even today, the tomb of Plataeans at Marathon, and the Prison of Socrates, await universal acceptance.

Each bit of evidence from the tomb of Vergina, when examined separately, can, in fact, be explained away. To begin with, wealth is not the private preserve of kings, and gold crowns were awarded to ordinary citizens for outstanding public service. Recently we heard a group of archaeologists wrangle over the significance of the bursting-star, questioning its credentials as an emblem of Macedonian royalty.

The truth is that nothing positively associates the tomb with King Philip. The only certain means of identification would be an inscription painted on the burial chamber itself, but this is a very rare feature among Macedonian tombs and no such good fortune has yet been reported from Vergina. Absolute cer-

tainty seems beyond our grasp, even though the cumulative weight of circumstantial evidence is impressive.

Seeking guidance, we consulted our Ultimate Authority in archaeological matters for the final word. 'What about it,' we asked, 'is it Philip's?' 'I'm a romantic,' was the reply. 'I always believe these things.'

Philip will now presumably come to rest in the Thessaloniki museum, a handsome building which, up to now, has lacked a collection of outstanding importance. The remarkable Macedonian and his regalia will certainly redress the balance.

Days of Wine and Roses

NAMEDAY celebrations are a year-round affair. The appearance of an inordinate number of potted plants and sheaves of cut flowers on the sidewalks in front of flower shops, and the sight of countless delivery boys rushing through the streets with beribboned boxes of pastries and brightly cellophane-wrapped gift packages of wines and spirits, usually signal the approach of a major nameday. When the day arrives, the telephone lines are more snarled than usual as the whirl of telephone greetings begins, while the lines to the telegraph offices are impenetrable.

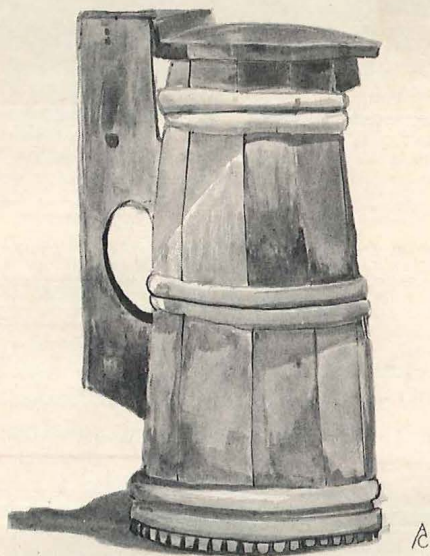
From the end of November through the first week of January, one popular saint's day follows so quickly on another that florists and patisseries have difficulty keeping up with the demand for flowers and bon-bons. During this six-week period, just about every Catherine, Andrew, Barbara, Nicholas, Anna, Spyros, Dionysios, Christos, Manolis, Vassili, Vassiliki, Stefanos, Stephanie, Fotini, Yanni and Ioanna—a list which includes nearly half the most common names in the country—celebrate their namedays. The exceptions are those who are named after minor saints with the same names whose feast days fall on other dates. Dionysioses, for example, may pay allegiance to St. Dionysios the Areopagite on October 3, but a substantial

number celebrate on December 17, the feast day of another St. Dionysios. In fact, this second St. Dionysios, the patron of Zakynthos, enjoys a far greater number of followers — at least among the *haut monde*. We were able to arrive at this conclusion by consulting our copy of *The Social Calendar*, a volume published in the past for the convenience of those who wanted to make certain that they did not miss the namedays of any luminaries. The book was known popularly as the 'Who's Who' and listed namedays and the names, addresses, and phone numbers of five thousand prominent personalities in Greece celebrating on those days. A measure of the extent to which nameday traditions are fading in upper class circles came to light when we called the Orizon Press, which was responsible for this handy guide, to ask for their latest edition. A spokesman informed us that it had not been published since 1973 but this year the firm will publish instead an ordinary *Who's Who* — which will, however, omit namedays. We fervently hope that the people at Orizon Press will reconsider their decision before going to press and include — in addition to the usual bare facts as to 'who' is 'who' — when each 'who' celebrates. Not to do so would be a gross oversight in any *Who's Who in Greece*. What is more, they will undoubtedly list dates of birth, and birthdays — which have grown increasingly popular among the younger set in recent years — will make further inroads into our folkways.

Not so long ago, in the good old days, the home was thrown open to all callers, particularly on the nameday of the Man of the House, and not to visit was a serious breach of etiquette. Even in the absence of the celebrant, the proprieties were usually observed (and in many circles still are). Thus, a son might go abroad to study or to seek his fortune, but back home mother prepared sweets and other goodies and received guests in his honour on his nameday. Today these customs are less common in Athens and cabling, phoning or sending gifts usually suffices. Some unconvivial types even go so far as to advertise in the local papers that they will not be home to callers.

In the provinces, however, it is still *de rigueur* to visit and toast the celebrant. (One used to be served fig brandy and other homemade liqueurs but these are steadily giving way, in towns at least, to scotch and soda and gin and tonic.) Visitors arrive bearing bountiful gifts. Homemade sweets are common, and flowers less so. Relatives, politicians

and other esteemed persons in the city may also be sent gifts from the provinces, and since according to rural standards food products in the cities are of an inferior quality, these may take the form of various produce. A particularly popular or influential individual may be the recipient of an array of olives, cheeses, fresh eggs, chickens, game, suckling pigs, and young lambs — the latter occasionally alive and cackling, bleating or baahing. One Nicholas of our acquaintance, an industrialist who has provided jobs for many people in an area north of Athens, counted among this year's bounty three lambs, one kid, an immense bag of crayfish and a freshly caught swordfish — with instructions on how to prepare it.



This inventory, however, was paltry compared to the copious array showered on the Opposition leader, Andreas Papandreou, when he adhered to tradition and held open house at his home in Kastri for his nameday on November 30. From ten o'clock in the morning until late in the evening thousands of cars converged on the northern suburb creating a noisy but cheerful traffic jam. The heaps of chocolates and flowers were mountainous, and so were the wheels of cheese, sacks of pistachios and almonds, pecks of potatoes, tins of olive oil, and crates of oranges presented by supporters from all over the country. A farmer from the Peloponissos brought a rabbit, a boy from Boetia came with a lamb, and a man from Thessaly arrived in a cart loaded with foodstuffs. For a while the Papandreou house and grounds looked less like a villa than a well stocked market place. We can only hope that Mr. Papandreou will now use his influence as Opposition leader and

prevail upon the Orizon Press to include namedays in Greece's *Who's Who*.

Work in Progress

IT SEEMS to have escaped the attention of scholars that ancient Greek sculptors never conceived of a male caryatid. Yet the artists who so often portrayed men (usually nude) doing very little, gave birth to the idea of women (usually clothed) holding up a roof with their heads. It is an appropriate sign of the times that archaeologists and scientists have begun to take serious note of the plight of the caryatids on the south portico of the Erechtheum which have been seriously threatened by pollution. It would be even more appropriate if more serious note were taken of the plight of the city's population which is threatened by the same pollution.

On December 8, an international conference for the conservation of the Erechtheum opened at the Eugenides Planetarium. It was attended by seventy-five Greek and fifty foreign specialists, including archaeologists, architects, civil engineers, geologists and even bacteriologists. The conference declared that the removal of the caryatids was essential. It went further and issued a 'solemn appeal' that action be taken to free Athens of the pollution which threatens not only our ancient heritage but the health of the population.

Many plans have been suggested in the past for saving the Acropolis, including an immense plexiglass belljar to protect the entire site. It seems likely now, however, that the caryatids will be removed and replaced with reproductions while they are exhaustively studied and treated so that they may one day be returned to their original location.

The problems involved are complicated and costly. Last year it was estimated that approximately fifteen million dollars would be needed for a start, of which the government would contribute five million, and an appeal was issued to raise the funds. Among those who responded was Leonard Bernstein who offered to compose an 'Acropolis Symphony' in aid of the cause. Indeed, the fate of the Acropolis monuments has been attracting worldwide interest for some years now, but the fate of the city's population has drawn little sympathy. With all due respect for the intricacies involved — aesthetic, technical and bureaucratic — we cannot help but suggest that if action is not quickly taken, the 'Acropolis Symphony' may well become a 'Requiem to the Athenians'.

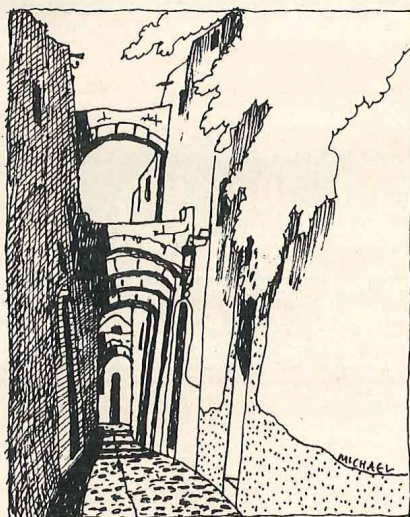
AN EMPLOYMENT PROFILE

WORKING men in the cities of Greece outnumber women three to one. In urban centres a little over a quarter of all workers are employed in industry and handicrafts, while the remainder are employed in various service industries. These and other data are revealed in the 1976 'Employment Survey' recently published by the National Statistical Service. The annual survey examines the structure of employment of citizens aged fourteen years and over, inhabiting urban areas (with 10,000 or more inhabitants) and semi-urban areas (2,000 to 10,000 inhabitants). It is a sample survey that covers households but excludes institutions such as orphanages, youth hostels, old age homes, monasteries, hotels, hospitals, military barracks, prisons, and diplomatic or other foreign missions. The urban and semi-urban areas, incidentally, include about 65% of the country's total population estimated at 9,162,000.

The total urban and semi-urban population was estimated in 1976 at 5,955,300; of these 4,476,617 were aged fourteen years and over. Approximately 47% were men and 53% women. Of these, 1,928,334, or a mere 32.38% of the total urban and semi-urban population, were considered to be economically active 'labour potential' — those, who were employed or unemployed, but theoretically able to work if offered employment. There were 2,548,283 economically non-active; that is, those who did not usually work or seek work. Seventy-five percent of the total labour potential were men and twenty-five percent women. Three quarters of the 'economically non-active', in other words, were women. The percentage of working women, or women seeking work, in urban Greece is considerably lower than in many other European countries. That only a third of the total urban population is considered economically active is evidently attributable to this fact. For statistical purposes, housework is still regarded, to the chagrin of women, as economically 'non-active' work without remuneration.

Of the above 'labour potential', 1,890,266 or 98%, were counted as actually employed when the survey was conducted at various periods during the

year. Only 38,068, or 2%, of the total urban labour force were listed as unemployed for various reasons, and included those seeking work for the first time. The proportion of unemployed was, in fact, only 1.72% among men and 2.74% among women. Of those emp-



loyed, 5,417 were listed as being fourteen years old. Presumably this figure will gradually diminish as compulsory schooling through the ninth grade is enforced. A further 43,783

employed were sixty-five years and over and 87% of these were men.

A statistical breakdown of employment by sector of economic activity indicates that 521,616 men and women, or 27.6%, were engaged in industry and handicrafts. This is understandable as the bulk of the country's industry is situated in urban and semi-urban areas. Trade, hotels, and restaurants comprise the next major sector listed in the survey, employing 346,951 or 18.35% of the total. Next comes transport, storage, and communications, employing 214,417, of whom 92% are men. In construction and public works (193,850 employed) and mines and quarries (10,317 employed), men make up 99.18% and 93.85% of the work forces, respectively. In banking, insurance, and real estate the proportion of men drops to 71.22%. Odd as it may seem, in urban and semi-urban areas there are as many as 143,967 people employed in what are basically rural activities, such as agriculture, livestock raising, forestry, hunting and fishing; 70% of them are men and 30% women.

A further breakdown of the urban labour force by major groups of individual occupations indicates that the biggest group is that of workers,

GREECE'S URBAN EMPLOYMENT PICTURE IN 1976

	TOTAL	MEN	WOMEN
Total Population	9,162,000	4,489,380	4,672,620
Urban and semi-urban population aged 14 years and over	4,476,617	2,094,482	2,382,135
Of these:			
Economically active labour potential	1,928,334	1,446,967	481,367
Employed:	1,890,266	1,422,083	468,183
—industry, handicrafts	521,616	376,300	145,316
—miscellaneous services	354,967	209,650	145,317
—trade, hotels, restaurants	346,951	258,218	88,733
—transportation, communications	214,417	197,033	17,384
—construction, public works	193,850	192,266	1,584
—agriculture, livestock, fishing	143,967	101,400	42,567
—banks, insurance, real estate	83,501	59,467	24,034
—electricity, gas, waterworks	20,117	17,600	2,517
—mines, quarries, salterns	10,317	9,683	634
—unspecified	563	466	97
Unemployed	38,068	24,884	13,184
Economically non-active	2,548,283	647,515	1,900,768

Source: National Statistical Service of Greece, 'Employment Survey for 1976'.

Estimates based on sample elaboration.



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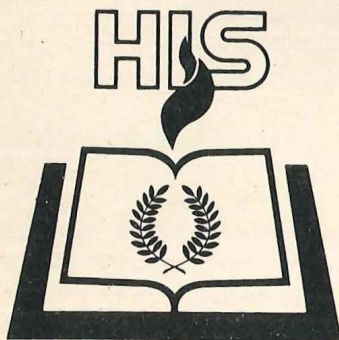
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craftsmen and transport personnel, numbering 797,801 or 42.21% of the total employed labour potential. A sizable proportion of these workers (83.56% to be precise) are men. The second biggest working group is that of tradesmen and sales workers, numbering 246,033, of whom 77.4% are men. Other groups are: 231,767 office personnel (40% women—the highest participation of women in any group); 217,983 professional, technical and related workers (67.68% men); 183,250 miscellaneous service workers (60.66% men); 143,967 farmers, fishermen. Of the 52,933 employed as managerial and executive personnel, 93% are men. Women, apparently, are not being entrusted with senior executive responsibilities.

A total of 1,239,900 people, or two-thirds of the entire urban labour force, are salaried or wage earners, while 439,233 work for their own account and 107,801 are employers. It appears that women in general either work for others or for their own account but are not given the task of supervising others. Fewer than 5% of employers are women. Finally, there are 103,334 working but unpaid members of the family who assist paid relatives, three quarters of whom are women.

The Statistical Service reports that in rural areas the economically active number 1,325,868 (65.93% of them men) and the non-active 1,146,760 (74.16% of them women). The rural population (inhabiting localities of less than 2,000 inhabitants) make up about 35% of the country's total population. The statistics on rural employment cover persons aged ten years and over and date from 1971. Obviously, industries such as agriculture and livestock raising make up by far the principal sector of economic activity, in which 1,054,760 economically active persons, or 79.55% of the total, are engaged. Other major sectors are industry and handicrafts (with 64,964 persons employed), construction and public works (52,036 persons), trade, hotels and restaurants (49,160), transport and communications (28,520), mining and quarrying (11,044), banking, insurance and real estate (a mere 2,636), and miscellaneous services (52,692 in all).

—ANTONY M. ECONOMIDES

Suggestions for further reading: 'Employment Survey, Carried Out in the Country's Urban and Semi-urban Areas in the Year 1976', published in Greek by the National Statistical Service of Greece, Athens, 1977. Also: 'Statistical Yearbook of Greece: 1976' in Greek and English, NSSG, Athens, 1976.

THE INHERITANCE

I WAS sorry to hear that my friend Polykarpos had died suddenly of a heart attack. He had been a pleasant fellow and a good bridge partner—that is, when some sign or omen had not prevented him from joining the game.

You see, Polykarpos was terribly superstitious. Not the 'walking under a ladder' or 'black cat crossing your path' type of superstition. That was too easy and not rewarding enough. He was, rather, a believer in astrology and, in his later years, he became an ardent spiritualist. His interest in astrology began when he met the mystical Madame Lazonga at a party in Kifissia. A little later, he described this encounter to me in the following words:

'I was sitting in an armchair sipping my scotch and soda, wondering why this atrociously ugly woman sitting opposite me was staring at me so intently, when she suddenly leaned forward and put a claw-like hand on my knee. "You are a Sagittarian," she said, just like that. "I am not!" I replied indignantly. "I am a Greek Orthodox." That's how much I knew about astrology. She then explained to me what she meant and asked me for the exact date and time of my birth. Naturally, I remembered the date and, fortunately, the exact time because my mother never let me forget it. Apparently the birth pangs came during a dinner party she was giving and just as she was getting a cheese soufflé out of the oven at nine p.m. The soufflé collapsed and I was born on the sitting room couch with the aid of the dinner guests and the family doctor who had also been invited just in case. With this information at hand, Madame Lazonga rapidly made some mental calculations. Then she told me I had a big deal in the works and that I was suffering from piles. She was dead right in both respects. She told me to cancel the deal because Saturn was sitting on my Sun, or something like that, and she recommended an excellent ointment for the piles. I took her advice on the ointment but I could not cancel the deal because I had already committed myself.'

To cut a long story short, Polykarpos lost a rather sizable amount of money on the deal—and from then on, he did nothing without consulting the elaborate astrological chart Madame Lazonga made out for him with guidance on how to conduct his life and his affairs. The result was that he made a great deal of money by making investments only when the planetary

conjunctions were auspicious and by staying in bed when the signs were all against him. Even that wasn't foolproof when on one occasion he spilled some tea on his electric blanket, got a mild shock, jumped out of bed, and sprained his ankle.

In time he began to supplement astrology with palm reading, coffee-cup reading, and even opening the Bible at



random and putting his finger on a passage which might provide him with some significant advice. But soon he gave that up when, more often than not, he would put his finger on such gems as 'The sons of Merari were Mahli and Mushi; the sons of Jaaziah; Beno,' from which, try as he might, he could extract no coherent guidance. Eventually, he turned to spiritualism. And he struck gold on the first night he attended a seance with a ouija board.

The spirit who answered his call was named Bashi Bizaz and he informed Polykarpos that they had lived together in a previous incarnation as rug pedlars in Shiraz. Polykarpos was rather

disappointed to hear that he had been only a rug pedlar in this previous incarnation and not a Byzantine emperor but Bashi Bizaz consoled him by revealing that in another incarnation he had been a wealthy merchant in Venice. The spirit also informed Polykarpos that his preoccupation with commercial gain was so strong that it was preventing him from attaining higher spheres of spiritual development.

'You mean I will keep being reincarnated on this earth until I learn there are better things in life than just making money?' Polykarpos asked.

'Yes, alas,' the spirit had replied through the ouija board. 'You must mend your ways.'

Polykarpos pretended to be contrite and to seek further guidance from the spirit of Bashi Bizaz during subsequent seances, but he also cunningly managed to elicit such information as he needed to make even more money on the stock exchange. He happened to hold a seance the day before he died when Bashi Bizaz told him to prepare for a long journey. He was so unsuspecting that he was happily poring over a gaily-coloured array of travel brochures the following day when his coronary struck.

Although I was not a relative, I had been mentioned in Polykarpos's will and was thus invited by his solicitor to the reading of that document in the presence of all his beneficiaries.

There were about twenty of us in all and, as we waited in the lawyer's office, I was rather upset to hear some derogatory comments being made by a few of his young nephews who could hardly contain their excitement at coming into sizable chunks of a very large estate.

'Superstitious old codger. Thought he would live forever with all that spiritualist stuff. Never gave me a penny while he was alive,' I heard one of them say.

Soon after, we were ushered into the office of the solicitor who, adjusting his glasses, coughed drily and read the will. There were small amounts left to all the relatives; to me he left his large collection of bridge manuals—from Culbertson to Goren. Then came the punch line: 'The remainder of my estate, amounting to some twenty million dollars, is to be held in trust on my account, until my next reincarnation, which, if I can have my way, will be very soon indeed.'

—ALEC KITROEFF



A Zoological Zorba: THE WILD GOAT OF CRETE

ASKED to nominate a totemic animal for Crete, most people would probably vote for the bull. Or the snake. There are, after all, those suggestive snake goddesses. But there is no denying the bull's strong claim. From the mate of Pasiphae to the partner of the leapers, in myth and art, the image has been strongly profiled. Perhaps this focus on the bull, however, says more about *us*, our tendency to spotlight the showy and the violent at the expense of more modest and domestic qualities. The fact is that the most representative animal for most of Crete's inhabitants throughout its long history has been the island's distinctive wild goat.

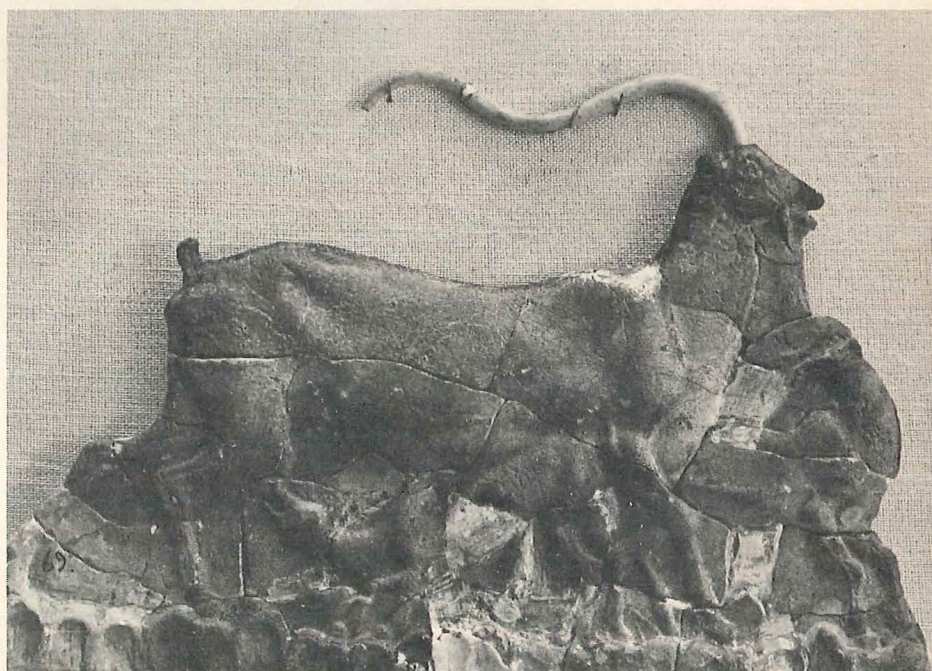
The Cretan goat complicates its own image problem by being so elusive. It is never seen in the wild by the casual traveller and has seldom been photographed even by professionals. With good reason do Cretans call it simply the *kri-kri*, a dialectal corruption of *agrimi*, 'the wild one'. But in one of those ironies typical of our age, anyone can now see a wild goat in the little zoo at the National Gardens in Athens or at the small collections of animals in Iraklion, Hania, or Rethymnon on Crete.

Crete's wild goat presents a fascinating if not altogether unique phenomenon: An elusive creature for which we have documentary evidence going back many thousands of years. A wild animal

that interacted with human beings on many levels over those millennia. A rarity that survived into our own age only to come close to total extinction. A species so endangered that it must now be hunted for its own good. Surely such a creature deserves a genealogy if not a coat of arms.

There is no need to exaggerate the novelty or priority of Crete's wild goat.

Zoologically, as indicated by its scientific name, *Capra aegagrus cretensis* ('Cretan wild goat'), it is not even a species unto itself but a subspecies. It is, moreover, a cousin—or perhaps an uncle—of the domestic goat, *Capra hircus*. But the Cretan wild goat is not the same species as the wild goats found elsewhere in Europe, over in Sardinia, or up in the Alps, and known by such



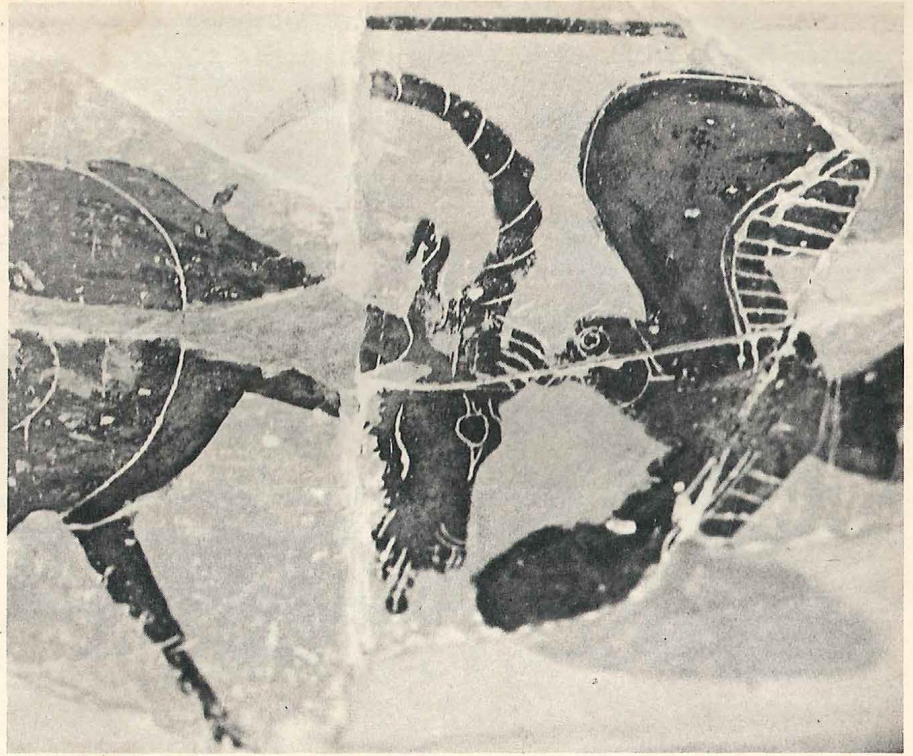
A Minoan plaque of glazed clay, from the Palace of Knossos, portraying a mother goat suckling her young. This work probably had some religious or mythical significance related to the Great Mother, or Nature Goddess.

names as the ibex and chamois. The Cretan goat is, rather, a subspecies of the wild goat now pretty much restricted to the mountains stretching from the Caucasus down into Iran and Pakistan. The common name for this goat has traditionally been the bezoar, which is derived from the Persian.

All this points to how the wild goat came to be on Crete in the first place. For millions of years, Crete was linked by land to Asia Minor (and possibly even to North Africa). Various animals passed back and forth until approximately one million years ago when profound convulsions submerged a vast area of land, leaving Crete isolated along with other protruding islands in what we know as the Aegean Sea. This also left the mountain goat from Asia stranded on Crete along with several other species of animals—including an elephant and a hippopotamus. Fossil remains of all these animals have been found in ancient geological deposits on the island.

So there the goat remained, isolated on Crete for hundreds of thousands of years, evolving only a few minor variations—in its colouring and horns, for example—that rate it as a subspecies. And there it was when the first human settlers arrived, about 6500 B.C. according to current thinking. This happened to be about the time that the goat was first being domesticated by the people of southwest Asia, the very region from which the earliest Cretans probably came. Whether by these very first settlers or by later groups, the domesticated goat was brought to Crete as part of the Neolithic cultural baggage, and judging from the finds of bones at Neolithic Cretan sites, including Knossos, the wild goat was soon being exploited along with its domesticated relative.

Some of these wild goats, especially young ones, may have been captured alive by early Cretans, but most were hunted down—for their flesh (for eating), their skins (for garments), and their horns (for bows, Arthur Evans suggested, among other uses). Children of a cattle culture are apt to overlook the great appeal of the goat, even while making much of the fact that the goat can live in places, and survive on vegetation, that other animals avoid. What matters to goat people, however, is that the goat turns those unpromising elements into a plentiful and nourishing milk supply, which people turn into cheese. To this day, most Cretans owe more to goat's protein than to cattle's. Of course, the wild goat was not usually available for milking. In a generalized



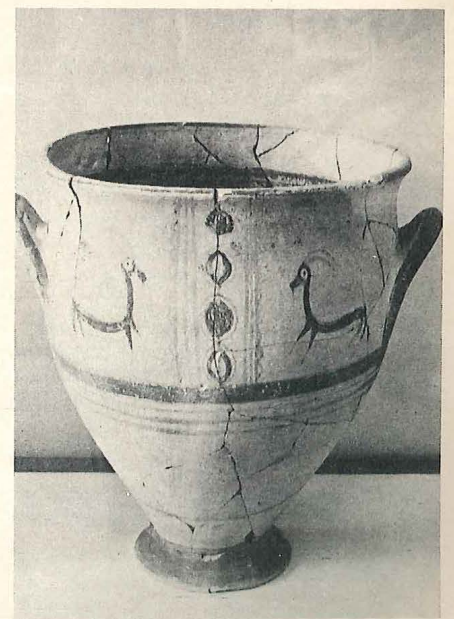
A wild goat faces off against a bird in this detail from a Minoan vase painting. The artist clearly knew both the anatomy of the goat's body and the ideals of aesthetic composition.

sense, however, the plenitude of goats merged in the minds of the ancients. The domesticated species provided the practical half, which, paired with the wild species' vivacity, formed an image that transcended both.

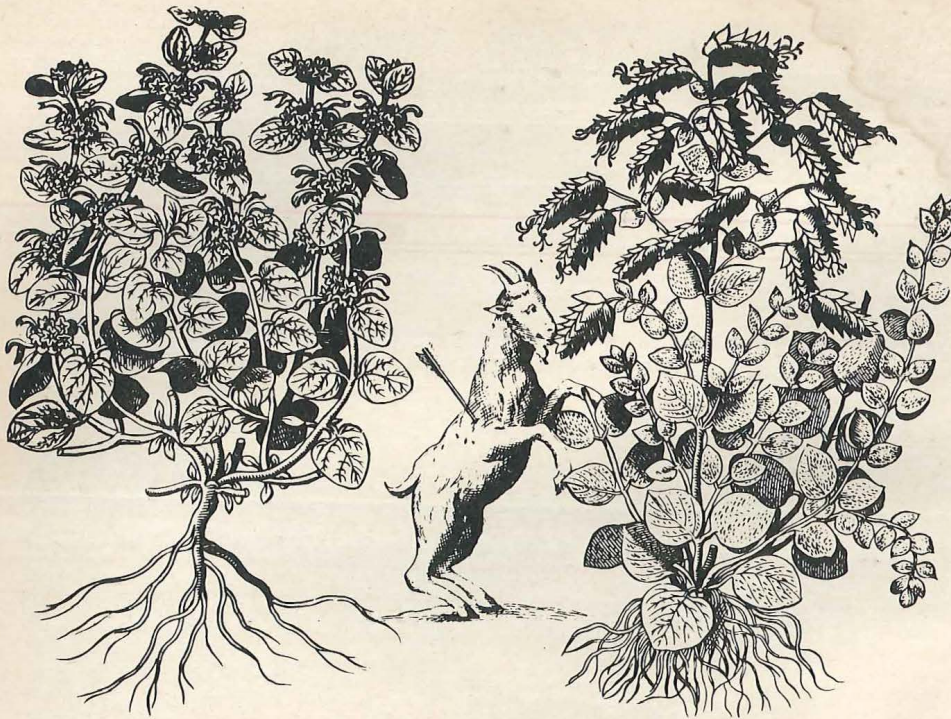
The wild goat was accepted as another item on the ancient Cretans' 'shopping list', but it also assumed another role—that of a religious icon. Any attempt to say exactly what the Minoans 'believed' is tricky. For all the insights granted by the decipherment of Linear B in the last twenty-five years, the experts are still forced to fall back on many inferences, analogies, and speculations. Still, and without claiming that the early Cretans observed a literal totemism, it seems evident that the Minoans felt a strong kinship with animals such as the goat on which they were so dependent.

There is nothing startling about this, since peoples long before and all around the Minoans had many associations with goats. On Crete, the goat seems to have been one of several archetypal animals associated with the Great Mother, or Nature Goddess, who in turn seems to have dominated Minoan religion. Each of the animals represented some different aspect of the goddess: the bird, her light-celestial aspect; the snake, her dark-chthonic aspect; the goat—thanks probably to a combination of its edible flesh, its generous milk, and its sheer sprightliness—reflected the fecundity of nature and, hopefully, the fertility of humans.

Since the Minoan Great Mother was very likely a moon goddess as well as a fertility deity, goats were probably sacrificed to her in this moon aspect by women. Indeed, there are grounds for believing that the goat, in its link with the female-fertility deity, came to be crowded out by the bull, which was associated with the male god and the concept of kingship that usurped the authority of the earlier Great Mother. One thing is certain through all this speculation: there is a continuous chain of evidence—votive offerings, sealstone



Two stylized goats decorate this vase from the Geometric Period (circa 800 B.C.) on Crete. Cretans were obviously carrying on the Minoan tradition of regard for the goat while depicting the animals in a new style.



An engraving from Dapper's seventeenth-century book on the Aegean islands. It shows a Cretan wild goat, wounded by an arrow, eating the dittany to restore health. The tale of this phenomenon was told at least as long ago as classical times.

carvings, painted vases and sarcophagi, and other forms—that the goat played a part in Minoan religion.

There is another source of illumination of this Minoan religion: the many references in later Greek myths, poems, and other writings. Here again, we must be wary. These works were many centuries and several culture-layers removed from the Minoans, and although it is fair to assume that Minoan seeds lie below many Classic blooms, it is also true that there was much cultivating of the original stock. Hesiod, for instance, writing circa 700 B.C., told how Zeus was born to Rhea. She, fearing his father Cronus would devour him, hid the babe Zeus in a cave on 'Goat Mountain' in Crete, and there the infant was suckled by the she-goat Amalthea. Later tales claimed that Zeus, in gratitude, elevated Amalthea to the constellation of Capricorn, and that one of her abundant horns became the Cornucopia, the 'horn of plenty'.

The point about all such stories is not that they are verbatim Minoan beliefs—the later tales are clearly literary embroidering—but they do attest to a common impulse, the age-old regard for the goat as a bounty of Nature. Hardcore pantheism was somewhat refined by Classic Greek religion, of course, with its anthropomorphic-Olympian cast, but even then the goat was never completely banished to the barnyard. The Maenads, or Bacchae, those devotees of Dionysus who roamed about in frenzied orgies, devoured the

raw flesh of goats. There was Pan, half-goat and half-man, who eventually became the very embodiment of pagan religion. Even Hera, that most dignified matron, was associated with goats as a goddess of fecundity. (Not so incidentally, Hera's name appears on a Minoan Linear B tablet as the recipient of an offering of wool.)

As for the wild goat in Crete itself during the Classic period, it enjoyed still more projections. In one myth, Apollo—evidently worshiped on Classic Crete as a hunting god—sired the

twins of Akakallis, a daughter of Minos, and these were suckled by a goat. And another tale surfaces: the Cretan wild goat, when wounded, was said to seek out an indigenous Cretan herb, the dittany (*Origanum dictamnus*), and so cure itself. Since a wounded goat tends to prove elusive, and since the dittany does at least have a bit of 'pep-up' power, the link was understandable. Aristotle himself was not above recounting this story. Many other ancients, including Theophrastus, Cicero, and Pliny, repeated it, but none more charmingly than Vergil. In the *Aeneid* he tells of the wounding of Ascanius:

Then Venus, all a mother's heart,
Touched by her son's unworthy smart,
Plucks dittany, a simple rare,
From Idha's summit brown,

Well known that plant to mountain goat,
Should arrow pierce its shaggy coat.

With the decline of the ancient world, the wild goat of Crete vanishes in the Dark Ages along with everything else. Christianity, a few Arabs, Byzantine Greeks—all were absorbed by the islanders, until in 1204 the Venetians took over and imposed their own social and economic forms. If these were dim centuries for human Cretans, the wild goats evidently thrived. When the French naturalist Pierre Belon came through circa 1550, he reported seeing sizeable troops of wild goats in various parts of the island. Even the occupation of the Turks, which began around 1650, left the wild goat population intact. The great French botanist Tournefort, who travelled on Crete around 1700, could write that 'the wild goats . . . run up and



Three young wild goats, startled by approaching humans, scamper across the rocky terrain of their island preserve.



A group of wild goats browse on the unpromising terrain of Dhia. The large male, centre, exhibits a pair of horns that must be close to the record of some seventy-eight centimetres.

down these mountains in herds'—and he was referring to a range way over in eastern Crete. Through the nineteenth century, travellers reported considerable numbers of wild goats in many mountainous regions of Crete.

Yet somewhere between the late nineteenth century and the early decades of the twentieth century, Crete's wild goat population was decimated. By 1933 one Cretan was writing, 'Unfortunately it is doubtful whether a single specimen still exists.' This was a city-dweller speaking, but the fact is that the wild goat had been forced to retreat primarily to one area, the White Mountains of western Crete, and even more specifically, the Gorge of Samaria. This remote and splendid gorge, extending some ten miles up from the southwestern coast, is—along with the wild goat and the pink-flowered dittany—one of Crete's indigenous natural wonders. At least it was fitting for the goat to end up there, the traditional hiding place of Cretan refugees from oppression—and authority.

How had this apparently sudden decline come about? It is hard to explain, since even now modern forms have barely intruded on the wild goat's

natural terrain. Certainly there have been few roads or vehicles until quite recently, no industry or urban development in those areas of Crete frequented by goats, and no chemicals to pollute the wild goats' sources of water and food. Probably the general bustle and expansionism of our century was enough to

send the goat into its retreat: in that sense, Sir Arthur Evans is as responsible as anyone. But I would like to nominate a more specific villain: the rifles that came into the hands of so many Cretan males during the nineteenth-century struggles against their Turkish overlords. Then, of course, their more



A bronze figurine of a goat from a Cretan sanctuary of about 650 B.C. For all its simplicity, it is remarkably lifelike, indicating that Cretans still kept close watch on the goat.



Two dignified wild goats, both mature males, seemingly ready to challenge anyone who may threaten the young goat between them. Note the distinctive black lines of hair.

efficient twentieth-century replacements, plus telescopic sights, tightened the noose.

Whatever the causes, the wild goat of Crete was so threatened that in the early 1950s the Greek state set aside three islets off Crete's northern coast as game preserves—Dhia, Agios Theodoros, and Agios Pantes. Captured wild goats were brought there over the years, and since then the islets' populations have increased to several hundred—over 500 alone on the largest, Dhia, just off Iraklion.

Whether the goats being preserved are 'purebreds' is in some doubt. Over the years domesticated goats have occasionally been loose on the islets. Observation of the goats' colouring and horns indicates many are not of the pure wild variety. But considering the fraternization that undoubtedly took place between the wild and domesticated goats over the millennia, this Cretan subspecies is probably no more or no less 'pure' than ever.

But one of the most surprising twists in the long saga of Crete's wild goat came when the government announced in 1977 that it was going to allow hunting of the animal—on Dhia. The idea behind the preservation project

had been that when the islets' population seemed sufficient, the goats would be re-established in the wilds of Crete, and there has been some restocking of the old habitats. Meanwhile, life on

Dhia has been so unnaturally easy the population has gotten out of control. For many years now, the government has killed off thirty to forty goats each year (and sold the meat in Iraklion to raise money for the expenses of the project) Now the intention is to encourage hunters to go over to Dhia. However, the costs involved—in special licenses, in a charge per goat killed (a limit of two), and transportation to Dhia—restrict the opportunity to only the very affluent. Furthermore only the elderly males can be shot, and considering they cannot really get away, it is questionable what kind of sportsman this will appeal to.

There is one last branch on this animal's family tree. In the late 1940s, some Cretans were seeking a way to express their gratitude to the American people for the aid given to Greece in the aftermath of World War II. From Minoan vases to El Grecos, from Kazantzakis's works to—some would insist—a fragment of Lost Atlantis, there were many homegrown symbols to choose from. What they presented to President Harry S. Truman was a Cretan wild goat.

A wild goat as Crete's totem? The goat, with its foul odours, cloven hoofs, ruttish behaviour, downright orneriness? The butt of jokes and the butter of obstacles? That may be. But the wild goat remains the most fitting symbol of Crete's persistence through thousands of years of 'blood, sweat, toil, and tears'.

—JOHN BOWMAN



This lone male, cocky but wary, symbolizes the spirit of the wild goat—and the Cretan.

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Information Centre, Amalias 36	322-9624
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Argentina, Vass. Sofias 59	724-753
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Belgium, Sekeri 3	361-7886
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Germany East, Vas. Pavlou 7	672-5160
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Hungary, Kalvou 10	671-4889
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Israel, Marathonodromou 1	671-9530
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Uruguay, Vass. Sofias 7	360-2635
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EOT (National Tourist Organization)

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

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

BUSINESS ASSOCIATIONS

Athens Business and Professional Women's Club, Alexandroupoleos 26	777-5231
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Karitsi Sq. 12	324-7711
Federation of Greek Industries, Xenofontos 5	323-7325
Foreign Press Club, Akadimias 27A	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistria 28	360-0411
Hellenic Export Promotion Council, Stadiou 24	322-6871
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
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The Bank of Greece (Central Bank)

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INVESTMENT BANKS

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

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

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American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	323-4002
Bank of Nova Scotia, Venizelou 37	324-3891
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Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8	324-1831
First National Bank of Chicago, Venizelou 13	360-2311
Chase Manhattan, Korai 3	323-7711
Citibank, N.A., Othonos 8	322-7471
Continental Illinois of Chicago, Stadiou 24	324-1562
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CULTURAL ASSOCIATIONS

British Council, Kolonaki Sq. 17	363-3211
Goethe Institut, Fidiou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
L'Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karitsi Sq. 8	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	363-9872
YMCA (XAN), Omirou 28	362-6970
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Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
EL AL, Othonos 8	323-0116
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Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
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Malev (Hungarian), Venizelou 15	324-0921
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Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Filellinon 17	324-4671
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
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Zea	451-1480
Glyfada	894-1967

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Delphi - Amfissa - Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis - Edipsos - Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914
Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhalos	831-7186
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Agia Paraskevi	659-2444
Agia Paraskevi-Stavros	659-4345
Amarousi	802-0818
Glyfada	894-4531
Halandri	681-2781
Kalamaki	981-8103
Kifissia-KAT	801-3814
Kifissia-subway terminal	801-3373
Kifissia Sq	801-2270
Nea Erithrea	801-3450
Piraeus	417-8138
Psyhiko	671-8191
Syntagma Sq	323-7942

YOUTH HOSTELS

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

SOCIAL/SPORT CLUBS

American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
ELPA Junior Bridge Club,	
Amerikis 6	362-5510
Federation of Bridge Clubs	
in Greece, Evripidou 6	321-0490
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron Delta	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Target Shooting Federation of	
Greece, Amerikis 15	363-5620
Underwater Fishing, Agios Kosmas	981-9961
Varibopi Riding School	801-9912
Yacht Club of Greece, Tourkolimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

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14 Messogion	770-5711
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CONSUMER COMPLAINTS

Athens	321-7056
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Electricity (24-hr. service)	324-5311
Gas (24-hr. service)	346-3365
Garbage collection	512-9450
Street lights	324-5603
Water (24-hr. service)	777-0866

STREET MARKETS

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

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

SATURDAY

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

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest

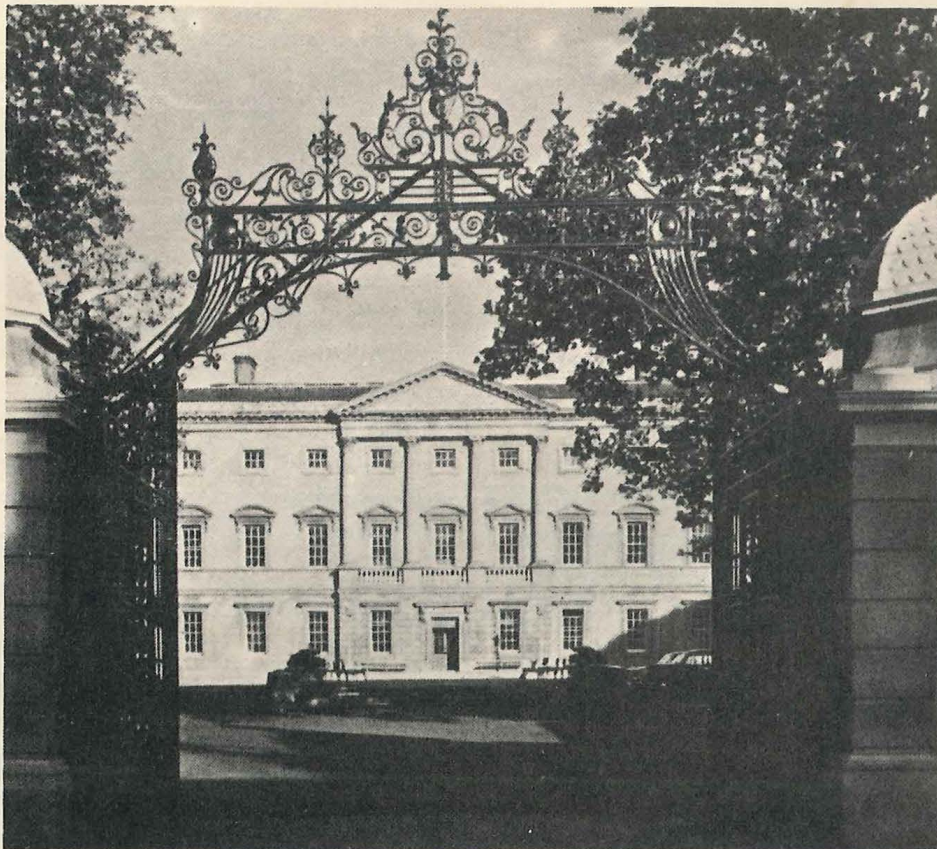
Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agiou Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308

Other denominations:

St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
Skandinaviska Sjomanskyrkan (Lutheran), Paleon Faliron	982-0095
St. Andrews Protestant American Church, Sina 66	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox), Filellinon	323-1090
Trinity Baptist, 3 Aristotelous Ano Glyfada	894-9551

PETS

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



Leinster House, Dublin, the seat of the National Parliament of Ireland.

A NEW EXCHANGE

When Greece and Ireland decided to establish diplomatic relations in 1975, and proceeded this past year to open resident embassies in the two capitals, it was, of course, not simply to provide an opportunity for the Greeks and the Irish to get better acquainted with each other. One of the main reasons for this decision was related to Greece's endeavour to join the European Economic Community. Ireland has embassies in all EEC countries.

Photograph by Karl Brenstuhl



Ireland's Ambassador to Athens, Sean G. Ronan.

GREECE and Ireland are on the periphery of Europe, separated by the full diameter of the continent's centre. 'Both are small in size, yet have been successful in keeping their identities through the centuries. Which means they are both tough,' said the Irish ambassador to Athens, Sean G. Ronan. 'Greece is well-known in Ireland, since there is a long tradition of classical education. Tourism has also helped. Many Irishmen have spent summer vacations in Greece.' Apart from a few restaurant owners in Dublin, few Greeks travel to Ireland, however, which is still a blank spot in the minds of most Greeks.

Ireland and Greece, when the latter is admitted, will be the two 'least affluent' countries in the Community, an expression the ambassador preferred over the word 'poorest', underlining the fact that neither is really all that poor. Ireland, with a per capita gross domestic product of \$2,180 and Greece with \$2,139, according to OECD figures, are among the top twenty-five countries of the world.

Establishing a new embassy means a great deal of legwork, from locating an office and residence, to hiring a secretarial staff and building up an information archive, a challenge Ambassador Ronan has confronted for the first time in his almost three-decade-long career in the Irish Foreign Service. Mr. Ronan's periods of service abroad have included postings to the United States as Consul General in Chicago, to the European Council in Strasbourg, as the Deputy to the Foreign Minister, to Germany as Ambassador, interspersed with stints at headquarters in Dublin. From 1973 to 1977, Ambassador Ronan was on leave of absence from the Irish Foreign Service. He spent those years—four years to the day, he notes—in Brussels where he was Director General for Information at the European Economic Commission. In that capacity he visited Athens for the first time two years ago when the Commission opened its office here in view of the ongoing negotiations for Greece's admission to the EEC.

The appointment to Athens of a man with both a European-diplomatic and European-Community background seems particularly opportune. Trade, so far on a rather limited scale between the two countries but showing an increase of twenty-five percent last year, will obviously play an important role in relations between the two countries. 'Besides, embassies sometimes generate their own business,' he added.

As dissimilar as the blue-eyed Irish

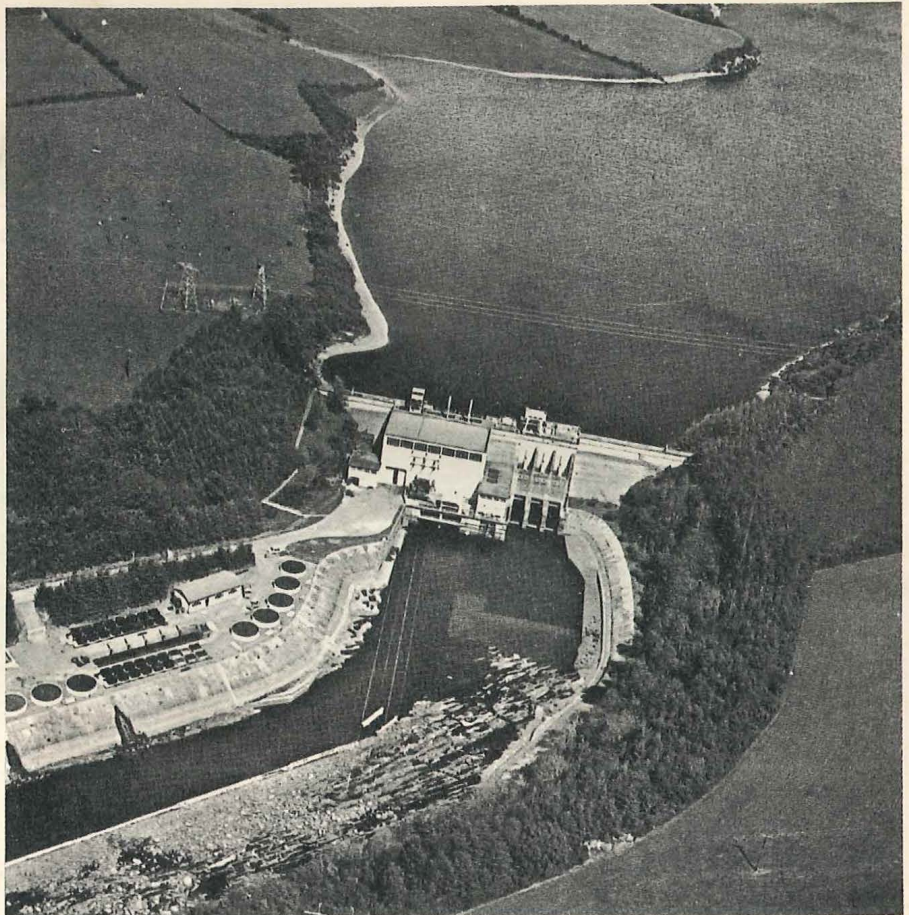
may seem from the Mediterranean Greeks, there are many points in common to be found in the development of the two countries, in their present problems, and in their search for solutions. Like Greece, Ireland has been primarily an agricultural country in search of industrialization. Approximately twenty-four percent of Ireland's labour force is in agriculture and fishing, compared to thirty-six percent in Greece. 'The industrial revolution bypassed us,' Mr. Ronan remarked dryly, adding with a smile, 'We have had lots of other revolutions, though.'

Like the Greeks, the Irish have traditionally sought a way out of their lack of opportunities at home by emigrating. While Greeks can be found all over the globe, the Irish have concentrated heavily in the industrial cities of England and, primarily, the United States. The largest exodus was between 1845 and 1848 during the Great Famine when the country's social and economic structure collapsed. Close to one quarter of the entire population—over two million people—either left the country or died of starvation.

In October 1961, Sean F. Lemass, then prime minister and Eamon de Valera's successor as leader of the governing Fianna Fail party, dissolved the sixteenth Dail, the one hundred and forty-four seat Chamber of Deputies, in order to win a new mandate to negotiate Ireland's entry into the European Economic Community. Lemass lost the absolute majority, but was reelected Prime Minister. Ireland's application was suspended following Britain's failure to join, but negotiations continued.

When Ireland finally joined the Community in 1973, at the same time as Britain and Denmark, a referendum was held, and the outcome was five to one in favour. 'The Market has been very good for us,' Ambassador Ronan says, assessing the situation. 'First there was a much-needed infusion of money through the Agricultural Fund.' Although land holdings in Ireland average forty acres—substantially higher than in Greece—agriculture was in great need of modernization. Until the turn of the century, a large part of the land had been held by absentee landlords, most of whom resided in England and did little to improve the land. 'There have been no regrets about our joining the EEC,' he added.

Glancing at the real-estate sections of German newspapers today, for example, one finds between offerings as far-flung as South America and Scan-



Industrialization in the Ireland of today. Like Greece, Ireland has been primarily an agricultural country in search of industrialization.



Remnants of ancient times in Ireland. The mounds are ruined structures, ranging from 2500 B.C. to about A.D. 600, from the royal site of Tara, a fortress, sanctuary, and place of assembly.



Members of an Irish contingent, part of the United Nations Peacekeeping Forces on Cyprus. The Irish troops were withdrawn about a year ago.

dinavia, an astonishing number of 'opportunities' to buy farms in Ireland. I wonder if the influx of wealthy foreigners might have had an adverse effect in the prices of land, much as real estate values have been driven up in Greece since foreigners began buying up choice spots, particularly on the islands. 'We have a very strict licence agreement regarding land purchase. Foreigners are limited to not more than five acres,' Ambassador Ronan explains. He adds, however, that it is not known if, once achieved, the right of establishment of all members of the EEC—that is, the right to settle wherever they choose within the Community—will influence these licensing agreements.

The discussion moves from land investment to foreign investment overall, and here we touch on an area where Ireland has met with impressive success. As in Greece, a substantial part of the population is concentrated in the capital. Of a total population of three million, six hundred and fifty thousand live in Dublin. The traditional and long-famous industries such as weaving, crystal-cutting, and lacemaking, however, have always been dispersed over the entire country.

Under the aegis of the Industrial Development Board, a now-autonomous state body, with offices in the U.S. and Europe, Ireland reversed, in the 1960s, its earlier policy of chauvinism and protectionism. This was in the belief that the only way to significantly increase industrial volume and create much-needed employment oppor-

tunities that would stem migration lay in attracting the right kind of industries from abroad. There was land available, and a large, untapped labour force. The emphasis has been placed on attracting foreign exporting industries, and substantial and liberal incentives are offered. These include capital grants, training grants (up to fifty percent of which Ireland may recoup through the EEC Social Fund), a 'tax holiday' until 1990, guarantees of loans and subsidies, provision of ready-to-occupy factories, and industrial housing. Incentives are higher for those industries settling in particularly needy areas of the country. Those providing the maximum training in skilled labour are preferred. Ireland's membership in the EEC has made this offer particularly attractive to non-EEC countries.

As a result of these liberal incentives a large number of overseas companies have established factories in Ireland, totalling 662 new industrial projects at the end of 1976 with a capital investment of approximately \$950 million. Of these, thirty-two percent were British, thirty percent American, nineteen percent German, and four percent Dutch. Finnish, Japanese, Swedish, Swiss, Belgian, Canadian, Italian, Australian and South African companies account for a smaller share.

Despite these efforts, however, Ireland has been deeply affected by the world-wide economic slump in the seventies, and the growth rate of investment slackened considerably in 1974 and 1975. Inflation rose above ten percent. Many attribute the defeat of

Liam Cosgrave to these economic woes. Prime Minister from February, 1973, Cosgrave had led a coalition of his United Ireland Party, Fine Gael, and the Labour Party until the elections in June, 1977. Fianna Fail, under John Lynch, who succeeded Sean F. Lemass in 1966, won a surprise victory with eighty-four seats, the largest majority ever achieved by an Irish party.

Lynch's first act after taking over the government in July was to establish a new ministry, the Department for Economic Development, headed by Martin O'Donoghue. Among its purposes is to stem the inflation rate, officially said to be twelve percent. But an EEC study published in January 1977, called the country an 'economic disaster area', and estimated the inflation rate closer to eighteen percent.

Would Greece's admission to the EEC negatively affect the other 'less affluent' country of the association? The ambassador emphatically says no. 'Politically we support Greece's entry into the EEC wholeheartedly,' he states. 'We feel that it is most important to strengthen democracy.' He quotes a statement made by Prime Minister Lynch in a London interview with a correspondent from Greece's National Radio and Television Network in September of last year. 'Economically we have no objections either. Our products do not compete, generally, provided that the Community itself will not be weakened by the entry.'

Ireland receives six percent of the so-called Regional Fund of the European Commission, a fund that was established to promote development in poorer regions of a country. Ireland has considered its share as too low in comparison to what the other member-states are receiving. France receives fifteen percent, Italy forty percent, Germany slightly more than six percent and Britain twenty-four percent.

'The Regional Fund has been unsatisfactory since it started to operate in 1975,' explains Ambassador Ronan. There are now negotiations going on regarding its increase in volume, so that the slices will not become smaller with each new country admitted. This is important for the strength of the Community itself, he notes, especially in view of the expected membership of other countries, such as Spain (which is more of an industrial competitor to Ireland than Greece) and eventually Portugal, which will need a great deal of help to bring it up to Community standards.

Although some of its trained graduates have been absorbed by the

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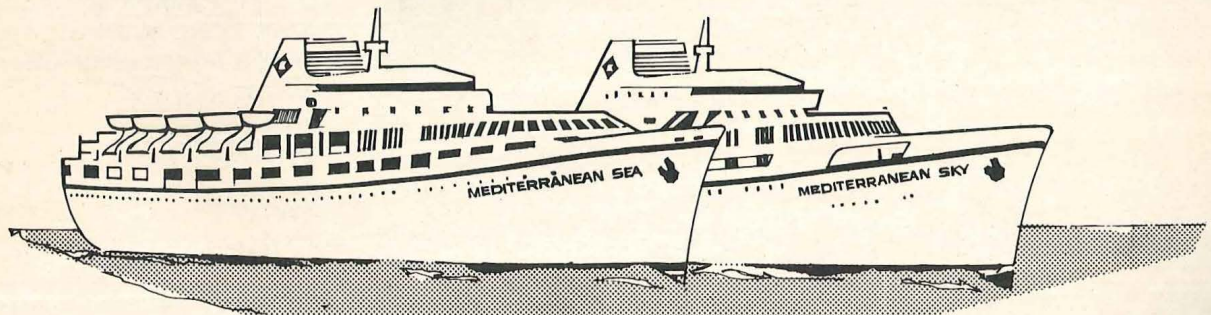


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ACAR (BATES) HELLAS

influx of industry, Ireland is still suffering from 'overeducation' and a resulting severe unemployment. This is particularly true in the field of teaching. The government has now launched a new program aimed at increasing job opportunities, particularly in the fields of education and security (army and police). Ireland has two state universities, the National University of Ireland and Dublin University. A rather curious feature is that one old private university, the Royal College of Surgeons, caters nearly exclusively for students from developing countries.

Politically, Ireland has had, in all its history as a modern state, a thorn in its side. Northern Ireland has been in the news for a decade now because of fierce fighting between the Catholic minority of one-half million, and the Protestant majority of one million. Although the surprise victory of Lynch's Fianna Fail in June last year presaged for Britain a harder line in the negotiations (the Fianna Fail was founded on the principle of complete withdrawal of the British from the six counties in Ulster), there has been no substantial change in the Government's attitude. Ambassador Ronan stressed that it is considered a political and not a religious

conflict, that the relations between Ireland and Britain are harmonious, and that the idea of a power-sharing government of the two communities is essential to any solution. For the time being, the presence of British troops is accepted as necessary.

Ireland was one of the first nations to contribute a contingent to the United Nations Cyprus Peacekeeping Forces. The troops were withdrawn about a year ago, when problems in Ulster intensified. Several weeks ago, a group of Irish parliamentarians attending a conference in Nicosia expressed their sympathy for the problems the island is facing. Their spokesman said that Ireland was particularly sensitive to the Cyprus situation because of their own bitter experience with partition, which he called a 'non-solution leading to nowhere wherever it occurs'.

From trade to politics, to social legislation (Ireland has a rather special 'deserted wives' benefit program and a generally liberal health service patterned after continental European standards), the conversation drifts to a unique Irish phenomenon: the tiny nation's impressive contribution to the arts and particularly to literature. On a smaller scale, something similar has

occurred in modern Greece. Asked what he feels might account for this unusual burst of creativity in a small country, Ambassador Ronan said that such things cannot be explained in logical terms—a strong national awakening, the remembrance of a cherished heritage, perhaps a lack of material opportunities. Just as many of Greece's best-known artists live abroad, Irish writers and painters have often left: James Joyce and Samuel Beckett went to Paris, Francis Bacon to Berlin and Paris, and Oscar Wilde and George Bernard Shaw lived mostly in England. Yet they all drew heavily from the experiences of their youth in Ireland. Although some of those experiences were rather negative ones as in the case of Bacon, they provided a vast font of ideas and thoughts. Some of Ireland's contemporary, young artists have settled in Greece, among them 'the three Os': the poet Desmond O'Grady lives on Paros, Patrick O'Brian, a classical guitarist, and Peter O'Leary, the tenor, live in Athens.

Ireland has also impressed non-Irish writers such as Heinrich Boell whose *Irishes Tagebuch* is considered by many to be one of the finest ever written by the Nobel prize winner. Ambassador Ronan admitted laughingly that 'this has been the best public relations job anybody has done for Ireland'.

Much of the widespread fame of Ireland's products is attributable to pre-jet travel, when a stopover at Shannon was *de rigueur* and much welcome for its tax-free shops. Since his arrival in Athens, the ambassador has been busy with a great variety of tasks (the offices, temporarily located in a suite at the Hilton Hotel, will eventually have a staff of ten when they move into their own quarters near the Olympic stadium, but trade is a major preoccupation. Indeed, Greece's EEC association was a paramount consideration in the decision to establish resident embassies in the two countries, and trade and the EEC are subjects foremost in the minds of Greeks as well as the Irish.

As we conclude the interview, Ambassador Ronan explains that the word 'whiskey', as it is spelled in Ireland to distinguish it from its Scottish cousin, 'whisky', is of Celtic origin: *uisce beatha* means 'water of life' in Gaelic, the aquavit of the Scandinavians. On the subject of future trade development between his country and the land of his new assignment, he adds, grinning: 'We would love to drown Greece in Irish whiskey.' With that we took our last sip of local beer.

—MARGOT GRANITSAS



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Tatsis Apostolidis

music

TATSIS APOSTOLIDIS

THE four-month-old strike of the Athens State Orchestra may have deprived symphony fans of their traditional Monday evening fare for a lengthy spell but the musicians themselves have been very much with us. The lull has created an opportune moment to focus on two of the more prominent members of the State Orchestra.

Foremost among the players in any symphony is the concertmaster, or first violinist, the only member of the orchestra permitted the privilege of a solo entrance and the acknowledgement of applause before the beginning of each concert. Concertmasters are usually soloists of no mean accomplishment in their own right, and Tatsis Apostolidis of the Athens State Orchestra is no exception.

A graduate of the Athens Conservatory, Apostolidis continued his study at the Paris National Conservatory under the tutelage of violinist Henryk Szeryng. In addition to his frequent performances in Greece, he has given numerous recitals abroad winning the acclaim of some of Europe's most critical listeners. In recent years he has appeared as a soloist with such orchestras as the *Philharmonic Hungarica* and the *Mozarteum* of Salzburg.

He has received unanimous accolades from music critics of the Greek press who are not noted for their courtesy or ability to reach a consensus on a given performer's merits. Although master of the traditional violin repertoire, Apostolidis has long championed works by Greek composers, and his recitals

invariably include selections from this very ample body of serious music.

Like most recitalists, Apostolidis prefers working with one accompanist, in this case Aris Garoufalis who is an accomplished pianist. To hear such individualistic musicians working together as absolute equals is a rare treat in the world of solo recitals. In a recent performance at the Hellenic International School in Kifissia, both performers were in excellent form. The two principal works on the program, Brahms's Sonata for Violin in A Major, and, in deference to the largely American audience, Aaron Copland's Sonata for Violin and Piano, were played with great energy, enthusiasm and accuracy. One might also add the word 'vigour' to describe Apostolidis's approach to the final movement of the Copland which resulted in a broken string half-way through; I am not sure if all violinists carry spare strings with them, but Apostolidis does, and the performance continued moments later. Greek audiences love encores, but to coax more than one out of a European or American audience is a real tribute to the performer, particularly when champagne corks were to be heard in the next room announcing the reception to follow. Apostolidis and Garoufalis played three encores and only after the audience had made it absolutely clear that it would not settle for less. It was a recital that would have received the same enthusiastic response anywhere in the Western world. Apostolidis and Garoufalis are both masters of their instruments and a credit to the growing number of excellent Greek musicians.

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AN INTRIGUING MADMAN



Kostas Karras in 'Diary of a Madman'

IN Gogol's *Diary of a Madman* the hero, Popristsin, is a low-ranking member of the civil service—the refuge of impoverished gentry in nineteenth-century Czarist Russia—entrusted with the task of sharpening the General Director's quills. Because of his reduced circumstances, he is virtually ostracized by his own class, but clings nevertheless to the altar of gentility to which he has a claim by birth. The doors to the world of culture and privilege have been closed to him, but he shuns the companionship of those of a lower social rank who share his poverty. Thus he withdraws into loneliness and a world of fantasy—the make-believe world of a child of the ruling class. In his dreams, his marriage to the daughter of his General Director is not a misalliance, but, on the contrary, a union that the Director regards as a great honour to his family. Had Popristsin regarded his uncultured associates with empathy, he might well have become a revolutionary; had he regarded privileged members of the nobility with resentment, he might have become a nihilist. Instead he seeks refuge in the fortress of his loneliness and the wilderness of his dreams, and sets out on the road to madness.

The Diary of a Madman was first produced in Athens in 1963 with Dimitris Horn in the role of Popristsin. At that time the well-known critic, Alexis Diamantopoulos, noted that by adding an introductory scene, the adaptors, Roger Coggio and Sylvie Luneau, introduced the theme of madness in the beginning of the play, disrupting the impetus of the story. This is even more true of the current production at the Athina Theatre in which Costas Karras stars as Popristsin. Horn's Popristsin was a weak, impoverished 'English' aristocrat, an interpretation that required humour and versatility. It enabled him to avoid the pitfalls of the adaptation. Under the direction of George Michaelidis, Karras has presented us with a parody of a coarse 'Slavic' type. Although more faithful than Horn's portrayal of Popristsin, Karras's narrow and limited interpretation leaves no room for subtlety or nuance and thus Karras became the victim of the adaptors' innovation.

A second handicap of this adapta-

tion was Costas Stamiatiou's translation from the French text: there was no differentiation made between the language of the periods of lucidity and madness. To portray the progression of madness, Karras has thus to rely on vocal and facial expression. Since the onset of madness is gradual, during the first half of the drama, when sanity still has the upper hand, there exists a monotony relieved only in the later scenes when Popristsin has succumbed to madness.

Another difficulty is the confusion between the social and political message. In the program notes, director George Michaelidis correctly explains that Gogol's story is a social document of his period. Costas Karras, however, views the play, he told me, as a 'political document'. There seems to be a prevailing confusion as to what constitutes 'social' and 'political' commentary, the assumption being that they are synonymous. When the political interpretation is that of a specific ideology, the result is a one-sided view which holds limited appeal and detracts from the universal meaning of the drama. As a consequence of Karras's interpretation, the final scene of *Diary of a Madman* becomes a political tract which is totally unrelated to Gogol. When Popristsin, clinging to the last vestiges of his sanity, utters a desperate and tragic plea to his mother, his outcry of human despair becomes a political rallying cry. Whether the responsibility is with Karras or the direction is difficult to say.

The reviewers have lauded the production and most theatregoers are ecstatic. I am inclined to think that this is because many believed that Karras would not be able to carry the role. If I am reserved in my enthusiasm, it is for the opposite reason. I have no doubts about Karras's talent and believe he could have given a more brilliant performance. Nevertheless, it is an intriguing and stimulating production and provides food for thought. For this reason it should not be missed. The musical background is excellent (although the program provides no credits) and Nikos Petropoulos's sets are ingenious.

—PLATON MOUSSEOS



The elaborately-costumed cast of 'Café Chantant'. Producer-director-writer Marietta Rialdi is at the far left.

CAFE CHANTANT

THE re-appearance of Marietta Rialdi's 'Experimental Theatre' was greeted with enthusiasm by the Athenian public. For the last fifteen years the troupe has launched experimental, shoestring productions in tiny, pocket theatres using simple sets and costumes, and a rather small number of little-known actors and actresses. This year, however, producer-director Rialdi who also writes and acts in her productions, moved to the Amiral Theatre on Amerikis Street. When the curtain went up, it revealed luxurious sets and a genuine atmosphere of a café chantant, the inspiration of designer Yannis Migadis. The creative Rialdi had still more surprises up her sleeve. We were welcomed to a cabaret setting with



Marietta Rialdi in a scene with Lefteris Vournas (centre) and Nikos Glavas.

several Marlene Dietrich style songs effectively presented by Francesca Iakovidou, and an unexpectedly pleasant master of ceremonies, Lefteris Vournas. The mood continued with some fine singing and acting by Miranta Kounelaki but was suddenly interrupted by the strange, poverty-stricken figure of Costas Diplaros, personifying the 'father of the ideal family'—a family, in this case, thoroughly subjugated by the establishment but slowly awakening and beginning to rebel against the status quo. Rialdi herself gives an extravagant performance as an audaciously-lustful, outspoken widow. This is not any café chantant, it soon becomes apparent, but a symbol of our corrupt society and the 'father of the ideal family' is its victim. The musical comedy shifts to musical drama, as allegories grow increasingly crude and explicit.

The play ends as a 'musical of social protest'. Although one may harbour certain doubts about *Café Chantant*, there is no denying the fact that it is an excellent production, and that the highly committed performers offer their best with verve and enthusiasm. Choreographer Nicos Karlas has managed to draw the best from his dancers, and Mimis Plessas's music is quite appropriate. Marietta Rialdi is a team-spirited director and has once again demonstrated her breath-taking talent for comic extravaganza. Tribute should also be paid to the unsung contributor to the Experimental Theatre, Spyros Souvalas, Ms. Rialdi's husband.

—PLATON MOUSSEOS

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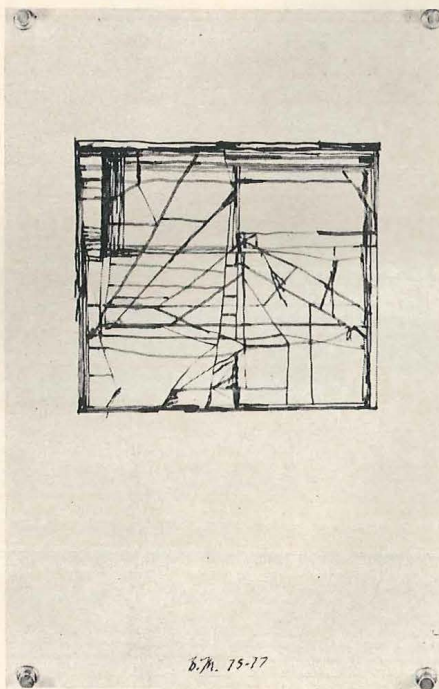
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GALLERIES IN RETROSPECT

BRICE Marden's work is about painting — the canvas and its surface. Working within its physical boundaries, his primary concern is to expand the limits of its flat surface through the creation of complex visual situations in spatial terms according to the principles of anti-illusionism. His point of departure is thus a conservative and conventional one. Born in New York City in 1938, Marden himself has stated that he does not strive to innovate; his primary aim is to produce good paintings.

Often compared with such outstanding contemporary American artists as Robert Mangold, Robert Ryman, David Novros and Dorothea Rockburne, Marden's importance lies in his highly original rendering of space. His approach can be interpreted as a reaction against the intellectual abstractions of 'Minimalism', in which the canvas is used strictly in accordance with its physical attributes as a flat surface, with only the minimum amount of visual information imparted on the canvas. This results in a formality and impersonality which is what Marden objects to. By contrast, Marden's canvases are composed of two distinct layers superimposed on each other. The surface layer may be seen as a veil or screen through which the bottom layer or 'support' is discernible. The 'surface' and 'support' are easily differentiated and exist at, what appears to be, a distance from each other. The outcome is a continuous 'shifting' back and forth between surface and support, which draws the spectator into a new visual experience. The intensity of this composite situation enhances the quality of mystery and enchantment in Marden's work. An unmistakable tactile and sensuous quality is also evident—achieved through skilfully executed painterly brush strokes.

Marden's work recalls the Early Renaissance masters who, striving for the realistic rendition of the humanistic tradition, conveyed the physical and sensuous qualities of the body (the support), beneath the voluminous drapery of the garments (the surface). (Some of Masaccio's frescoes are an outstanding example of this). The interaction between the body and the garments results in a sensuous 'shifting' similar to that in Marden's paintings.



Brice Marden, 'Figure I'

Diametrically opposed to this is the extreme strictness of his compositions — the surface is divided geometrically into a grid design or into broad vertical or horizontal bands. Yet within such classic and closed constructions, Marden evokes the sensuous, the mysterious and the romantic. His paintings thus achieve a difficult marriage of opposites.



Brice Marden, 'Figure II'

Marden's recent exhibition of prints and drawings (1975-1977) and two early paintings (1964) at the Bernier Gallery disclosed the artist's preoccupation with 'support and surface'. The effect of the assembled works was one of polished elegance.

Although prints and drawings are generally executed as studies for paintings and thus do not achieve the same impact or insight into the artist's work, in Marden's case they are a revealing guide to his paintings. For instance, the grid, which appears to lie over the work, is an important means of subdividing all his compositions and relates to the interplay of Marden's 'surface' and 'support', although it is not as strong as in the prints.

Two tendencies are revealed in Marden's drawings. In Figure I, which consists of a series of frames receding into the background of the picture, Marden toys with traditional perspective. A darkened window in the background creates an optical illusion which catapults the window forward, leading to an ambiguity between flatness and depth. The effect is achieved through the crucial application and alternating use of black and white. In Figure II the artist combines uneven vertical, horizontal and diagonal lines which simultaneously convey a feeling of flatness and space. These drawings are charged with a lyricism as delicate as the butterfly wings they recall.

Marden's intense interest in the surface and the physical change he can bring about upon it is further revealed in the drawings 'Studio Portraits' I and II in which he sandpapers the surface of the paper which is then filled in with wax and graphite. A tactile effect is achieved through the textural differences between the wide vertical bands of smooth black and white and that of the pervasively rough paper border.

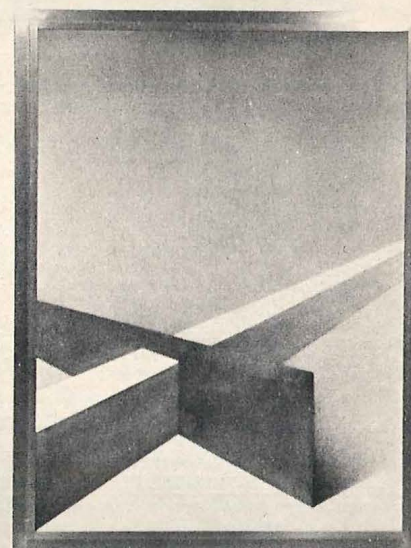
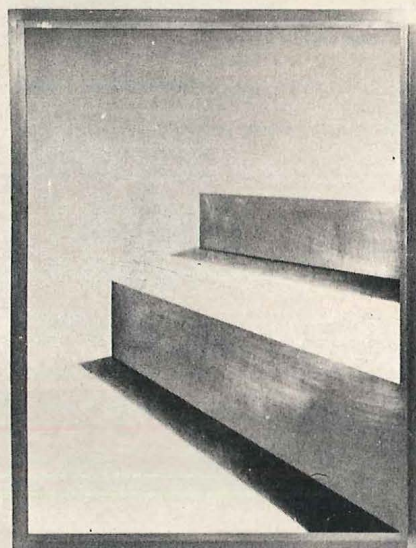
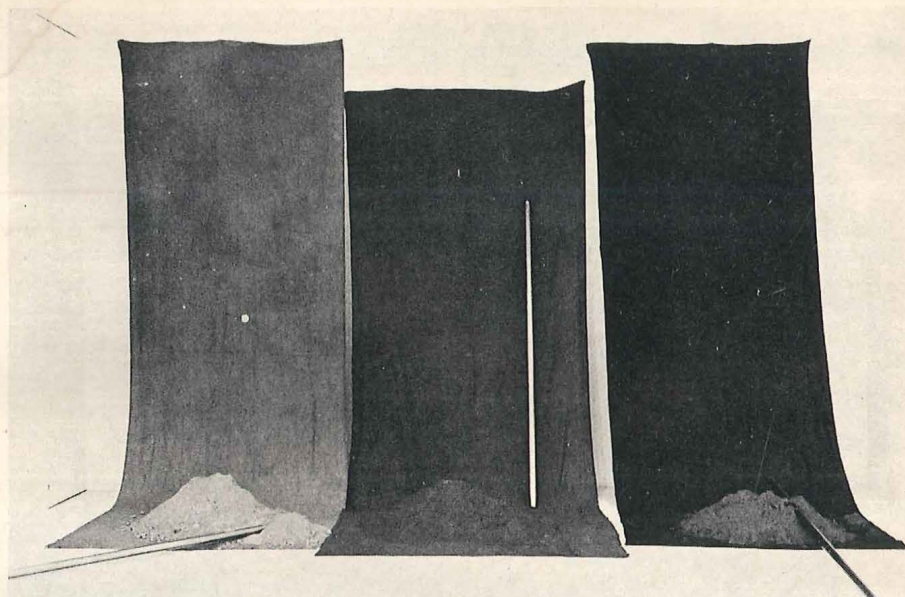
In 'Moon Series', which consists of five aquatints, a type of engraving, the artist uses zinc plates. Because zinc is less dense than copper, the acid bite into the plate is not wholly controlled and creates a more diffuse line. This series is based on Robert Graves's writings about Greek mythology, although the subject matter, because it is not translated into pictorial terms, is not obvious. What the artist conveys is an expression of the mood and atmos-

phere. Using varying tones of the same blue, from dark to light, printed on very white paper, the unearthly iciness of a distant moon is explicitly transmitted. The five prints can be seen either as representing the various phases of the moon, or, as Marden romantically interprets it, a reference to the various transformations of the moon goddess from maiden to sylph to crow.

COSTAS Tsoclis is insistently preoccupied with the affinity of the real to the unreal, the depiction of commonplace objects, and the use of basic and mundane materials. The artist, who enjoys international repute and has had one-man exhibitions in most major European cities, illustrated in his latest exhibition in Athens, at the Desmos in December, his continuing analysis of the illusory space on the two-dimensional canvas surface and its relationship to spatial area. His use of iron and the "value" colours — white and varying shades of grey in pencil and India ink — created a mood of cool and controlled reserve. The exhibition was not merely a series of works; it was conceived as a totality, each work intended to be seen in relationship to the others, but also in terms of a larger analytical undertaking which unfolds progressively from start to finish.

Tsoclis introduced his theme with the basic material of traditional painting: the canvas, pigment, and dimension. The canvas cloth, in three shades of grey, was draped from the ceiling and partially covered the floor. The pigment was represented by the three primary colours in powdered form, placed in separate heaps on the canvas lying on the floor. Finally, three iron rods were placed vertically, horizontally and diagonally to denote the three dimensions and, more specifically, iron as a medium. A blank white painting followed. Mute and enclosed in an iron frame, it was hung in an imaginary space drawn by the artist on the gallery's wall, so that the canvas was seen not as a painting but as an object in space, raising the perennial question of illusion in painting and the degree of realism attainable within the arbitrary confines of a frame. The space around the painting is its actual and "real" environment, but Tsoclis believes the painting can create, within itself, its own environment which although fictive can be more "real" than actual reality.

It was apparent from the three major works of this exhibition, crucially placed at the focal point in the gallery, that Tsoclis's intention is to create realistic



Untitled works by Costas Tsoclis.

works that defy illusion. The iron frame extended into the work and is transformed into sheeting to become an integral part of the canvas — incorporated into the works and serving the function of both medium and colour. Dense and solid, it has been manipulated in such a manner that it assumes illusory qualities resulting in an almost photographic realism. (This is not, however, the traditional concept of realism-as-narrative, illustrating a particular subject or theme.) The size of these large panels, in the normal dimensions of the objects depicted — sections of a door or of stairs — are another means of arriving at the most realistic rendition possible. Having attained this startlingly realistic depiction of a space within a space, Tsoclis then presented a canvas covered with iron sheeting, effacing the surface but

leaving a slit through which bits of cloth protrude. As a complement to this 'smothered' surface, the artist next introduced a framed mirror which reflects and records activity taking place in the room — an exact replica of actuality. The final phase of the progression was an ironic gesture — a traditional painting executed in accordance with the axioms of traditional art. This had the effect of forcing each of the works into its proper niche, and of placing each in context.

Tsoclis's works have a sense of intense presence drawn inward so that they have an aloof beauty. The fascinating coalescence of the real and the actual captivates the spectator's imagination and pervades the works and the totality of the exhibition with a sense of poetry.

— CATHERINE CAFOPOULOS

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Christos Solomi

ONE NEED only scan the parks of Athens to see how feeble have been the efforts of sculptors in the past one hundred years to dare to do more than what was assumed to have been achieved once and for all by the fifth-century masters of Greece. Certainly, since the nineteenth century, modern Greek sculptors have been not only influenced but completely crushed by the sheer power of ancient art. In the recent exhibit of sculptures by Christos Solomi at the British Council, the British artist, who is of Cypriot extraction but works in Greece, demonstrated that it is possible to work within a tradition without being slavishly caught up in simple emulation of form. Proportion and clarity of expression characterize almost every piece in the show; even more striking is the respect for media in which regard Solomi has outdone the ancients in some ways—it is well known now that the virginal, almost sacrosanct whiteness of Pendelic marble so romantically immortalized by nineteenth-century archaeologists and historians had little meaning for the ancients who preferred their marble painted and gilded. At the same time it is clear that Solomi has caught a certain spirit of ancient art that must not be neglected in assessing his work.

The sculpture more than filled the two rooms at the Council. The first room contained work in stone, marble or mixed media. The surfaces reflected a wide capability and range of technical expertise and the shapes in many cases, abstract as they were, carried a strong sense of spatial domination. In this regard they were certainly well within the accepted norms of Western sculpture as it has developed for the last two thousand years or so. The second room, containing his most recent work, had several bronzes, and these were the most exciting part of the show as they reached a harmony of material and form, as well as effect, that made them quite outstanding. One almost expects bronze to have a patina—and most artists seem to have a certain reticence, if not fear, of a polished surface. Here in Greece one is almost too familiar with the greenish-brown, dark, patinated surfaces of old coins and statues to realize that bronze is a metal that best serves as a means of reflection and that some of Homer's best moments are when he can get 'on' about 'shining', 'sparkling', 'clashing' bronze.

What characterizes so much of



Sculptures by Christos Solomi

Archaic art is inner tension, rigidity, and an almost breathless quality. One need only compare the tight, springing and mystifying 'korai' and 'kores' of the sixth century with the slack, easy-going caryatids of the Erechtheum porch to see that. Solomi has struck on the principle at work in Archaic art—namely the intense feeling of inner vitality—an almost lyrical exploitation of form. As if to underscore this, he has forced our vision onto the surface by means of the polished form that not only reflects but also makes one's physical participation in the sculpture a part of the experience itself.

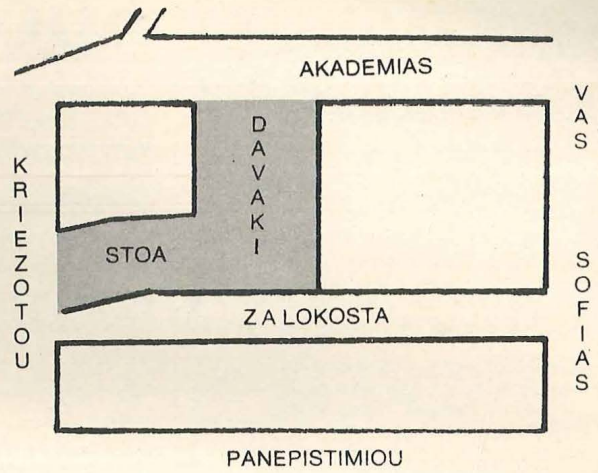
No two people see the world in the same manner and it is impossible for two people to see these brilliant bronzes in the same manner. It is here that Solomi is most modern and shows no slavish adherence to the emulation of either ancient form or intent. What could be more close to the spirit of modern art than sculpture that 'needs' the human eye in order to reflect another unique aspect of itself? There is a quiet contemplative quality to the work. As such Solomi's sculptures demand a certain space of their own, a specific point of focus and reference that is not going to make them easily assimilated into every setting—they are too powerful and thought-provoking for that. It is to the credit of the Council that it ended the year with perhaps the finest exhibition of sculpture that Athens has seen in some time.

—NIKOS STAVROULAKIS

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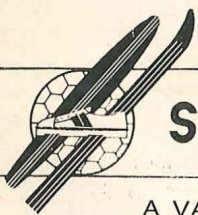
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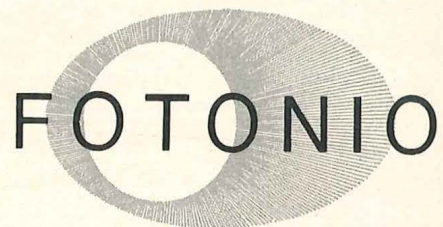
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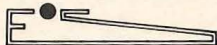
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books

C.P. Cavafy
COLLECTED POEMS

Translated by Edmund Keeley and Philip Sherrard. Edited By George Savidis.

Bilingual edition. Princeton University Press, Princeton, N.J. 1975. 451 pages. \$20.00.
Also the Hogarth Press, London. 1975. £16.00. The poems in English only, 205 pages. £4.00.

CAVAFY'S COMPLETE POEMS

Translated by Rae Dalven.

Expanded edition. Harcourt Brace Jovanovich, New York. 1976. 311 pages. \$4.95.

Edmund Keeley
CAVAFY'S ALEXANDRIA: STUDY OF A MYTH IN PROGRESS

Harvard University Press. Cambridge, Mass. 1976. 196 pages. \$11.50.
Also the Hogarth Press. 1977. £7.50.

There are now three 'complete' translations of Cavafy into English. The first, *The Poems of C. P. Cavafy*, translated by John Mavrogordato, 1951, contains the standard corpus of the poet's work, the one hundred and fifty-four poems he wished to retain, first published in Greek as *Poems, Alexandria, 1935*. The second, *The Complete Poems of Cavafy*, translated by Rae Dalven, 1961, contains the 1935 corpus with the addition of thirty-three 'Early Poems' which Cavafy had discarded. This book has now been reissued in an augmented edition, *Cavafy's Complete Poems*, 1976, to which have been added sixty-three of the seventy-five poems from *Unpublished Poems, 1882-1923* (in Greek), edited by George Savidis, Athens, 1963. The third, a bilingual edition, *C.P. Cavafy, Collected Poems*, translated by Edmund Keeley and Philip Sherrard, 1975, contains the poems of the 1935 edition (as re-edited and given correct chronological order by George Savidis, Athens, 1963), omits the 'Early Poems', but adds the twenty-one poems from *Unpublished Poems* which were first translated and published in an earlier version by Edmund Keeley and George Savidis as *C.P. Cavafy: Passions and Ancient Days, 1971*. *Collected Poems* was also preceded by *C. P. Cavafy: Selected Poems*, translated by Edmund Keeley and Philip Sherrard, 1972. To these, for comparative purposes, may be added my translations of forty-one poems in my *Modern Greek Poetry: From Cavafis to Elytis*, 1973.

So much has already been written about the poetry itself (see *The Athenian*, Sept. 1975), that it now seems best to make some tentative comparative study of the problems involved in translating Cavafy into

English, thus casting some light on the problems of translation in general. These are at times ones of interpretation, but more basically ones of technique dealing with the transposition of words from one language to another through the medium of synonyms (with all the semantic complexities involved), idioms, analogies, metre, cacophony, assonance, consonance, and all other varieties of the orchestral use of language. As I have written in *Modern Greek Poetry*, Cavafy's language and syntax were based not on the Greek of the educated Athenian of his time, but on that of the Greek Diaspora, spoken with the intonations and accents of Constantinople, Alexandria and Asia Minor. On this demotic base, he embellished his diction with words, idioms, and turns of expression borrowed not only from the *katharevousa*, but also from the entire range of the Greek language from classical to modern times, delighting to set an archaic word next to some contemporary colloquialism, to demonstrate the pedantry of modern argot as well as of some ancient text. This resulted in an idiom peculiarly his own, an individual amalgam which identifies his line at once, an artifice suited to and made integral by his temperament and which, by its historical nature, is lost when translated into English, whose shorter historical development and lack of dichotomy in regard to the 'language problem' does not permit of such amalgamation.

Both Mavrogordato and Dalven have translated into the common standard English of London and New York respectively; but Keeley-Sherrard, insisting that Cavafy's language is more colloquial than has been maintained, have opted for a racier

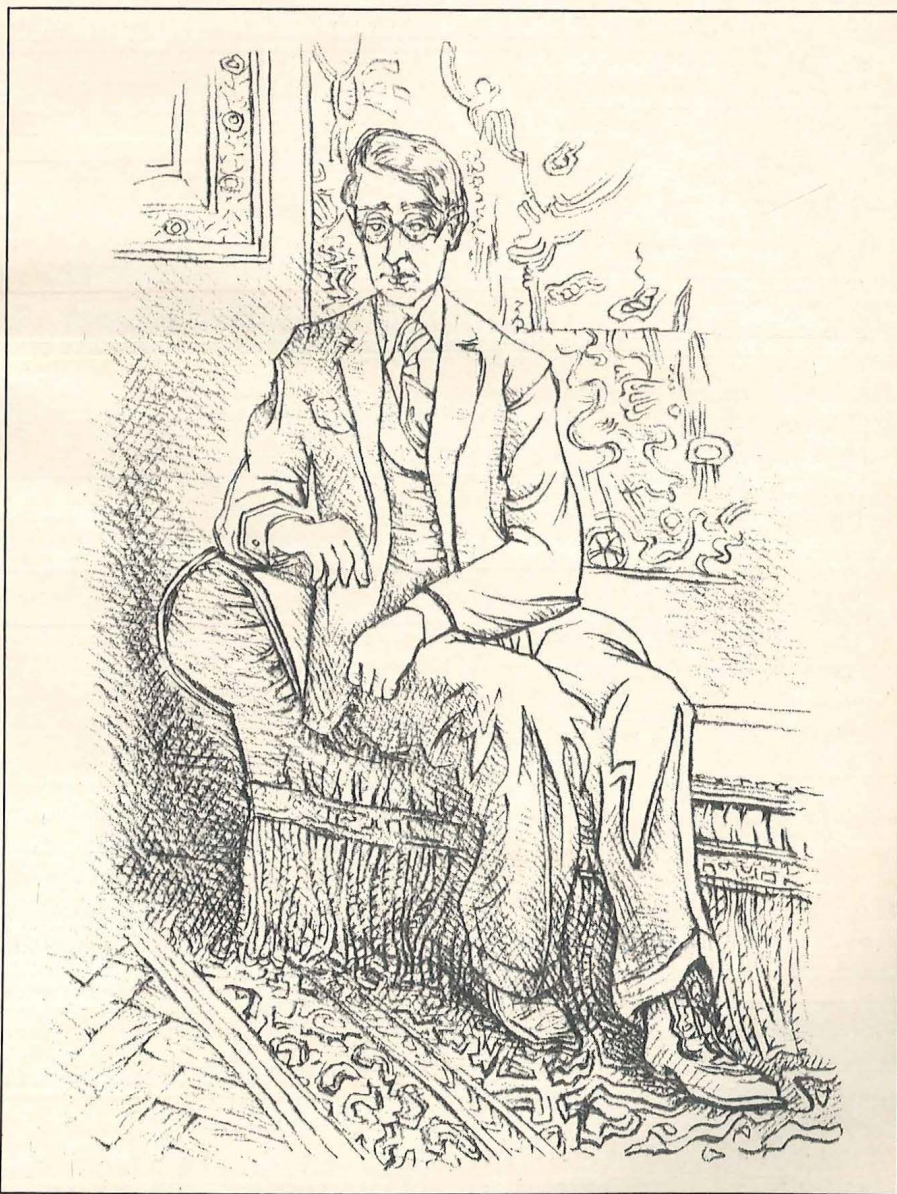
diction that at times borders on the slang. Both Dalven and Keeley-Sherrard have translated all the poems into unrhymed free verse devoid of any metrical base, but Mavrogordato, by keeping not only to Cavafy's metres but also to his rhyme orders, and by lacking the requisite poetic and technical talent, has fallen into awkwardness and ungainliness. In my own versions, although I have not attempted rhyme patterns (but for one exception), I have tried to follow Cavafy's development in metrical variations from the relatively strict metres of his early period to the progressive loosening of the iambic line in his middle and late periods.

As an example of the wide variety of choice open to the translator, let us take, for example, such an ordinary phrase as that of *'exesies nikhtes'* in the poem 'Orophernes'. Nouns are the one part of speech where general agreement is usually possible, and all our translators use 'nights' for *'nikhtes'*. But with verbs, adjectives, and adverbs, the translator is confronted with wide variety and will choose that word which he considers most correct or most suited to the overall pattern of his intent. For *'exesies'* Dalven chose 'rapturous', Mavrogordato 'wonderful', and Keeley-Sherrard shifted from 'exquisite' in their *Selected Poems* to 'superb' in *Collected Poems*. Depending on the good or bad taste of the translator, his reading of the poem or his predilections, another translator might have preferred 'excellent', 'admirable', 'splendid', even 'first-rate' or dozens of other synonyms or near-synonyms found under any of these words in Roget's Thesaurus (indispensable for all translators). The best of these translators is Keeley-Sherrard; if I were to fault them anywhere it would be in their tendency to overstress the colloquial in Cavafy. What the translators have done is to incline the Cavafian diction toward what in certain circles is considered to be the only proper tone for modern poetry: one which avoids the rhetorical and the formal and admires the colloquial and the informal, the lean and the condensed. This makes Cavafy more 'available', more 'acceptable' to an American public (less, I believe to an English public) and is in danger of falling into the 'fashionable'. Cavafy's diction, in my opinion, inclines less to the informality of, say, an Ezra Pound and more to that of a T.S. Eliot, with whom, as Seferis saw, Cavafy had affinities. Both Keeley and Sherrard are, of course, quite aware of their tendency and have tried occasionally to restrain it. For instance, the common

Greek phrase *'yia tin ipolipsi tou kozmou xeniastos'* in 'Myris: Alexandria, A.D. 340', has been toned down from their earlier 'not caring a damn what people thought' (at least they side-stepped the slangier 'not giving a damn'), to 'not caring what anyone thought'. Dalven has 'careless about the world's esteem', Mavrogordato has 'about the world's esteem regardless', and I, 'not for the world's regard concerned'. Similarly, they have changed the last line of 'In the Year 200 B.C.', *'yia Lakedemonious na miloume tora'*, a colloquialism in Greek, from their original 'Who gives a damn about the Lacedaemonians now!' to the relatively weak 'How can one talk about the Lacedaemonians now!'. Mavrogordato has 'Talk about the Lakedaemonians now!' and I, 'What's all this talk about the Lacedaemonians now!'.

When Cavafy does use a highly colloquial or idiomatic expression, Keeley-Sherrard are extremely skilful in finding an English-American equi-

valent, as in their translation of what may be the last poem Cavafy wrote, 'On the Outskirts of Antioch', about one of his favourite subjects, Julian. He opens his poem by having the people of Antioch express astonishment about *'ta nea kamomata tou Ioulianou'*, awkwardly translated by Mavrogordato and Dalven, respectively, as 'The latest goings-on of Julian' and 'The last doings of Julian'. My own 'about Julian's latest antics' seems better, but best of all is Keeley-Sherrard's revamping into 'what Julian was up to now'. Apollo is annoyed by the tombs of some Christian martyrs near his temple. The phrase is *'ton enokhlousan'*, translated by Mavrogordato 'were disturbing him', by Dalven 'disturbed him', and by Keeley-Sherrard 'got on his nerves'. The Greek word, however, is as standard as the American 'annoyed' or 'disturbed'. Had Cavafy wanted to colour his phrase more colloquially, he could have used a Greek expression which is the equivalent of that used by Keeley-Sherrard,



A sketch of Cavafy by Ghika.

'*ton htípousan sta nevra*'. Indeed, later on in the poem, Cavafy does say that Julian '*nevriase*', that is, as Dalven translates it, 'his nerves were on edge'. Mavrogordato's expression 'he was nervy' is a curious mistranslation, for, to an American reader at least, this would mean that Julian became audacious, as in 'nervy guy' or 'what nerve!'. I have Julian become 'irritated', but I believe Keeley-Sherrard found the best solution, shifting from their earlier rhetorical 'grew wild' to their apt 'lost his temper'. Julian also '*anaskoumbothike*', that is, literally prepared himself by 'tucking' or 'rolling up his sleeves'. Again, Keeley-Sherrard in their final choice found the suitable term, for their Julian 'got all worked up'. Finally, says Cavafy, '*eskase o Ioulianos*', that is, in Mavrogordato Julian 'was ready to burst', in Dalven he 'was bursting with rage', in my version he 'burst with rage', but Keeley-Sherrard opted for 'Julian blew up'. All in all, this poem is one of the best examples of Cavafy's growing penchant for the colloquial and has given Keeley-Sherrard an opportunity to display their talent for such transposition. Unfortunately, I suggest, they have made it too much a touchstone by which, in a backward glance, to rework other, earlier, more-formal poems into its mould.

'What this translation attempts to capture', Keeley and Savidis write in their Introduction to *Passions and Ancient Days*, 'is the special sensibility that pervades Cavafy's work . . . an idiom close in spirit to that which Cavafy was striving for in his maturest verse'. Although in the majority of the later poems this approach serves Cavafy best, the translators' sentences and structures lack, it seems to me, that delicate distinction which separates a line of poetry from a line of prose in the context of its stanzaic progression. What the translators give us is only one aspect of Cavafy's sensibility in poems that cover a range of thirty-seven years. Since Keeley-Sherrard believe that no translation can give an accurate image of the stylistic development of the poet at any stage of his evolution, they have opted for his more mature style throughout, but this stance defines more the limitations of the translators than the possibilities inherent in translation. To my ear, the Keeley-Sherrard translations lack the resilience, the suggestivity, the evocation which only the sensory and rhythmical aspects of language can contribute. In 'Ithaca', the poet advises the Odyssean traveller to stop at various Phoenician ports '*ke tis kales praghmaties n'apoktisis*'. The eleven syllables

of this undulating iambic pentametre with feminine ending and its play of sounds is reduced by Keeley-Sherrard to four abrupt monosyllables, 'buy fine things'. These strike with staccato notes foreign not only to this specific line but also to the rhythmic flow of the entire poem, and are quite un-Cavafian. Nor is it understandable why the translators chose 'things' instead of 'merchandise', for Cavafy did not write '*praghmata*' but '*praghmaties*'. He did not choose '*aghorasis*' but '*apoktisis*', which is more formal and means 'to acquire', 'to obtain'. Mavrogordato makes his translation a passable tetrametre, 'and must acquire good merchandise', Dalven's is a flat 'and purchase fine merchandise'. I have preferred the iambic tetrametre 'to procure the goodly merchandise', deliberately choosing 'procure' because it has a more formal tone than 'acquire' or 'purchase' or 'obtain', in keeping with Cavafy's own tone, and because I think he might have been delighted with its overtones of sexual illegality in English, as in 'procurer'. Indeed, Cavafy does give such an emphasis to this word by placing it at the very end of a short poem, 'On the Street', where a young man, on leaving his illicit lover, walks down the street still mesmerized '*apo tin poli anomi idhoni pou apektise*', and which I've translated 'the gross and lawless lust he has procured'. Keeley-Sherrard translate 'the very illicit pleasure he's just experienced'; Mavrogordato has 'the very lawless pleasure has been his'; and Dalven inserts an unnecessary explication, 'the so deviate sensual delight he has enjoyed'.

Two related conclusions may be drawn. The first is that the responsible translator must not avoid taking into consideration the choices of his predecessors; indeed, he is in duty bound to do so. If he is a translator of quality, he is humble toward the complex problems involved and seeks assistance from every possible source. At the same time, he is sufficiently confident in his own ability and integrity to know that the final result can be his only and will, in its totality, bear the stamp of his talent and personality. Besides, since his text will of necessity be published later than of his predecessors, he offers honest ground for scholars to comment and measure, once they have considered the common meeting-ground in a poem where mandatory literalness leaves little room for choice. The second conclusion to be drawn is that, taking into consideration the theoretical presuppositions of the translator and the multiplicity of choices in diction, rhythm, and orchestration, no two

translations of a poem longer than, say, two or three lines, can ever possibly be the same.

In the Appendix to the Keeley-Sherrard translation, George Savidis has added notes to the poems and has considerably aided Cavafian scholarship by listing the poems as chronologically as possible according to when a poem was written, rewritten, printed or published, terms he defines. He errs, however, in referring to Cavafy's metrics as 'free verse', for Cavafy throughout wrote in iambic metre with its normal variation. Although the line lengths of his poems are not often the same, he wrote 'freed' but not 'free' verse. In free verse the rhythm is unhampered by any metrical measure, although it does tend to hover around the iambic-anapestic rhythm which is basic to both modern Greek and English speech. In metrical, rhyme and stanzaic patterns, Cavafy preferred the approximate to the patterned without departing into free verse *per se*, but he was also expert in the traditional modes which he continued to write throughout his maturity. It is the mark of his originality, his boldness, his inventiveness, his eccentricity —of his genius, in short— that he could so early have broken away from the traditional modes of his contemporaries and have become the first true modern poet of Greece. If we study his structures with care, we will be given an index to many modern experiments in poetry. To analyse his poetry and to study translations of it into other languages is not only instructive for the student of Cavafy but also for the entire problem of the aesthetics of translation.

On the one hand, a good translator must be adept in prosody and technique, and on the other hand he must have as thorough a knowledge as possible of the poet's sensibility, his point of view, what he is trying eventually to communicate, his essential mythology. Keeley may lack prosodic dexterity and an orchestral ear, but he is by far the best qualified to interpret the ramifications of Cavafy's poems in their historical, ideological, and mythological implications, as his book *Cavafy's Alexandria: Study of a Myth in Progress* amply demonstrates. It is the best book on Cavafy I know. Taking as a starting point Seferis's contention that all of Cavafy's poems are 'work in progress' tending toward an entity, and Eliot's view that only such poets with 'the mythical method' may be considered major, Keeley takes as the central focus in Cavafy's mythological structure the city of Alexandria as he used it for

metaphor. Beginning with the actual city in which Cavafy lived for most of his life Keeley demonstrates how the poet used this sensual city of his hedonistic pleasures to construct slowly an imaginary metaphoric city of ancient as well as of contemporary times and so created a mythological city of his imagination supple and capable enough to allow him to communicate, through it, his historical and aesthetic valuations, to probe into the Greek racial temperament and finally, in his last years, to utilize this with universal application to the human condition generally. In so doing, Keeley traces a distinction Cavafy makes between the source culture and temperament of the mainland Greeks, the true Hellenism of the diaspora Greeks who were Hellenistic with 'Asiatic tastes', and the 'Hellenified' barbarian pretenders to Hellenism. By extending his vision to include other mythological cities such as Antioch, Selefkis, Sidon and Beirut and, in later years, Sparta and Byzantium, Cavafy projected his view of history over eighteen centuries, from 200 B.C. to A.D. 1453 to include a 'universal image of the human predicament, one that expresses his tragic sense

of life in historical and ideological terms.'

Throughout all this maze of history, metaphor and myth, Keeley treads surely, explicating, explaining, interpreting, setting the poems in true historical perspective. By referring one poem to another in cross-reference throughout long and different periods of time, he not only enlightens the reader about specific poems but also extends the depth of their meaning to embrace wider interpretations, which must have been invaluable to him as translator. His insight into the poems is subtle, penetrating, creative. One may object that he perhaps rides his theory of the metaphoric and mythological city too hard and gives it too inclusive an application, but any system so used, if it is extensive and consistent, can become a legitimate tool for understanding. Keeley presents it so fully and so convincingly that the reader may feel convinced it is the central key to Cavafy's vision. It may also be argued that the universality Keeley finds in a handful of Cavafy's last poems is also present and diffused in many poems of his middle and late maturity, for Cavafy

delved so deeply into himself and his Hellenistic vision as to make the specific universal, a mark of any excellent poet. On the other hand, it may be argued that to invest Cavafy with a 'tragic view of life' may overburden the ultimate irony of his vision.

Keeley concludes that the structural body of Cavafy's progress and his unique mythological vision 'ensure his place as a major poet of the twentieth century'. I would certainly place Cavafy among such modern poets as Pound, Eliot, Yeats, or Crane who (as I have argued in my 'Myth and Metaphysics: An Introduction to Modern Poetry' in my anthology *Modern Poetry: American and British*, 1951) have been forced by their times to divert much of their creative energy to the construction of a personal mythology that might replace the disintegrating religious mythologies which once gave such poets structure and reference. I conclude, however, that such poets—and I would place Cavafy among them—were doomed by their times to become not Major but 'Great Minor Poets'.

—KIMON FRIAR

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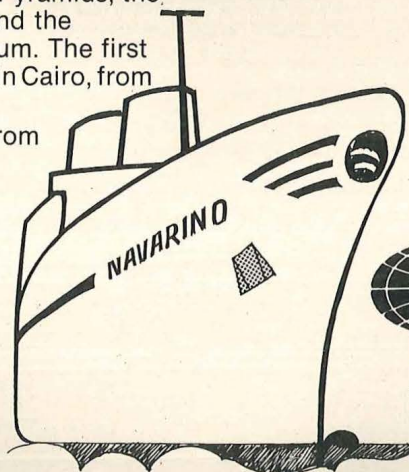
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food

THE CHINESE MYSTIQUE

'He must not eat what has been crookedly cut, nor any dish that lacks its proper seasoning.'

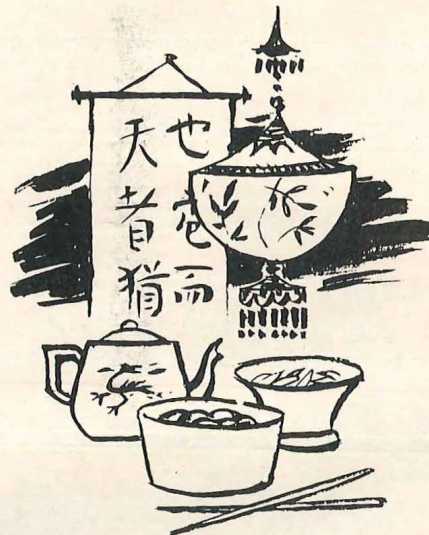
— Confucius, *The Analects*

THE MYSTERY surrounding Chinese foods has been lifted like so much vapour from steaming buns and piping hot egg rolls. In most Western countries today, water chestnuts and dried mushrooms are becoming as commonplace as salt and oregano. Green mung beans, waiting to be sprouted, and pale orange soybeans, waiting to be soaked and cooked, seem very much at home alongside their white and black-eyed cousins. Soy sauce is sprinkled as confidently into stews and soups as tomato sauce. Yet a certain mystique remains. Is it the artful cutting of vegetables and meats, fish and poultry, the crisp food textures, the flavourful garnishes and subtle fragrances, or the clever utensils and dainty serving bowls and dishes that are so beguiling? The diversity of the regional cuisines and the adaptability of Chinese foods and techniques have contributed to its proliferation in other parts of the world. This phenomenon has occurred in Athens, too. There are now more Chinese ingredients available, particularly at large supermarkets, and in recent years several restaurants have opened.

The Chinese we spoke to in Athens said they use local spare ribs, fish and other staples, as well as imported supplies. Spyros Goulas, the proprietor of one Chinese restaurant, who provided me with his Shark's Fin Soup and Egg Roll recipes, imports varied Chinese ingredients and will provide small quantities as a convenience to buffs who cannot procure ingredients locally. Mr. Goulas was born in Athens of a Chinese mother from Shanghai and a Greek father. He inherited his love of foods from both parents and subsequently absorbed techniques during trips to Taiwan.

Five distinct schools and styles of cooking have evolved on the Chinese mainland. Seasonings differ more than methods. The effects are similar: balanced contrast between tastes and textures (crisp and smooth, sweet and sour, and bland dishes with spiced dishes), appealing to more senses than the sense of taste. The Peking-Mandarin school is characterized by elegant, light seasonings, a liberal use of

garlic and spring onions, wheat flour, noodle dishes, steamed bread and dumplings, the Mongolian fire-pot, Peking duck, chicken velvet, egg rolls and wine cookery. In central China, the dishes of the Honan school are spicier and richer in seasonings. There are many sweet-sour dishes, especially carp from the Yellow River. In the Fukien school in southeast China, bordering on the Formosa strait, rice rather than wheat dishes dominate, teamed with seafood, pork, and chicken, invariably



seasoned with red, fermented bean sauce and a touch of sugar. The Szechwan school, in southwest China, makes the fiery, hot and spiciest Chinese foods—Szechwan duck, deep-fried chicken and other tantalizing offerings. By contrast, the southern Cantonese cooks use soy sauce, ginger root, wine and sugar sparingly. Dishes are pleasantly mild. Bird's Nest and Shark's Fin soup, steamed pork, fried rice are popular Cantonese dishes. Chicken stock is frequently used as a cooking medium and stir-frying is an important method.

Stir-frying has revolutionized western cooking styles. Steaming of foods, not really a new concept to Western cooks, is also increasing as a result of exposure to the Chinese method by which four or five steamers may be stacked, one on top of the other, to cook different foods with the same steam. These methods are both quick and easy in any kitchen. They preserve the

maximum nutritional value, texture and colour of foods since they do not overcook the ingredients. These methods also conserve fuel—the reason why the Chinese invented them centuries ago. Other methods, roasting, clear simmering, red stewing (with soy sauce), fire-pot cooking and braising, all contribute to the various cuisines.

The oils are also significant, usually from sesame seeds, peanuts or soybeans (butter is not used). Numerous sauces are prepared from beans, oysters, plums and combinations of these. Hoisin sauce is made from chilies, soybeans, sugar, garlic and spices. Milk and cheese are not part of the menu. Instead, bean curd (made from soybeans) provides a nutritious substitute, higher in protein and calcium than equal amounts of milk.

Seasonings offer a great variety, and even greater flexibility is supplied by the use of a spectacular array of fresh vegetables and fruits. As a result, Chinese dishes are very economical and healthy—high in nutrients and low in calories because they combine unlimited choices of fresh vegetables and fruits with the more limited use of meats. When Chinese roots and vegetables are not available, the Chinese methods may be used with local seasonal vegetables.

Slicing, shredding, dicing, oblique cutting and curling techniques add exquisite charm to the appearance of dishes. They are time-consuming, but foods can be prepared in advance and the actual cooking process is very quick. Since foods are cut up into small pieces, only chopsticks are needed.

STIR FRYING

A wok is ideal for stir-frying because it distributes the heat evenly, but any heavy-bottomed frying pan will do. Heat the wok or pan gradually. When warm, add two to three teaspoons of oil. When it is very hot, drop the prepared food into the wok or pan. Over a high heat, keep stirring the food with a long handled spatula or spoon until the colour changes. To avoid burning the food, do not stop stirring. Remove when ready. Some recipes may suggest lowering the heat, adding broth and simmering.

SHARK'S FIN SOUP

1 shark's fin (*karharias*) about 250 grams
1 teaspoon oil, more if necessary
1 chicken breast, boned and cut into julienne strips
1 squid, very finely cut into strips
1 tablespoon Chinese sugar
8-10 cups chicken broth
4 egg yolks, beaten with a fork
Cornstarch for thickening
Salt and pepper

Cover the shark's fin with cold water and bring to the boil. Lower the heat and cook over minimum heat for two days, adding water only if necessary. Drain and discard the water. Remove and discard the bones. Save the shark nerves from the fin, and cut into uniform slices.

Heat the oil in a wok or frying pan. Add the shark's fin, chicken, and squid slices and stir-fry for about two minutes. Remove from pan and season with the sugar. In a soup pot, bring the broth to the boil. Stir in the sautéed fin and meat and simmer gently for a few minutes. Drop the egg yolks from a fork into the hot broth, stirring as the eggs form a coagulated chain. If you prefer a thicker consistency, dilute one-half tablespoon of cornstarch in two tablespoons cold water and add to the soup. Season and serve hot. Serves eight.

WATERCRESS SOUP

1/2 cup lean pork or chicken, cut into very thin strips
1 bunch of watercress, cut into narrow slices
Soy sauce
Salt and pepper

Heat three cups of water and add the pork or chicken. Simmer until tender. Add the watercress and soy sauce (about one teaspoon per cup); season with salt and pepper. Simmer three minutes. Serves two.

PICKLED VEGETABLES

For the Sauce:
4 tablespoons soy sauce
2 tablespoons rice wine vinegar
4 tablespoons of sugar
2 teaspoons of sesame oil
4 teaspoons of vegetable oil

Shake the ingredients together. Use on thinly sliced celery, cucumbers, cabbage, lettuce, radishes, tomatoes and other fresh vegetables. To pickle vegetables such as celery, pour the sauce over five cups of thinly-sliced celery. Marinate in the refrigerator overnight. Serve cold.

STIR-FRIED MEAT

Beef or veal, thinly sliced
1 knob of ginger root, chopped
Soy sauce
Spring onion or leek, minced
1 clove of garlic, minced
Vegetable oil
Salt and pepper

Allow about one-half cup of sliced meat per person, for moderate servings.

Flank steak tastes particularly good when prepared this way. Combine thinly-sliced meat, ginger, soy sauce, spring onion and garlic and allow to marinate a few hours or until ready to prepare. Heat one tablespoon of oil in a wok or pan. When very hot, add the meat and stir-fry until the colour changes, about three minutes. Turn into a warm platter, season, and serve immediately.

STIR-FRIED ASPARAGUS AND ALMONDS

1/4 cup almonds, blanched
2-3 tablespoons peanut or corn oil
3 spring onions, including the green tops
1/2 kilo (about one pound) asparagus, washed and trimmed
Pinch of sugar
Soy sauce
Salt and pepper

Sliver or chop the almonds. Slowly heat one teaspoon of the oil in a wok or frying pan. Over a low heat, toast the almonds without burning them. Remove and set aside. Cut the spring onions and asparagus diagonally into one - and - one-half inch lengths. Slice these vertically into very narrow lengths about one-quarter inch. Add one tablespoon of oil to the wok and heat. Drop the onions into the oil and stir-fry for half a minute. Add the asparagus and continue stir-frying over high heat until the asparagus turns brilliant green, about two minutes. Remove from the wok or pan immediately. Season with sugar, soy sauce, salt and pepper. Sprinkle with the almonds. Serves four or five. Note: Celery, cabbage, green-beans and other seasonal vegetables may be substituted.

EGG ROLLS CHINESE-GREEK STYLE

Dough:
1/2 kilo (1.1lb.) of flour (*malako alevri*)
1 teaspoon sugar
1 teaspoon salt
1/2 teaspoon baking powder
5 eggs, lightly beaten
1/3 cup water
Corn or peanut oil
Cornstarch (*kornflour*)
for sprinkling between layers

Filling:

Bean sprouts
Chinese cabbage
Green onions
Leeks
Lean pork, sliced into thin finger-length strips
Lean veal, sliced into thin finger-length strips
Chicken, sliced into thin finger-length strips
Soy Sauce
Sugar
Ginger root
Salt and pepper

Sift the flour, sugar, salt and baking powder into a large bowl. Make a well in the centre and add the eggs, water and

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one tablespoon of the oil. Mix thoroughly. Turn onto a board and knead. Using a rolling pin, roll out the dough as thin as possible. Cut into squares about 18 centimetres (7 inches) in size. Stack the squares one on top of the other, sprinkling cornstarch between each layer to prevent sticking. Refrigerate until ready to use. If you intend to freeze them, pack tightly in one-meal batches (about two per person).

To prepare the filling: Prepare the vegetables and set them aside. Chop the sprouts or leave whole; cut the cabbage, onions and leeks into julienne strips. Adjust the filling ingredients to the number of rolls you will be making. You may use more vegetables than meats and may substitute left-over meats and eliminate the stir-frying described below. Season the meats with soy sauce and chopped ginger root.

Use a wok or frying pan. Heat one-half tablespoon oil. When very hot, stir-fry each vegetable separately until the colour changes to bright green. Remove to a bowl and add the next vegetable to the pan and a little oil if necessary. Continue stir-frying vegetables and proceed to the meats combining all in a bowl. Remove wok or pan from heat. Season the filling with soy sauce, a little sugar, salt and pepper to taste. Drain in a large strainer and save the liquid for a soup or gravy.

To stuff the egg rolls: Place the egg roll dough on the working surface with one corner nearest you. Place a large tablespoon of filling near but not on the corner. Spread out slightly. Turn the corner up over the filling and fold over the two sides toward the centre and roll away to enclose the filling. To seal, wet the corners with water. Continue until all have been rolled up.

To fry: Place about four inches of oil in the pan and heat. The oil should be hot, but not smoking. Slip three rolls into the oil turning with tongs until evenly browned on all sides. Remove and drain on paper towels. Keep hot in a warm oven until all are fried. Serve immediately. Note: Mushrooms, celery and other vegetables may be substituted. Chopped shrimp and scrambled eggs may also be used as filling ingredients. If you have access to special Chinese ingredients, you may buy fresh egg roll 'skins', they are usually excellent and dependable. In Athens, soy sauce is widely available and many supermarkets stock snow peas, bean sprouts, canned sauces and soybeans.

—VILMA LIACOURAS CHANTILES



KOSMOS

NOVEMBER 16

Alexandra Trianti Kyriakidi—who won considerable acclaim in Europe during the twenties and thirties as a concert singer noted for her interpretation of German *Lieder*—dies in Evangelismos Hospital. She gave her farewell concert in 1952. Lately she had devoted herself to raising support for young singers and was a moving force in the construction of the Hall of the Friends of Music which is now rising next to the American Embassy. Madame Trianti was the sister of Constantine Kotzias, a former mayor of Athens, and the aunt of the late, world-renowned scientist, George Kotzias.

NOVEMBER 18

Forty Arab students attempt to storm the Egyptian Embassy located near Syntagma Square during a mass rally addressed by Prime Minister Karamanlis. Shooting breaks out, and one bystander is killed. The youths are captured and found to be unarmed.

NOVEMBER 19

As Egyptian President Sadat lands in Tel Aviv, members of the staff of the Libyan Embassy in Athens appear on the Embassy's balcony on Vassilisis Sofias Avenue, set aflame the black, white and red standard of the Arab republics of Egypt, Libya and Syria and unfurl their nation's new green flag. A fire-engine appears on the scene but returns to its station when it is clear that there is no danger. The recently-renovated building was the former quarters of the Canadian Embassy.

A woman lawyer, a judicially-appointed vote-counter in last Sunday's election, is apprehended in a hotel in Macedonia in the company of her boyfriend and a sack of ballots which

she had failed to deliver to the authorities.

NOVEMBER 25

Ceremonies organized by the Students Union open a three-day memorial for those massacred in the Polytechnic Uprising on November 17 and 18, 1973. The fourth anniversary was delayed a week because of the national elections.

NOVEMBER 26

George Mavros steps down as the leader of the Centre Union (EDIK) which suffered a heavy setback in the elections. He is replaced by a committee of three led by Ioannis Zigdis.

NOVEMBER 28

Karolos Koun, director of the Athens Art Theatre, is honoured in Paris for his thirty-five year contribution to modern theatre. Many famous figures of the Paris theatre are present among them Eugène Ionesco, Fernando Arrabal and Jean-Louis Barrault.

Prime Minister Karamanlis announces his new cabinet. In the shuffle Mr. Rallis replaces Mr. Papaligouras as Minister of Coordination; Mr. Papaligouras replaces Mr. Bitsios as Minister of Foreign Affairs; Mr. Stamatis moves from Public Order to Justice; and Mr. Averoff remains at Defense.

Vassili Tsironis, a former army physician who hijacked an Olympic airplane to Albania during the Junta period, announces the formation of a new political party called the Neutral Revolutionary Front. Barricading himself with his family in his flat in Faleron, Dr. Tsironis makes an occasional appearance on his balcony to shoot at police attempting to arrest him, and to be filmed by television cameras. He claims that the two hundred and fifty thousand 'blank' ballots cast in the recent election were intended for him.

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NOVEMBER 30

The new Minister of Culture, George Plytas, announces that the removal of the Municipal Gas Works from the vicinity of the ancient Keramikos Cemetery near the Acropolis is one of his top priorities. The installation, which is a major contributor to urban pollution, will be moved to a location far from the centre of the city.

DECEMBER 2

Dimitris Theoharis, a leading figure in prehistoric archaeology dies of a heart attack in Thessaloniki. Theoharis worked in Mycenae, Pylos and Brauron after World War II, reorganized the Volos Museum, and while excavating at Iolkos after 1958, discovered two Mycenaean palaces, one of which is believed to have been that of King Pelias.

Several organizations protest the presence in Athens of Chilean Foreign Minister Carvahal. Denying rumours that he came to Greece incognito or that he had anything to do with the assassination of Salvador Allende, Carvahal expresses in an interview his commitment to democracy.

DECEMBER 5

Aris Poulianos, President of the Greek Anthropological Society, announces that he has discovered stone knives two and one-half million years old near Pendavrisso in Macedonia. They are believed to be among the oldest known implements used by man.

DECEMBER 9

The Committee for the Supervision of Landscape and Cities objects strongly to a government proposal to allow highrise construction throughout the country. The Committee believes that the future does not lie in building skyscrapers but in urban decongestion.

DECEMBER 10

A second deluge in five weeks inundates Athens causing floods and leading to six deaths. Fifty graves in a cemetery are swept into an adjacent ravine.

David Holden, chief foreign correspondent of *The Sunday Times*, is found dead in Egypt with a bullet in his back. His book, *Greece Without Columns*, published in 1972, caused considerable commotion here because of his iconoclastic interpretation of Greek history.

DECEMBER 12

The new 'Parliament of Change' opens with PASOK deputy Melina Mercouri wearing a blue and white outfit—the national colours—and New Democracy deputy Anna Synodinou wearing green—the PASOK colours.

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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.

SUNDAY

ERT 3:00 Les Brigades du Tigre (French series)... 3:50 Film*... 6:10 Disneyland... 7:15 The Week's News in Review*... 8:00 The Waltons (dubbed)*... 9:30 Sports*... 10:00 Foreign Film (usually in English)...

YENED 2:15 Classical Music... 3:15 Film*... 5:00 Documentary (dubbed)... 7:00 Pop Music Show... 7:30 Eva Evangelidou, interviews*... 9:00 The Muppet Show, fun and bromides with puppets and live guest stars...

MONDAY

ERT 11:30 Children's program*... 4:55 Repeat of 11:30 program*... 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)*... 10:00 Foreign film (usually in English)...

TUESDAY

ERT 11:30 Children's program*... 3:15 Sports... 4:55 Repeat of 11:30 program*... 6:05 Porky Pig cartoons... 6:35 Circus... 7:15 Sports*... 9:30

Bestsellers' *Once an Eagle*, starring Sam Elliott... 11:00 Charlie's Angels, an adventure series...

YENED 1:30 New People (resumes at 2:15 after the news)... 5:30 Sir Lancelot... 7:00 Baa, Black Sheep (aviation stories in the Pacific starring Robert Conrad)... 10:00 Foreign Film...

WEDNESDAY

ERT 11:30 Children's program*... 3:15 Sports*... 4:55 Repeat of 11:30 program*... 6:05 Cartoons... 6:35 Black Beauty... 7:30 Sports... 9:30 Film (Greek and foreign alternate)...

YENED 1:30 Bonanza (resumes at 2:15 after the news)... 5:30 Supercar (children's marionette show)... 10:00 Upstairs, Downstairs (British drama series)... 11:00 Policewoman with Angie Dickenson...

THURSDAY

ERT 11:30 Children's program*... 4:55 Repeat of 11:30 program*... 6:35 Cartoons... 7:50 Luna Park... 10:30 To be announced...

YENED 1:30 Ben Casey (resumes at 2:15 after the news)... 3:30 Marionettes*... 7:30 The Odd Couple, an American comedy series... 8:00 David Janssen as the Fugitive... 10:00 The Saint, with Roger Moore... 11:00 Rich Man, Poor Man...

FRIDAY

ERT 10:35 Children's program*... 4:00 Repeat of 11:30 program*... 6:25 Secret Service (puppets)... 7:15 American comedy series... 11:00 The Reporter, an American series about a relentless news gatherer...

YENED 1:30 Jane Austin's *Emma* (resumes at 2:15 after the news)... 5:30 Cartoons... 7:00 Space: 1999... 10:00 The Caesars (British historical series)... 11:00 Bronk, with Jack Palance...

SATURDAY

ERT 3:30 British Soccer (dubbed)*... 4:50

French series... 7:15 The Partners (comedy with Don Adams)... 10:00 Suspicion (police adventure serial)*... 11:00 Interviews*...

YENED 1:30 Lucy (resumes at 2:15 after the news)... 2:45 Cartoons... 3:15 Sports*... 3:25 British Soccer*... 5:30 Fury... 10:00 Film*... 12:15 The Protectors, with 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

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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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.

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The situation which exists on Cyprus today remains as a crucial example of political oppression: The small Turkish Cypriot minority is attempting to overwhelm the Greek Cypriot majority. It is a situation cultivated by the Western defense system which culminated in July, 1974, with the Turkish invasion of Cyprus.

The tragedy of Cyprus continues. The drama of the dispossessed, the continued occupation of half of this island-nation by the Turkish army, and the gradual colonization of the occupied territories by mainland Turks will only result in a further erosion of our relations and interests in the Eastern Mediterranean.

It is hypocritical to condemn oppression in other parts of the world while ignoring the distressing human consequences of the Turkish invasion of Cyprus. It is imperative that the lives of the Cypriot people be normalized in 1978 and that the territorial integrity and full independence of Cyprus be restored. Only then can we be said to believe in the Rule of Law.

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