

February 1978

Price 40 Drs.

THE ATHENIAN

Greece's English Language Monthly



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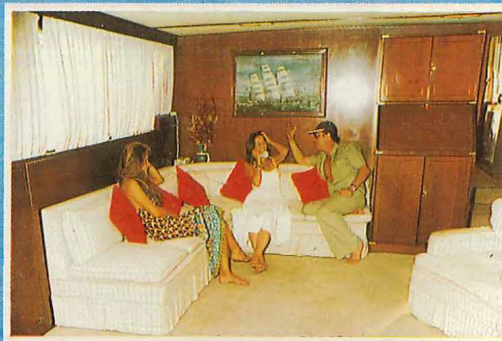
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community calendar

WE HAVE MOVED

The Athenian has a new address: Spetsippou 23, Kolonaki, Athens, 139. Our telephone numbers remain the same: 724-204, 724-289.

FEBRUARY 1

Campion School — Women's Guild meeting.
German Community Centre — Carnival party for elder members, 5 pm.
Helianthos Yoga Union — Vegetarian Dinner. For reservations, 681-1462. Pratinou 80, Pangrati.

FEBRUARY 2

Duplicate Bridge — American Club, 7:30 pm. For information call Edie Cotsis, 801-2898 or Mrs. Arrippol, 671-3495.

FEBRUARY 3

St. Andrew's Women's Guild — General meeting with an illustrated lecture by James Aliferis on Greek Easter Celebrations. At the home of Mary Helen Archibald, Tel. 672-6102, 9:30 am.

Multi-National Women's Liberation Group — General meeting, 8 pm at the Women's Centre, Elanikou 3, Pangrati.

FEBRUARY 7

Duplicate Bridge — American Club, 10 am.
Campion School — Junior school PTA, 6 pm.
Bingo — American Club, 8 pm.
Rotary Club — General meeting, speaker Mr. Hadzigakis on 'Hugo Foskolo and Greece', 9 pm, King's Palace Hotel.

FEBRUARY 8

Canadian Women's Club — General meeting with the writer, Coleen Thompson, discussing the Trials and Tribulations of Writing a Book; Astor Hotel, 10 am.

German Community Centre — Excursion to the Home for the Elderly, in Kokinya, 5 pm. Tel. 361-6294 for information.

Institut Français — Lecture by Marie-Hélène Delaigue, 'L' ombre du Corbeau', 11:30 am, 7:30 pm.

Helianthos Yoga Union — Lecture by Bob Najemy on 'Yoga and Social Action' (in English and Greek), 8:30 pm (see Feb. 1).

Hellenic American Union — Lecture by Evangelos Moschos on Greece's National Poet, Costis Palamas, 8 pm.

HAVE A BALL!

The annual Propeller Club Ball will be held March 3 with the theme 'Ports of Call'. Dinner, dancing, and entertainment begin at 9 pm at the Athens Hilton. A lottery will be held with a new Fiat as first prize. Tickets may be purchased in advance from Propeller Club members, at the U.S. Embassy, the Bank of America, and Executive Services (1,000 Drs. per person).

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.

TRAVEL TOURS

The Joint Travel Committee offers in March an East African Photo-Safari to include Nairobi, Tsavo, Amboseli and Masai Mara (March 5-14, \$879), and a trip to Florence, Verona and Venice (March 27-Apr. 2, \$370 adults, \$290 children.) For information call: Joan Evans: 895-1821 or Connie: 801-0017 (East Africa), Tig: 724-645 (Florence).

BRITISH NATIONALS

The British Embassy invites all British Nationals to register during the month of February at Ploutarhou 1, Kolonaki. Residents who have not registered since January, 1975 will be removed from the register.

FEBRUARY 9

Duplicate Bridge — American Club, 7:30 pm.

FEBRUARY 10

British Council — Theatre Evening: *Blank Pages* by Frank Marcus and *The Dumb Waiter* by Harold Pinter. Call for times.

FEBRUARY 13

Goethe Institut — Seminar on 'The Modern Teacher in Theoretical Music' with participation by Greek and German experts (through Feb. 17).

FEBRUARY 14

Duplicate Bridge — American Club, 10 am.

Bingo — American Club, 8 pm.

Institut Français — Lecture by Edith Desaleux 'Les poetes-peinture du Reve: Victor Hugo et William Blake', 11:30 am, 7:30 pm.

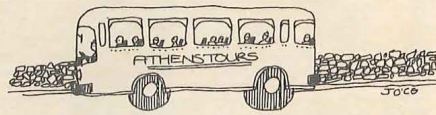
FEBRUARY 15

Helianthos Yoga Union — Lecture by Mr. G. Manesses on 'The White Brotherhood' (in Greek), 8:30 pm (See Feb. 1).

FEBRUARY 16

Campion School — Senior School PTA meeting, 6 pm.

Duplicate Bridge — American Club, 7:30 pm.



Multi-National Women's Liberation Group — General meeting. The Health Collective offers a program on breast examinations and the latest findings on breast cancer, 8:15 pm (see Feb 3).

Institut Français — Lecture by art critic Dora Rogan-Eliopoulos on The Strength of Colour in the Contemporary Environment, 8:30 pm.

FEBRUARY 17

Hellenic American Union — Lecture by George Papayoriyou on the Religious and Folk Music of Islam; sponsored by Friends of the Arab World (in Greek), 8 pm.

Goethe Institut — Public Discussion on Contemporary Methods of Teaching Music in Conservatories and Academies (in German and Greek), 8 pm.

FEBRUARY 18

Rotary Club — Carnival Ball, King's Palace Hotel, 10 pm.

FEBRUARY 20

American Community Schools — A holiday, in observance of George Washington's Birthday.

FEBRUARY 21

Duplicate Bridge — American Club, 10 am.

Bingo — American Club, 8 pm.

Institut Français — Lecture by Marie-Hélène Delaigue, Les portes de Corne et d'ivoire, 11:30 am, 7:30 pm.

FEBRUARY 22

American Community Schools — PTA meeting, all schools, 8 pm.

Helianthos Yoga Union — Lecture by Mr. Stephanides 'Auroville, the International City' (in Greek), 8:30 pm.

FEBRUARY 23

Duplicate Bridge — American Club, 7:30 pm.

FEBRUARY 24

German Community Centre — Women's Meeting with a talk on the Red Cross by Mrs. Vlahoutsikos, 6 pm.

FEBRUARY 28

Duplicate Bridge — American Club, 10 am.

Rotary Club — General Meeting, 9 pm, King's Palace Hotel.

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NAME DAYS IN FEBRUARY

Feb. 5 Agathi (Agatha)
Feb. 10 Haralambos, Harilaos, Haris (Harry), Hariklia
Feb. 26 Theodoros (Theodore, Ted), Theodora (Dora)

DATES TO REMEMBER

Feb. 3 Japan—Bean Throwing Night
Feb. 6 New Zealand—Waitangi Day (National holiday)
Feb. 7 Chinese New Year
Shrove Tuesday (Catholic and Protestant)
Feb. 8 Ash Wednesday (Catholic and Protestant)
Feb. 14 St. Valentine's Day
Feb. 20 Mohammed's Birthday (an Islamic holiday)
Feb. 22 Girl Guide Thinking Day
Feb. 25 Kuwait—National holiday
Feb. 26 Apokries (Carnival) begins (continues through Mar. 12)
Mar. 1 Wales—St. David's Day
Mar. 3 World Day of Prayer

Institut Français — Lecture by Edith Desaleux, Le Symbolisme de Gustave Moreau, 11:30 am, 7:30 pm.

MARCH 1

Athens Business and Professional Women's Club — International Candle Night, Hilton Hotel.
Helianthos Yoga Union — Lecture by John Waterman on Transactional Analysis (in Greek), 8:30 pm.

MARCH 3

Multi-National Women's Liberation Group — General meeting with the theme 'The American Working Woman: History and Song,' 8:15 pm.

MISCELLANEOUS STUDIES

BALLET LESSONS. The following schools teach the Royal Academy of Dance (London) method (for children ages 3 and up, Grades Primary to IV). The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patisision 75, Athens, Tel. 821-3535... Sofi Katsouli, Theofanous 33, Ambelokipi, Tel. 642-6782... Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965... English School of Ballet, Carol Hanis, Tsouderou 27, Kalamaki, Tel. 981-6310.

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.

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publisher's note

The paradoxical role of women in Greek society can be traced to ancient times when women were excluded from political life, denied education, and often regarded with contempt, but loomed in myth, art, and drama as powerful figures. 'There is, in fact, no literature, no art of any country, in which women are more prominent, more important, more carefully studied and with more interest, than in the tragedy, sculpture and painting of fifth-century Athens,' it has been noted. In modern times, a similar contradiction has existed, and the evidence suggests that appearances have been deceptive. Deprived of rights, and confronted by social canons that required unusual deference to men (apparent in the countryside even today), a remarkable number of women nevertheless surfaced to play roles that are not usually associated with their sex, perhaps most popularly exemplified by Bouboulina who, during the War of Independence, commanded her own crews (which included her sons and a son-in-law) and led a fleet against the Turks. In this century it has not been unusual for daughters to quietly take over the management of family-owned corporations, while behind many political dynasties have been mothers or wives widely recognized as controlling and dispensing the real power. That times are changing and Greek women are ready to openly claim the equal rights granted to them for the first time in the 1975 Constitution, is manifested in the number who participated in the last election and their increased numbers in the legislature.

Perhaps one of the most interesting facts to emerge from Katerina Agrafioti's interviews with the women deputies in Parliament is their diversity. Some have been pioneers in their own fields and a remarkably high proportion—whether during the Occupation, the Civil War and its aftermath, or during the Dictatorship—displayed unusual courageousness, refusing to compromise their principles and ideologies even when it meant harassment, personal sacrifice and, in some cases, arrest, imprisonment, and exile. Although the deputies represent a wide spectrum of political views, and their approaches to the problems differ, their respective vitae, and their determined convictions, may well help to bring about the social changes which should, indeed, be priorities. In 'Women in Parliament', Katerina Agrafioti provides a brief profile of the eleven deputies.

Our cover is by Diane Katsiaticas. The young Greek-American, a graduate of Smith College and The University of Washington in Seattle, is currently on a grant as an artist-in-residence at the Hochschule der Kunst in West Berlin. The cover, in contrast to her usually abstract work, was the result of a visit to the National Archaeological Museum during a recent visit to Athens.

goings on in athens

MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimou 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. Dallapiccola's *The Prisoner* and Donizetti's *La Mama* (Feb. 2, 5)... Bellini's *La Sonnambula* (Feb. 4)... Puccini's *Tosca* (Feb. 10, 12, 14, 16, 18, 25)... Sakellaridi's *O Vattistikos* (Feb. 11, 19)... Mozart's *Cosi Fan Tutte* (Feb. 24, 26). Program subject to change.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Feb. 2: Constantine Lavidos, harpsichord (12 noon)...Feb.3: Greek Composers concert (8 pm)...Feb. 6: Chorus of the Commercial Bank of Greece (7 pm); Alexandra Kambouroupoulou, voice (9 pm)...Feb. 9 Music Lovers Union of Greece concert (9 pm)...Feb. 13: Anetta Vozini, piano (9 pm)...Feb. 25: song recital of works of Dimitri Xarkoyannakou (9 pm). There are also regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. Phone for dates and times, or drop in and take your chances. The hall is near Syntagma Square just below Kolokotronis' statue off Stadiou Street.

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

CONCERTS AND RECITALS

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

MATTHIAS RUTTERS — flute, and Aliko Estikioti, piano, Feb. 3, 8 pm, Estia Nea Smyrni (sponsored by Goethe Institut).

MIGUEL ANGEL GIROLLET — classical guitar; works by Bach, Frescobaldi, Cimarosa, Feb. 8, 8 pm, Istituto Italiano.

HELLENIC COMPOSER'S LEAGUE — a recital of works for voice and piano by Greek and foreign composers, Feb. 14, 8 pm, Hellenic American Union.

ULF AND LEFKI LINDAHL — piano, with works for four hands by Schubert, Mendelssohn, Fauré, jointly sponsored with the Swedish Embassy, Feb. 16, 8 pm, British Council.

LAZARIUS SPIRIDIS and **ARGYRO METAXA** — contrabassoon and piano, in works by Beethoven, Corelli, Handel, Feb. 17, 8 pm, Istituto Italiano.

YVAN CHIFFOLEAU and **RENAUD ARBION** — violin and piano, in works by Beethoven, Schumann, Francaeur, Schmitt, Feb. 17, 8:30 pm, Institut Francais.

TRIO D'ARCY — chamber music recital of works by Haydn, Schubert, Mozart, Feb. 20, 8 pm, Istituto Italiano.

IOANNA TSOUTSOU — piano, with works by Bach, Haydn, Schubert, Paganini, Chopin, Liszt, Feb. 23, 8 pm, Hellenic American Union.

ACHILLEA LAMBANARI and **YOLANDA SEVERI** — violin and piano, Feb. 28, 8 pm, Istituto Italiano.

MAX ERNST IN ATHENS

Sculptures, paintings and prints by Max Ernst will be shown at simultaneous exhibitions, from February 23 to March 12, at four galleries, the Athens, the Bernier, the Desmos and Trito Mati all of which will be open, in addition to their regular hours, on Sunday March 12, the final day of the exhibitions.

GALLERIES

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

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish, and Dutch masters, a few El Grecos and a fine collection of engravings—from Durer and Bruegel to Braque, Picasso and Dalí. Special exhibits: Over three hundred works from Hungary including prints and aquarelles (to Feb. 28). Tues.-Sat. 9 am-4 pm; Sun. and holidays 10 am-2 pm. *Closed Mondays.* Admission 20 Drs. Free on Wed. and Sun. but always free to students.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Paintings by Lambro Allas (Feb. 1-21); paintings by Yannis Migathi (Feb. 22-Mar. 13).

ASTOR Kar. Servias 16, Tel. 322-4971. Paintings by Tsara (through Feb. 13); paintings by Miheli (Feb. 15-Mar. 4).

ATHENS, Glykonos 4, Tel. 922-0052. Constructions by Opi Zouni (through Feb. 15); Max Ernst (Feb. 23-Mar. 12).

CONTEMPORARY GRAPHICS, Haritos 8, Kolonaki, Tel. 732-690. Basil Charos, woodcuts and lithographs (through Feb.).

DESMOS, Akadimias 28, Tel. 360-9449. Paintings by Christos Karas (through Feb. 19); Max Ernst (Feb. 23-Mar. 12).

DIOGENIS INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-9652. Oils by Barbara (through Feb. 9); oils by Yannis Zographos (Feb. 10-25); Yugoslav artist Bruno Zupan, silkscreens and paintings (Feb. 27-Mar. 18).

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

EL GREKO, Syngrou and Christomou Smyrnis 2, Tel. 933-3302. Group show (through Feb. 8); paintings and ceramics (Feb. 10-25).

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. 'Seven Artists, Seven Works': Lichtenstein, Magritte, Mattiacci, Man Ray, Takis and others (Feb. 1-18); Max Ernst (Feb. 23-Mar. 12). Hours: Tues.-Fri. 11-2, 6-9, Mon. 6-9, Sat. 11-2.

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

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Luisa Montesandou, oils and aquarelles (Feb. 9-25); oils by Yannis Sandandonio (Feb. 27-Mar. 15).

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Oils by Herman Blauth (through Feb. 9); sculpture and drawings by Kyriakos Rokos (Feb. 10-26); restrospective drawings by Yiorgo Sikelotis (Feb. 27-Mar. 12).

GALLERIE O, Haritos 8, Kolonaki, Tel. 717-669. 'The Landscape and its Techniques', four artists from Greece, Poland, and France (through Feb. 7); Belgian artist Gaston Bojart, oils on wood (Feb. 10-Mar. 7).

ORA, Xenofontos 7, Tel. 322-6632. Oils by Nikis Karagatsi and Yiorgo Ioannou (through Feb. 13); paintings by Pappas and Theologou (Feb. 15-Mar. 4).

POLYPLANO, Dimokritou 20, Tel. 362-9822. Permanent exhibition of contemporary Greek art including sculpture by Opi Zouni, and prints by Fassianos and Gaitis.

TO TRITO MATI, Loukianou 21b, Kolonaki, Tel. 714-074. Retrospective of works by Alekos Kondopoulos, landscapes and abstract oils (through Feb. 18); Max Ernst (Feb. 23-Mar. 12).

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. New Realist Movement works by Tinguely, Cesar, Arman and others (through Feb.).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Paintings by Pavlos Samios (through Feb.).

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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 (through Feb. 12).

BRITISH COUNCIL — 'New Directions in Housing' an architectural examination of the environmental, technical and social problems of housing projects in the London area (Feb. 14 - 28).

GOETHE INSTITUT — Photographs from 'Dokumenta 6' (Feb. 20 - Mar. 3).

HELLENIC AMERICAN UNION — Robert Rauschenberg, prints and sculptures (through Feb. 10); Roula Valtinou, sculpture and paintings (Feb. 16 - Mar. 6).

INSTITUT FRANCAIS — Paintings by Panayiotis Tetsis (Feb. 9, - Mar. 3).

ISTITUTO ITALIANO — Reproductions of Greek ceramics from the Spina Museum, Ferrara, Italy (through Feb. 15).

MUSEUMS

It is always wise to call before setting out because opening and closing hours occasionally change at short notice.

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. Labels in Greek and English. Open 9-5:30 daily and 10-4:30 on Sundays. *Closed Mondays.* Admission 50 Drs. but free on Thursdays and Sundays.

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 9-5:30 daily and 10-4:30 on Sundays. *Closed Mondays.*

BENAKI MUSEUM, Koubari I (corner of Vass. Sofias), Tel. 361-1617. The 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 Greek costumes, jewelry, folk art and a room constructed from an 18th-century Macedonian mansion. The coffeshop on the top floor serves beverages and snacks. Guidebooks in English, French, German. Open 9-3:30 daily and 10-4:30 on Sundays. *Closed Tuesdays.* Admission 40 Drs. and 20 Drs. for students but free on Sundays. A special exhibition of Traditional Methods of Cultivation continues through March.

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.

AT THE BENAKI

'Traditional Methods of Cultivation', a special exhibit of implements and methods of pre-mechanized farming in Greece, will continue through the end of March at the Benaki Museum.

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.

PAVLUS 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 Thira (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.

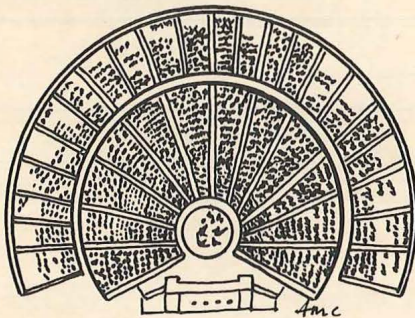
Open Mon. and Fri. 3-8 pm; Tues., Wed., Thurs., Sat. 9-1:30 pm (*closed Sun.*).

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.



KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of Ancient Athens is 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 still in their original places but others are in the little museum, which is open from 9-3:30 every day except Tuesday. Admission 25 Drs., but free on Sundays.

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, Irodotou 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. Regular programs are delivered in Greek but of general interest. First Sunday of the month: *The Sky of Greece*. Last Sunday of the month: *Starlight Concert* (12:30-1:30 pm). Through March 15: *The Astronauts of Erik von Daniken* (Wed., Fri. and Sun. 7-8 pm). Through February: Children's Show, *He and His Brothers* (every Sun. showings from 10-12 noon). The Experimental Physics Exhibit is open to the public daily (5:30-8:30 pm) and Wed., Fri., Sun. (9:30-1 pm).

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

MONASTERIES

Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.

DAFNI. An eleventh-century Byzantine church with outstanding mosaics and some frescoes. Open daily from 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

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

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

LIBRARIES

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

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

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

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

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

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

THE GENNADIUS, American School of Classical Studies, 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, period-

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.

icals, 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, Patisision 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.

SKIING

We suggest you call the areas directly for the latest ski reports. The Hellenic Alpine Club has refuges at many of the areas and offers excursions every weekend (for information contact them at 323-4555).

PARNASSOS (Fterolaka). In Athens: 322-4593; at the Centre's offices in Arachova: 0267-3192; at the Ski Centre: 0234-22693. Opened this season by the National Tourist Organization (EOT), the facilities and skiing are excellent. Accommodations available at the nearby towns of Arachova and Delphi, two and one half hours from Athens. Chairlifts and 2 J-bars. Self-service restaurant and café, equipment rentals for all ages; parking area. Lift tickets: weekdays, 100 Drs.; weekends, 200 Drs. Lessons (two hours duration): 150 Drs. and 80 Drs. for students and teams. Open daily from 9 am to 4 pm.

PARNASSOS (Yerondovrakas). The private area of the Athens Ski Club, but non-members are admitted. Lift tickets: non-members 500 Drs. Lessons: 150 Drs. Contact the Club for information: Sarandapihou 51, Tel. 644-3655.

METSOVO Tel. 065-641-249. Two km. from the village of Metsovo where accommodations are available. Beginner and intermediate slopes, chair lift (82 chairs), 2 T-bars. Sleds for rent. Ski equipment rentals for ages 17 and up. Snow machine in use for the first time this year. Open daily from 9 am to 1 pm and 2:30 to sunset. The surrounding area is suitable for cross-country skiing.

VERMION (Seli). Tel. 033-126-970. Accommodations in Seli, 3 km. away; Naoussa, 18km., and Verria, 29 km.. Equipment rentals for adults and children. Chairlifts and T-bar. Slopes for beginners through expert skiers. Open daily from 8 am to sunset.

PILION (Agriolefkes-Hania). Tel. 0421-25-696. Accommodations available in many of the picturesque villages of Mt. Pilion and Volos, 28 km. Beginner, intermediate and expert slopes; 2 chairlifts.

Other ski areas with varying facilities and services. Call for information. (A command of Greek is usually necessary.)

In the north: Naoussa, Tel. 0332-22-08; Florina, Tel. 0385-28-008; Seres, Tel. 0321-23-724. Northwest of Athens: Karpenisi, Tel. 0237-22-2394 and in Athens, 324-1915. In the Peloponnisos; Tripoli, Tel. 071-22-2101 or 071-222-335.

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), Paradisos (Tel. 681-2506, 682-6128). Initial fee: 10,000 Drs. Yearly membership fee: 3,000 Drs. Non-members: 200 Drs. per hour mornings or afternoons.

VARIBOPI RIDING SCHOOL, Varibopi, Tel. 801-9912. Annual membership fee 4,000 Drs.; monthly fee 600 Drs. (one ride per week). For the occasional rider 300 Drs. per hour. Lessons available for adults and children. Open 9-12 noon and 3-6 pm. Closed Mondays.

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).

SHOPPERS' GUIDE

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

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

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

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

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

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6

(Tel. 646-4268) sells hand-woven rugs and carpets.

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

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

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' *Casanova at Corfu* (O Kasanovas Stin Kerkyra) directed by Dinos Dimopoulos; and Camus' *Caligula* with Kostas Kastanas as Caligula, translated by Olga Karagiorga. (*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 Istoria) — 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-Patisision, 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 Bouhli 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 Roussea, 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 Konstantinou. (*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 Evidemon. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

FOUR SOLITUDES (Tesseres Eremies) — This play by Kostoula Mitropoulou was awarded first prize

at the Ithaca festival. Directed by Nikos Hatziskou. (*Kava*, Stadiou 50, Tel. 321-0237).

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 Athima* (An Unexpected Accident). (*Alfa*, Patisssion 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 (Opis Kerdizi Ena Podi Kerdizi tin Agapi)—Kostas Voutsas presents a comedy by Dario Fo, translated by Tassos Ramsis with Maro Kontou, Andreas Fillipidis, Theodoros Exarhos and others. (*Gloria*, Ippokratou 7, Tel. 362-6702.)

HELLAS YOUSOUROUM —An Elia Limberopoulos revue with Stavros Paravas. Directed by Pantelis Voulgaris. Music by George Theodosiadis and choreography by Yannis Flery. (*Akropol*, Ippokratou 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.)

LENZ —The story of German poet Jakob Lenz written by Mike Stott and based on a story by George Buchner. Directed by and starring George Potamides. (*Erevna*, Illission and Kerassoumnos, Tel. 778-0826)

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*, Voukourstiou, Tel. 323-1259.)

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

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

MY FAIR LADY (Orea mou Kyria)—Aliko 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. (*Vreitania*, Panepistimiou 7, Tel. 322-1579.)

ONE ACRE OF PARADISE (Pente Stremata Paradissos)—The first in a series of plays about Masters and Slaves. Written by Stavros-Frangias, produced by Minos Volonakis, the former General Director of the State Theatre of Northern Greece, directed by Michalis Bouchlis with music by Spyros Samilis. (*Dimotikon Theatre*, 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 Theodosiadis. Starring Mimis Fotopoulos and Katerina Gioulaki. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248.)

A SLY INNOCENT (Siganopapadia)—A comedy by Vassilis Michaelidis starring Sotiris Moustakas. (*Dionyssia*, Amerikis 10, Tel. 362-4021.)

STILL WATERS (Siganopapadia)—A comedy by

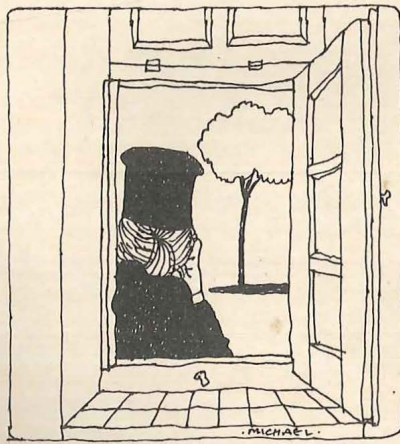
Vassiliadis and Michaelidis. Sotiris Moustakas, Bonellou and Kalogirou in the leading roles. (*Dionyssia*, Amerikis 10, Tel. 354-021.)

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

SPEAK TO ME OF LOVE (Mia 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*, Patisssion 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. Kostas Tsomos directs Kasia Analiti and Kostas Rigopoulos. (*Analyti*, Antoniadou-Patisssion, 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).

AIRPORT 77 (Tsambo Tset sto Trigono tou Diavolou)—An all-star cast goes down with the ship—a Boeing 747, which becomes a worthy submarine. With Jack Lemmon, Lee Grant, Joseph Cotten, and James Stewart.

ANNIE HALL (O Nevrikos Erastis)—Woody Allen's autobiographical romantic comedy—full of wit and invention—probably the best film of the season, and one of the most personal as well. With Diane Keaton.

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.

CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epafes Tritou Tipou)—Huge, expensive science fiction fantasy directed by Steven (Jaws) Spielberg. The U.F.O.s arrive in spectacular fashion, and the welcoming party includes Richard Dreyfuss and Francois Truffaut.

FIRE SALE (Yalia Karfia)—Comedy set in a department store. Directed by and starring Alan Arkin.

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.

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.

I VITELLONI—Federico Fellini's second feature film (1953) and one of his best.

I WILL, I WILL...FOR NOW (Yia Tora... Yati Viazome)—Elliot Gould and Diane Keaton star in this old-fashioned-type Hollywood-type comedy about a 'contract marriage'. Slick but only moderately amusing.

ART CINEMAS

The film program is usually made on a weekly basis so it is advisable to call for exact schedules and showing times.

ALKIONIS, Ioulianou 42-46, Tel. 881-5402.

ATHENS CINEMATHEQUE (TENIOTHIKI), Kanaris 1, Tel. 361-2046.

STUDIO CINEMA, Stavropoulou 33, Tel. 861-9017. Call for program.

CHILDREN'S FILMS

PIRELLI FILM CLUB, Tel. 524-1911. Screenings of outstanding international children's classics. Every Sunday at 10:30 am showing at Studio Cinema of athletic films. Call for complete program.

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel 363-3211. Continuing the series 'Spirit of the Age', the BBC television film series about the evolution of architecture in Britain since the Middle Ages. Part 4: *A Sense of Proportion* (Feb. 6)... Part 5: *Landscape with Buildings* (Feb. 13)... Part 6: *All That Money Could Buy* (Feb. 20)... Part 7: *A Full Life and An Honest Place* (Feb. 27)... Animated film based on George Orwell's *Animal Farm* (Feb. 23). All screenings at 6 and 8 pm.

FRENCH INSTITUTE, Sina 31, Tel. 362-4301. *Lily, Aime-Moi* with Juliet Greco, directed by Maurice Dugowson (Feb. 3)... *Les Grandes Vacances* with Louis de Funès (Feb. 10)... *Sept Mort sur Ordonnance* with Michelle Auclair, Marina Vlady, Jacques Rouffio (Feb. 24). All showings at 6:30 and 9 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Continuing the series 'Growing up in America': *Easy Rider* (1969) with Peter Fonda and Dennis Hopper, directed by Dennis Hopper (Feb. 1)... *The Dove* (1973) with Deborah Raffin and Joseph Bottoms (Feb. 7)... A series entitled 'Black and White/Black and Black': *The Defiant Ones* (1958) with Sidney Poitier and Tony Curtis, directed by Stanley Kramer (Feb. 15)... *In the Heat of the Night* (1967) with Sidney Poitier and Rod Steiger, directed by Norman Jewison (Feb. 22)... *Souther* with Paul Winfield and Cicely Tyson, directed by Martin Ritt (Mar. 1)... *Lady Sings the Blues* (1973) with Diana Ross and Richard Pryor (Mar. 15). All screenings at 8 pm.

restaurants and night life

LUXURY RESTAURANTS

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

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

Blue Pine, Tsaldari 27, Kifissia, Tel. 801 2969. 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, Dionisiou 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 Maniatakas. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

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

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

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

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

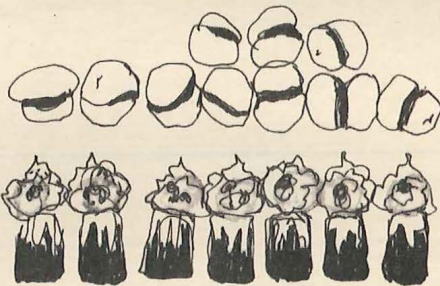
Skorpios, 1 Evrou and Lampsakou St. (across from the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu for the gourmet palate, with meticulously prepared and presented dishes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

Cypriot specialties). Open for lunch and dinner. Reservations necessary. Closed Sundays.

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

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

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



INTERNATIONAL CUISINE

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

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

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papanou'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.

Atrium, G. Papandrou 7, Zografou (opposite Mihalakopoulou) Tel. 779-7526. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills, entrecote café de Paris among other choices. Mrs. Hadjis is the gracious hostess. Open from 8 to 1. Closed Sundays.

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, Isona 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* 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.

Cave Mirabelle, Levendi 7, Kolonaki, Tel. 743-333. Hosts Loukas and Platon preside at this cosy restaurant on three levels. Live entertainment at the bar on the street level; below, a display of fresh fish and meat specialties and an open charcoal grill lead down to the dining area where the menu includes lobster crêpes, *avocado cardinal*, filet langostine with lobster sauce, mushrooms and sherry, filet stuffed with mushrooms. Moderately expensive. Open from 8 pm. Closed Sundays.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with a terrace for outdoor dining in warm weather. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm - 1 am. Sundays for lunch as well. Closed Mondays.

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

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small, simple, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or supper. The menu offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open noon to 5 pm and 8 pm to 2 am. Closed for lunch on Sundays.

Flame Steak House, Hatziyianni Mexi 9 (next to Hilton), Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Delicious garlic bread, Caesar salad, Irish coffee. Candlelight atmosphere. Bar open for cocktails. Daily 6 pm to 2 am.

Le Foyer, Iofondos 25, Tel. 746-287. A lovely restaurant with superbly prepared food and music by Niko and George, who sing old and new favourites. Excellent hors d'oeuvres, the eggplant pie and asparagus soup a must. The main courses are accompanied by unusually well-prepared vegetables. Crepes and Le Foyer ice cream special are delicious choices for dessert. Moderately expensive. Open from 9 pm (no music on Sundays). Reservations necessary.

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 Phioppapou 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.

Lihnari, Athens Tower (behind building A). Tel. 770-3506. An extensive menu of snacks and desserts to full-course meals. Greek and International cuisine in a comfortable atmosphere. Friendly service and tasteful decor with hand-painted murals covering the walls. Open for breakfast, lunch and dinner, from 8 am to 1 am.

Maralina's, Vrassida 11 (behind the Hilton), Tel. 735-425. A new restaurant, on the premises of the former Le Saint Tropez but under new management, it combines elegance and good food. Live piano music. Mainly French and American with an unusually wide selection of appetizers, entrees and desserts. Mr. Hiadelis presides. Very well prepared dishes and an outstanding chocolate soufflé. Moderately expensive. Open daily from 8 pm.

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.

Pruner, Ipsilantou 63, Kolonaki, Tel. 727-379. A small, very cosy French-style bistro with fireplace and boisserie. Excellent service and French cuisine which includes escargots, frog legs, sole meunière, duck and crêpes suzettes. Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.

Kemezzo, 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.



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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.

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 am. Closed Sundays.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. The varied menu retains the same Greek, French and international specialties and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

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

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

Volto, Xenokratou 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.

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.

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

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

Maxim, Milioni 4, Kolonaki, Tel. 361-5803. Just off Kanari street, this relatively new establishment specializes in Greek, French and Oriental food. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Open daily 11 am to 1 am.

The Old Stables Barbeque, Karela-Koropi, Tel. 664-3220, 724-024. (About 25 km. out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ km. after the Koropi junction.) Actually a fancy taverna, bar and nightclub complex suitable for dinner or a night out. Seemingly in the middle of nowhere, old stables have been transformed with imagination giving it a charming village atmosphere: fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm, the nightclub from 10 pm. Closed Mondays.

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

MIKROLIMANO (TOURKOLIMANO)

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

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

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

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

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

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

Mavri Yida, Tel. 412-7626. A favourite haunt of shipowners and yachtsmen who like to gather here after races. (The yacht club is atop the peninsula at the end of the harbour). The walls of the tiny taverna-like restaurant are covered with frescoes with nautical themes and limericks. The fish is from Ermione but Maitre Marco Antonio is from Italy.

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

Ta Prasina Trehandiria, Tel. 411-7564. Since 1964. The owner (along with all of his competitors) claims to have invented *viouvetsi*; he calls it "viouvetsi special". Their catches come from Parga and Mytilini.

Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the harbour.) Originally specializing in only *mezedakia* (hors d'oeuvres), fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasem burek* (cheese and tomato in pastry), stuffed mussels, fried mussels with garlic sauce, and *imam*, an eggplant casserole.

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, *iamo* on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 8 pm to 1 am.

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

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

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

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

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, Arrippou 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 (Lykavitos), Tel. 363-6616. A small, muralled, cheerful and authentic taverna where the versatile proprietor, Mr. Manthos, enthusiastically announces that his speciality is everything and that nothing he serves is frozen. A good selection of hors d'oeuvres (a delicious *melitzanosalata*), a small but nice selection of main courses (broils and stews) and a special dessert of fresh fruit in season with a touch of cinnamon, sugar and brandy. Taped music with entrées by guitar-toting patrons, and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, 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.

Zafirios, Thespidos 4, Plaka, Tel. 322-5460. An

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Athenian landmark since 1918, frequented by connoisseurs of the authentically Greek. Small, with creaky floors and a miniature mezzanine, the speciality is game (which you choose from colourful cards presented by Mr. Nikos, the owner), served in spicy sauces or broiled. Wild duck prepared with green olives in wine, wild boar, quail on the spit, chicken stuffed with grapes and nuts are some of the specialties (in season). Daily from 9 pm to 1:30 am. Closed Sundays. *Reservations are a must.*

TAVERNAS WITH MUSIC

The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in the singing and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.)

Asterias, Folegandrou 41, (Patissia area), Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft unamplified music and singing, and old-fashioned tasselled lamps and wrought-iron fixtures suspended from the thatched ceiling. Acceptable food. Music starts around 10:30 pm and continues until the wee hours. Open daily from 8:30 pm.

Belle Maison, Fokeas 6, Platia Victoria, (Patissia area), Tel. 881-9830. The Troubadors of Athens settle themselves at a table midst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars. For nostalgia and quiet and good singing it's a must. The food is only so-so, the prices moderate. Daily after 10 pm.

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

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). *Retro* has made its way into this taverna where a baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialties (such as *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.

Myrtia, Markou Niousouri 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.

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.

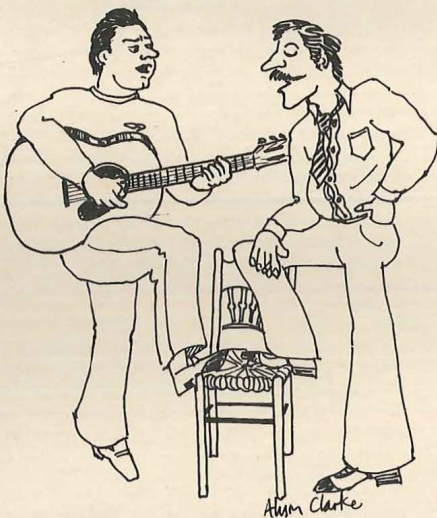
To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious

wood-paneled 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.

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 Bakaljarakia (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.

Kotiarou, 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.

PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. Tavernas serving peinirli can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable

Meanwhile that import from across the Adriatic, pizza, has been encroaching on peinirli territory in recent years. Pizzerias have mushroomed all over Athens but the Porto Fino chain is probably the best. More elaborate, formal, and also offering a wide selection of Italian dishes are the Hilton Pizzeria (Tel. 720-201; open daily from 7:30 pm to 1 am) and the Caravel's Pizzeria Lido (Tel. 717-351; open daily 7:30 pm to 1 am).

TEAROOMS AND COFFEE SHOPS

Establishments alien to the Mediterranean but appearing with greater frequency in modern-day Athens. Hearty English and American breakfasts in the morning and drinks, lunches, dinners, sandwiches, desserts and sundaes throughout the day and evening.

Apollon Palace Coffee House, Kavouri, Tel. 895-1401. This tastefully decorated coffee shop serves breakfast, lunch, dinner and snacks, sundaes and sweets. Full bar. Open 24 hours a day.

Byzantine Cafe, Athens Hilton, Tel. 720-201. An old favourite among Athenians. Imposing and spacious, with modern variations of Byzantine themes reproduced throughout. The expanses of marble and glass tend to amplify the hubbub, however. Full breakfast menu (serve yourself from the buffet), and American-style fare with some Greek specialties, from soups to entrees to sundaes and a full bar. Open 24 hours a day.

Floca, Panepistimiou 9, Tel. 323-4064. Their pastry shops and coffee shops are scattered all over the city but this one, located next door to Zonar's, is perhaps the best known. (Another on Leof. Kifissias in Ambelokipi, next to Cine Plaza, is also conveniently located.) Breakfast, lunch, dinner, cocktails or just coffee and their justly famous pastries. Open 7 am to 1 am.

G.B. Corner, Hotel Grande Bretagne, Syntagma Square, Tel. 323-0251. Gracious and eminently civilized, the G.B.'s spacious but cosy 'corner', is very 'in' with Athenians. The Edwardian atmosphere has nostalgic touches of a 1920s ice cream parlour—and elaborate sundaes to fit the mood. A full breakfast menu in the mornings, soups, entrees, sandwiches, salads from noon on. Full bar. Very good service and pleasant activity. Open daily from 7 am to 1 am.

Zonar's, Panepistimiou 9, Tel. 323-0336. An Athenian landmark with tables set out on one of the city's major thoroughfares. Inside, past the 'sweet shop' section and up a few steps is the comparatively peaceful restaurant. Breakfast, snacks, lunch and dinner. Sweets and a full bar. The emphasis is on local fare. Open 8 am to 2 am.

OUZERI

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

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

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

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

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

PUBS AND BARS

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

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

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

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

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

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

BOITES

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

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 Marinos, Tania Tsanaklidou, Dimitris Psarianos, Sofia Christou, Natasha, and Stavros Tsakos with songs composed by Hadjidakis, Nikos Gatsos and Moutis.

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 boîte. She is joined by Pop singer Elpida, Gaganourakis with Cretan songs and lyra, folk-singer Kosta Karalis, and the Kay Holden Dancers. Shows daily and on Sundays at 10 pm; Saturdays at 9:30 and 12:00. Closed Mondays.

MUSIC AND DANCE

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

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

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

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

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


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

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



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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.

OUT OF TOWN RESTAURANTS

CORFU

Akteon. In town, at the edge of the platia. Tel. 22894. Limited menu, moderately priced and fair cuisine but commanding a splendid view of the sea, Garitsa Bay and the old fortress. Daily for lunch and dinner.

Aigli. In town. Tel. 28841. The tables are set beneath arcades and trees on Kapodistria Street. Simple but good Greek food. Open daily 11 am to 4 pm and 7 to 11 pm.

BP. At Dassia about 12 km. from town on the main Ypsos road. Tel. 93278. Unexpectedly attractive, contemporary continental decor. Excellent charcoal broils, and occasionally fish or lobster. Cheese tray, salads. Very attentive service by the owner. Daily from 8:30 pm.

Bistro. At the new port in the Manduki area. Nice bar, rustic decor with wooden booths for dining by candlelight. Fairly expensive. Daily from 8:30 pm.

Casino Achileion. Roulette and blackjack in the grandiose palace once the summer residence of Empress Elizabeth of Austria and, later, Kaiser Wilhelm II. In the village of Gastouri about ten km. out of town. Tel. 30531.

Corfu Palace. In town, at Garitsa Bay. Tel. 29485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialities. An exquisite buffet is set up pool-side every Saturday evening. Justifiably expensive. Dinner served from 8 to 10 pm.

Coucouvaya. On the outskirts of town, one km. from the new port. Tel. 34477. A great selection of the latest dance music at this discotheque located in an old stable transformed into one of the coziest places in town. Moderate prices. Daily from 9 pm until the wee hours.

Dihtia. 12 km. from town at Dassia. Tel. 93220. Seaside dancing and good dining but reservations necessary. Expensive.

Eptanissa. At the Corfu Hilton, Kannoni. Tel. 36540-49. The accent is on international cuisine in the beautifully appointed restaurant, while in the grill room, broils are prepared at your table. Marcello entertains at the piano in the luxurious bar. Good, friendly service. Expensive. Reserve ahead. Daily for lunch and dinner.

Dionysos. A taverna located at Dassia. Tel. 93449. Typical Greek fare and Corfu specialties: *bourdetto*, *sofrito*, and *pastitsada*. Local wine straight from the barrel, live music. Prices low to moderate.

Nafsika. 3 km. from town at Kannoni. Tel. 23023. Small and cozy with excellent food. Stefanos, the owner, brings a variety of appetizers to the table. Moderate prices.

Number One. At the Kerkyra Golf Hotel, 3 km. from town. Strictly a discotheque where only drinks are served. After dark.

Pipilas. At Kondokali, 4 km. from town. Tel. 91201. Wide selection of Greek dishes and fresh fish pleasantly served indoors or in the garden. Prices moderate. Daily from noon until late at night.

ReX. In town, on Kapodistria Street. Tel. 29649. Unpretentious but fairly good fare at relatively low prices. Daily from noon until late at night.

Tripa. At Kinopiastes, 15 km. from town. Tel. 30791. A variety of excellent hors d'oeuvres are brought to your table at one of Corfu's best known eating places which was originally the village grocery. Moderately high prices. Reserve ahead. Open evenings from 9 to midnight.

Yannis. At Perama, 6 km from town. Excellent fresh fish. The decor is unappealing, but tables have been set out on a veranda and there is a nice view of the sea. Prices moderate. Daily from noon until late at night.

PATRAS

Achaia Beach Hotel, 4 km. from town near Rion, Tel. 429-801. A modern, cool dining room; a terrace facing the sea; swimming nearby. Lunch and dinner menus varied and well-prepared. Service slow. Medium to expensive.

Athos, Porthos, Aramis, Psila Alonia Square 24, Tel. 522-810. Warm rustic setting, and a variety of Italian dishes. Service is good, prices average.

Diakou, in Gerokamio, Tel. 277-929. Worth a visit for anyone who wants to enjoy a good meal and a spectacular view of the city from a terrace restaurant. A varied menu and reasonable prices. Open for lunch and dinner.

Dionysos, on the New Promenade, Tel. 425-888. An old residence converted into a multi-roomed restaurant. Summer dining in a cool, picturesque garden. Main courses are reasonably priced. The adjacent discotheque is appealing to all ages.



Kavouri, New Promenade, Patras (just beyond the Moreas Hotel), Tel. 422-145. A taverna specializing in fish. Reasonable prices. Open for dinner only.

Koukos, in Koukouli, about 2 km. outside Patras, Tel. 325-077. Lunch and dinner served in a beautiful garden. A varied, tastefully prepared menu (the specialty is chicken). Good service. The prices are moderate.

Maraletos, about 5 km. from town at Rion, Tel. 429-226. Lunch and dinner served in a shady area near the sea. The chef, Mr. Maraletos, is considered one of the best in Patras. Menu varied and good (the specialty is a rich homemade ice cream). Medium to expensive.

RHODES

Alexis, Old City. Excellent seafood in this simple but well established restaurant.

Anixis, Trianda Road, outside the city towards the airport, Tel. 92312. Lunch and dinner are served out of doors. Greek specialties. A good three-course meal with wine for about 300 Drs.

Arapaki, in the centre of town. Solid Greek taverna fare specializing in meat dishes. Paper-covered tables, but the portions are invariably generous and well-prepared.

Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its décor (a medieval restoration) and good food. Dinner for about 350-450 Drs.

Kalyva, Trianda, Tel. 92214. Simple décor but situated on the seashore (bring your bathing suit). Specialties are seafood but the menu includes a full range of Greek dishes.

Kon-Tiki, Mandraki, Tel. 22477. An excellent restaurant on a houseboat in the main harbour of Rhodes. Dine with a view of Rhodes' colourful waterfront, surrounded by visiting yachts. First-class service, European menu.

Manolis, Old City. Unpretentious atmosphere but excellent seafood at this old, established restaurant.

Mason Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a good standard. Phone for reservations.

Norden Restaurant, Kos St., Tel. 25627. Popular with Scandinavian and German tourists. Very good Greek and European cuisine. *Chateaubriand béarnaise* 300 Drs., fondue for two, 340 Drs., and a special, moderately priced luncheon menu.

Oscar's II, Vas. Marias, Tel. 23247. Popular with tourists, this restaurant serves an excellent meal. The speciality is prime-ribs of beef and chicken.

Seven Springs, on a side road between Afantou and Archangelos, about twenty minutes from Rhodes. A perfect place for lunch: set in green hills, amid running brooks, streams — and tame ducks! The tables are set under trees and around the river bank. Plain Greek cuisine (*tis oras*), prepared and served by members of the family.

When driving around the island the following are excellent places to stop for a meal:

Kamiroi Scala, seaside taverna at Kamiroi.
Keraki (Feraklos), seaside town near Malona.
Klimis, seaside taverna at Yennadion.
Kolimbia, seaside taverna in the vicinity of Seven Springs.

Lindos

There are three waterfront tavernas at the main Lindos beach. All serve fresh seafood and Greek specialties. Open for lunch and dinner. In the main square Makrikos and Cleobolis serve very good Greek lunches and dinners. In the village, Kanaris specializes in grilled chicken and Kostas, on the site of Lindos' old olive press, serves home cooking.

THESSALONIKI

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Nice Spanish decor and pizza, spaghetti, omelettes, etc. at moderate prices.

Dionysos, Panorama-Hortiati. Recently opened with an excellent chef and service. Moderately high prices.

Chez André, Aretsou, Tel. 413-715. Good food, service and pleasant atmosphere at this fairly new establishment. Moderately high prices.

Embati, 80 Farm School St., Tel. 412-980. Pleasant surroundings enhanced by a fireplace on cool days. Music and good food.

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

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

Olympos Naousa, Vas. Konstantinou 5, Tel. 275-715. another must for visitors. The service is dependably quick even during the noon rush. A large variety of dishes including fried mussels. Moderate prices.

Ouzeri-Kapilio, Proxenou Koromils St. Charming atmosphere with a full array of spicy appetizers, including baked giant beans (*gigantes*).

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

Paradisos, Aretsou, N. Plastira, Tel. 411-682. Very fresh seafood and good service are guaranteed at this sea-side restaurant.

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

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

Riva, Promenou Kosomila. Newly opened. Specialties include shrimp and bacon, canelloni with spinach. Generally good food at moderate prices.

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

our town

The Evil Eye

OUR OLD friend Kyria Koula paid us an untimely visit recently as we were in the midst of moving our offices. Not phased in the least by the reigning confusion, she went about her regular routine of greeting, embracing, kissing and pinching the cheeks of our staff members. Coming upon an unfamiliar face—a strappingly handsome College Year in Athens student enlisted for the move — she threw up her hands in delight, exclaimed what a lovely young man he was, and spat on him. Noting that she clearly thought him indeed handsome and was about to shower him with several more outbursts, we hastily led her into the next room. We returned to the astonished young man to explain that she was a well-intentioned matron and that the only reason she spat on him was to protect him from the Evil Eye. He looked sceptical. We elucidated: 'She was trying *not* to cast a spell over you. You know, give you a whammy?' It was no use. The young man clearly thought us mad. As Kyria Koula completed her rounds, he kept a cautious distance and when she finally cornered him to give him a final pinch, slap, and 'ptoo-soo', he pivoted out of her reach, thus committing a gross breach of etiquette, and running the risk of disaster.

For the benefit of our young friend and others foreign to this aspect of our social traditions, we thought an explanation to be in order. To begin with, the Evil Eye is not a concept exclusive to Greece. The Encyclopaedia Britannica devotes an entry to it and defines it as 'The belief that certain persons can injure and even kill with a glance'. Noting that it is still widespread in most parts of the world, it traces the notion back to ancient times: in Greece it was called, as it is today, *vaskania*, and in Rome *fascinato*; spitting was a most common antidote. With all due respect for the esteemed authority of the Britannica, however, we must take issue with them when they assert, 'One of the most striking facts about superstition in the New World is that evil eye seems to

be foreign to the hemisphere.' This is not accurate. Although unfamiliar with the customs among other ethnic groups in America, we can say with absolute certainty that when Greeks migrated to that Continent they took with them a firm belief in the Evil Eye, a fact confirmed by a random check made among our North-American friends of Greek heritage who assured us that they have been spat upon up and down the entire North-American continent.



According to Greek tradition, there are three general categories of Evil Eye, defined by who is 'giving the eye'. (Animals, although unable to administer it, are susceptible, particularly cows and horses—which is why horses, such as those that draw the caleches in Kifissia, are draped with blue stones, one of the talismen used against the Evil Eye. For reasons we do not know, pigs are immune.) All women, whether they are conscious of it or not, have the power, but men rarely do. (Blue-eyed women are considered to be particularly dangerous.)

Into the first category fall women who have 'bad' Evil Eyes—and are fully aware of it. They are usually malicious and envious people who use their ability with a vengeance. One look from them is enough to send their target off to bed with a mysterious illness, or into a coma from which they may never recover. Their glance can also inflict accidents or disasters on victims.

Other women may possess an inadvertent Evil Eye and readily admit to it: they have no control over their power, and certainly no evil motives,

but from experience know that when they innocently admire someone, it may cause harm. They usually take secret pride in this gift, as well as its converse—the ability to remove the spell (*xematiasma*). Being good-natured souls, they are always willing to rush to the homes of possible victims to perform one of a wide assortment of rituals to restore the stricken individual to good health. We have a friend in this group who readily assumes responsibility for all sorts of illnesses and is willing to remove the 'spell' over the telephone by pronouncing the necessary mumbo-jumbo, the meaning of which she refuses to divulge.

The rest of us possess what might be called a dormant, benign Evil Eye of which we are unaware. By admiring someone we may unwittingly arouse the animosity of evil spirits hovering in the vicinity who disapprove of any form of flattery directed at others. We may coo over a baby, for example, oblivious to the fact that by doing so we are offending the evil spirits. As a consequence, the baby will shortly thereafter be taken ill. Well-meaning people take the precaution of neutralizing any spells they may be innocently casting by saying, '*Ptooo-soo na meen vaskathis*', and spitting. 'Ptooo-soo' is onomatopoeic, imitating the sound of spitting. Evil spirits are known to be gullible, and the spitting process, according to one explanation, is merely a decoy: if any spirits are lurking about ready to strike down those being praised or complimented, they will be fooled if the person being praised is spat upon. (The procedure is often preceded by vigorous cheek pinching and accompanied by a slap, but as far as we know these are unrelated to the Evil Eye and *not* intended to mislead the spirits. They are merely garrulous demonstrations of affection.)

People with 'bad' Evil Eyes do not, of course, take such measures. On the contrary, they deliberately cast spells whenever the mood possesses them. When enough victims have been felled by ill luck or tragedy following encounters with these evil-doers, the

word soon spreads among acquaintances who take various prophylactic measures, try to keep out of their range of vision, and if need be, avoid them altogether.

Normal protective measures include wearing an amulet, a *filakto*, or 'protector', which is pinned, out of sight, to one's clothing. These may be holy medals acquired at churches or monasteries. Blue stones are also considered effective. These sometimes have an eye painted on them and in recent years have become popular among tourists who wear them as decoration, unaware of the extra, protective bonus. A particularly cautious mother will assemble a combination of amulets and sew them together into a tiny packet that resembles a miniature sachet, delicately embroidered if she is handy with a needle, and attach this to her child's undershirt. One mother told us that although her daughter habitually wears a particularly elaborate *filakto*, if someone has been effusive in their praise, she takes the extra precaution of spitting on the child and saying a prayer over her head—out of sight of the admirer, of course, since their feelings might be wounded.

All of these measures are intended to have the same effect on the evil spell as the sight of the cross on Dracula. As movie fans know, to put a Dracula out of action you confront him with the sign of the cross and he crumbles up and turns into a bat. In the case of the Evil Eye, the spell is held at bay by the *filakto* or vitiated by incantations or prayers.

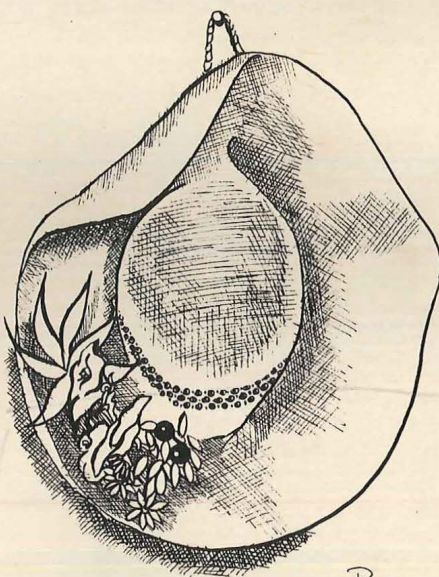
Should these private measures fail, there is bound to be a bit of trouble, the spell manifesting itself in various ways, ranging from a mild headache to prostration. If efforts by friends and neighbours to administer antidotes in the form of incantations and prayers as well as some elaborate 'ptoo-soos', prove ineffective, the only thing left is to call a priest. The Greek Orthodox Church officially recognizes the Evil Eye and there is a special service for exorcising it. With the Holy Orders at work, and lots of incense and generous sprinklings of holy water, the victim is usually up and around in no time.

Faith in the power of the Evil Eye is still prevalent although young sophisticates are increasingly reluctant to acknowledge their beliefs. One young woman of our acquaintance dismissed it as nonsense but admits she is not prepared to run any risks where her child is concerned. Serious illnesses are administered to by the local pediatrician, but hot on his heels arrives an aunt with the power to remove spells—just in

case the physician has failed to diagnose a case of the Evil Eye. For our part, we are not superstitious but we are not about to take any chances. Among other things, we 'ptoo-soo' at all babies we admire, just in case we are unwittingly administering a double whammy, and to set the mother's mind at ease. We also feel much better when old friends such as Kyria Koula round off the ritual kisses, pinches, pats and compliments with a precautionary 'ptoo-soo'—and after we have told them how well they look, we 'ptoo-soo' right back.

The Modern Young Mother

OUR FRIEND the Acerbic Observer of Human Ways brought us an account of his latest reconnoitering on the Sacred Hill:



While sauntering around the Acropolis and soaking up culture recently, I spied a rather fancifully-dressed stylish young woman pushing a pram in front of her as she led a small but intense group of ladies around the site. It was my friend the Modern Young Mother. I waved genially.

'Hi,' she said in the sultry voice she uses to remind you that she may be a Mother but she's still a Woman.

'What are you doing these days?' I asked in my inveterate innocence.

'Oh, where shall I begin?' she replied, bringing the pram and her group to a halt.

'At the beginning, perhaps, and going on to the middle, followed by an end,' I suggested.

'I'm doing so many things now!' she replied. 'Yoga classes first thing in the morning, and then I teach a class on the Glories of Ancient Art. In fact, I'm showing my class the sublime beauties of the Acropolis today.'

The ladies, looking drugged by their feverish pursuit of knowledge, nodded

their heads vigorously and hastened to say how they enjoyed their classes and how *much* they loved their teacher.

'I see you've brought the youngest with you' I said, chucking her baby under the chin in a friendly manner and almost having my finger bitten off by a Human-Snapping-Turtle.

'Yes,' she said, 'I want him to experience everything during his formative years and I know that deep down he appreciates the beauties of art. Isn't he cute!' she asserted, as he gurgled, 'Babeeba'.

'Heracles just said Propylaea! He's so clever! Yes, darling,' this last addressed to the H-S-T, 'have an organic pitta'. With the H-S-T making snapping, ripping and tearing noises in the background, she continued. 'In the afternoons I often do a bit of sewing. Nothing special, just dresses like the one I'm wearing.'

'I would have thought it a Dior,' I volunteered magnanimously.

She smiled. 'Yes, people do say that. Then, of course, I have to run a consciousness-raising class for our Women's Group, and supervise the children's dinner.' The ladies looked on in awe as she continued. 'After that, perhaps, a little serious study for an hour or two. I'm reading a *marvelous* German book on *Wissenschaft* at the moment. Then I always manage to find time to make something unusual for my husband's dinner. Luckily my ancestors came from Tuscany, the home of good cooking, so I seem to have a natural ability.'

The ladies quivered with admiration, while I refrained from mentioning that her ancestors really came from Palermo, the home of the Mafia.

'And how is your Husband, the well-known Genius?' All Modern Young Mothers, in my experience, are married to Well-Known-Geniuses.

'Oh, he's just built the most interesting machine out of plastic and a few wires. He's so *creative*! It sounds a chime across the street whenever the baby wakes up.'

'And what does that do?' I asked. 'Call for a coffee from the local cafe?'

'No, silly! It wakes up our maid, who lives in a room across the street. Now, enough of this chit-chat. I must teach my girls. So little time and so much to do. Right?' she said to the ladies gazing at her with rapt devotion. The group fell into formation and scurried off, past knots of astounded sightseers. In the distance I heard a gurgled, 'Moobop' and the answering exclamations of, 'Oh, yes Heracles! Mnesicles was the architect of the Propylaea! He's so clever!'



issues

EMPLOYEES AND WORKERS

THE HIGHEST paid industrial workers and employees in Greece are to be found in the basic metal industries, such as aluminium, ferronickel and steel. White-collar workers cost their employers on average 1.7 times more than blue-collar workers for the same number of hours of work, a disparity greater than in other European countries. In France and Italy, for instance, the corresponding difference is 1.6 times, in Belgium 1.4 times, and in Germany, The Netherlands, and Luxembourg only 1.3 times. In Greece, this difference seems to be narrowing. In 1969, the average annual cost of labour for 'workers' was 51% of that for white-collar employees; by 1975 it had risen to 56.8%.

A survey of the cost of labour in manufacturing, conducted by the National Statistical Service of Greece in 1975 and only recently published, indicates that the average hourly cost per 'worker' in 1975 was Drs. 56.80; the highest was Drs. 79.80 and the lowest Drs. 40.70.

'Workers' are defined in the survey as those in manual labour, whether in production, maintenance or storage, or employed as drivers and guards. 'Employees' are defined as control and supervisory personnel, engineers, executive and managerial staff.

The average hourly cost of an 'employee' was Drs. 98.5, with the highest being Drs. 134.50 and the

lowest Drs. 69.40. On a monthly basis, highest payments to 'employees' were Drs. 25,029 in basic metals industries, and the lowest Drs. 12,691; the average was Drs. 17,948. These figures represent the cost to employers and do not

represent only take-home pay. Labour costs here include payments of all kinds made by the employer to 'workers' or 'employees', and are divided into the following categories: payments for work actually performed (which includes wages and salaries, overtime pay, Christmas and Easter bonuses etc.); payments for days when no work was performed (including holiday pay, holiday bonuses, and severance pay); payments made by employers in the form of social security contributions; payments made in kind (such as housing, food, etc. offered by employers); other payments of a social character (as, for example, special assistance extended in case of illness or death, entertainment, holiday camps, libraries, transportation of personnel, work clothes, etc.); and, finally payments for the professional training of personnel and the remuneration of apprentices. Payments for work actually performed and for days when no work is offered, as well as payments in kind, constitute what is known as 'direct cost of labour' and they make up 84.5% of the total cost of labour. The other payments make up the 'indirect cost'.

The survey indicates that of the average hourly cost of labour for 'workers' (which is Drs. 56.80), 75.9% constitutes payments for work actually offered, 14.6% social security contributions, and 7% for days when no work is

TOTAL LABOUR COSTS IN GREEK MANUFACTURING: 1975

(In Drachmas)

MANUFACTURING SECTORS	WORKERS** HOURLY COST	EMPLOYEES** HOURLY COST	EMPLOYEES** MONTHLY COST
Food products	48.60	95.00	17,232
Beverages	53.90	94.60	17,894
Tobacco	46.50	102.80	17,994
Textiles	50.60	91.60	16,884
Footwear, clothing	44.70	79.60	14,500
Wood and cork	52.00	89.20	16,764
Furniture	57.90	78.60	14,733
Paper, paper articles	56.60	85.80	16,168
Printing, publishing	78.00	91.30	16,699
Leather	60.30	95.80	17,625
Rubber, plastics	55.90	99.50	17,984
Chemicals	59.80	104.90	19,060
Petroleum, coal products	79.10	102.70	17,802
Non-metallic minerals	62.50	104.50	18,813
Basic metals	79.80	134.50	25,029
Metal products	60.70	96.70	17,594
Machinery, appliances	63.70	93.20	16,428
Electrical equipment	57.70	93.80	17,089
Transportation equipment	70.90	98.00	17,682
Miscellaneous	40.70	69.40	12,691
Average	56.80	98.50	17,948

*The terms are in accordance with Greek usage. Workers (ergates) indicate manual labourers, drivers, guards, etc. Employees (ipalili) are white-collar workers and here includes managers and executives.



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offered. For 'employees', the corresponding percentages are 77.4, 12.3 and 8.6%.

An interesting item revealed in the survey is that the average cost of labour per person rises as the industrial establishment employs more people. Thus, if a cost index of 100 points were set per person (worker or employee) in an industrial establishment employing 50-99 persons, this index goes up to 102.4 points in plants with 100-199 working people, to 113 points in plants with 200-499 people, and to 127.9 points in establishments with 500 and more people. No explanation is given in the survey for this increase, but presumably it is due to higher pay and increased social benefits provided by larger establishments.

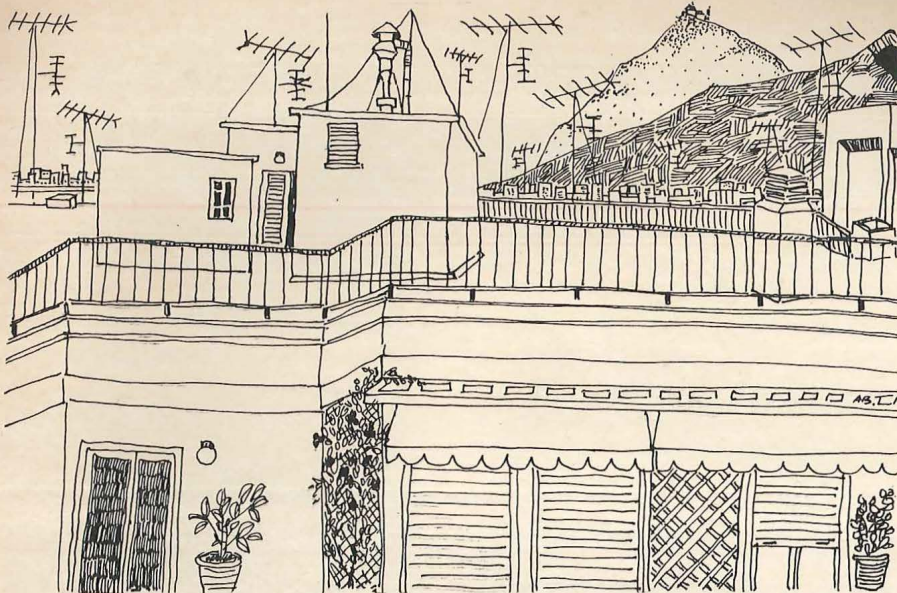
The survey also reveals that the average annual cost of labour per wage earner rose by 125.2% between 1969 and 1975. During this period, it went up faster for 'workers' (128.3%) than for 'employees' (104.9%). Finally, 'workers' put in a total of 2,155 hours a year on average, whereas 'employees' work slightly more, namely 2,185 hours. This means that on average a 'worker' in 1975 cost his employer Drs. 122,404, whereas an 'employee' on average cost Drs. 215,222.50.

Bringing up to date the cost of labour figures, a recent survey of the Federation of Greek Industries pointed out that in recent years the rise in the cost of labour has outpaced the rise in the cost of living. Drawing on data published by the National Statistical Service and the Social Security Agency, the Federation issued figures indicating that the cost of living index, with a starting base in 1974, rose in the first half of the years 1975, 1976 and 1977 by 10.4%, 26% and 40.4 respectively, whereas average daily wages in industry rose in the same years by 13.4%, 40% and 64.6% over 1974. This indicates that wages rose at a more than 50% higher rate than inflation, giving workers considerably more value for their take-home pay.

Employers' and workers' representatives have meanwhile begun the annual round of negotiations for a new national collective labour agreement that will set higher minimum wages and salaries for the next twelve months.

—ANTONY M. ECONOMIDES

Suggestions for further reading: 'Annual Survey on the Cost of Labour in Manufacturing: 1975', published in Greek and French by the National Statistical Service of Greece, Athens, 1977. Price Drs. 30 or \$1.50. See also 'Bulletin of the Federation of Greek Industries' (in Greek), No. 372-373, Jan. 15, 1978.



THE LIGHT THAT FAILED

THE GREEK equivalent for Epiphany is 'Ta Phota' which literally translated means 'The Lights'. Appropriately enough, on January 6, 1978, all the lights in my house went out. Candles were lit and the religious holiday was celebrated as, I presume, the Fathers of the Greek Orthodox Church had planned it.

What those venerable gentlemen had not foreseen was the advent of electricity several centuries hence and the dependence of good Christians on that utility. Candles are fine for illumination, but what do you do for heating when you have no fireplace and your oil burner depends very much on 220 volts to function at all? With howling winds outside and temperatures hovering around freezing point the atmosphere becomes less and less conducive to divine contemplation. Indeed, it begins to verge on blasphemy when you try to ring up the Power Corporation and discover that its worthy public servants have taken all their phones off the hook and you cannot find out how long the power cut will last.

The female members of the household then point out to you that your lunch will consist of a cheese sandwich unless you can think of some means of cooking the roast leg of pork and potatoes you had been looking forward to with such relish. You start looking contemplatively at the dining room chairs and wonder how many of them you will need to chop up to make a fire on the kitchen floor of sufficient size and duration to cook the pork.

Then you remember an old gas cooker that works from a butane gas cylinder that you had bought several years ago for a summer house you had rented at Porto Rafti. Where had you seen it last? Then you remember. It is sitting under your work bench in the garage under a pile of empty paint tins left there by the painters who charged you a small fortune to paint your house the previous summer.

Battling 60-knot winds, you make your way to the garage and dig it out, together with a gas cylinder that does not feel as heavy as it should. You drag it and the cooker into the house. The twittering exclamations of delight from the female members of the household quickly give way to groans of disappointment when the discovery is made that the cylinder is as devoid of gas as a gourmet who has just taken a heavy dose of Eno's.

The shops are closed so it's a cheese sandwich after all with a cold potato salad. For dessert? Ice cream, of course, which is firm and solid even though the refrigerator hasn't been working for the past six hours.

After a restless night under six blankets with the wind still howling outside and bowling over trees and light standards like ninepins all around, you rise early, breakfast on café frappé and drive off immediately in search of a gas cylinder full of compressed and beautifully combustible butane.

Your first shock comes at the Pharos in Psyhiko where the two shopkeepers who stock gas cylinders shrug ruefully and tell you they are out of stock. Try

Halandri, they say. Nothing there either. Try Vrillissia. At this northern suburb, with snow and sleet blinding your progress, you find a shopkeeper who tells you he has one full cylinder but that he is holding it in reserve for one of his customers who is suffering from a heart condition. 'You wouldn't want to have him on your conscience would you?' he says. 'Perish the thought,' you say, and continue your search northward.

By two p.m. you have returned home, chilled to the bone and quite gasless. There you are informed by the female members of the household that there are no more candles. Now they tell you, on a Saturday afternoon when the shops are closed. At this point you open the doors of the refrigerator and the freezer and start accumulating as many ice cubes as you can.

'What on earth are you doing?' the female members ask.

'Cryogenics,' you say. 'Suspended animation. Lowering the body temperature to such a degree that all life functions are slowed to a minimum. It's our only hope for survival.'

'And how do you propose to do that?'

'I don't know. I'll look it up in the encyclopaedia. You lie in bed and put ice cubes all round you and go to sleep. It's very simple, really. And much better than sitting in the dark in the freezing cold.'

'You are mad,' they say.

'Well, if you don't want to try it, I will,' you say determinedly.

By the fading afternoon light you pore over the chapters in the encyclopaedia that deal with this interesting subject and when you feel you have mastered the basic concepts you begin scattering the ice cubes on your bed.

You put on your best silk pyjamas and lie down tentatively. You are so cold that you don't feel the cubes at first. You close your eyes and dream you are stranded in an igloo with Candice Bergen.

Then you hear whoops of joy from the female members. The lights have come on again. The heating goes on. The leg of pork is popped into the oven.

Very soon you begin to feel warm. The ice cubes melt. You are still with Candice Bergen but you are holding hands now and swimming underwater somewhere in the South Seas.

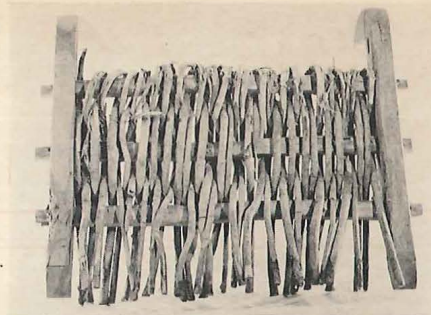
When you wake up you are in the intensive care ward of the Evangelismos Hospital suffering from double pneumonia.

So much for 'Ta Phota'.

—ALEC KITROEFF



The various winnowing implements; from left to right: karpoloi, dikrani, xiloftiaro, karpoloi, a ktena.



The svarna or harrow.



The castra, a terracotta bread mould.



The adokana



Winnowing with a thrinaki, a large three-pronged pitch fork.

AT THE BENAKI

IT MAY seem strange that the Benaki Museum recently opened a temporary exhibit of agricultural tools and implements. Why should a museum renowned for its art treasures bother to exhibit something as prosaic as tools? One reason might be that since all these tools are handmade they can be classified as primitive art, an art which has almost disappeared with the advent of modern mass-produced hardware. Although some people, especially the private collectors who loaned much of the material for the exhibition, may feel this to be a paramount reason, and art critics will surely expound on the 'functional beauty' of the objects, it

would be missing the point to view the entire show in those terms.

It has long been a cliché that man is a tool user and for all intents and purposes the only creature on earth who is. The very earliest artifacts of man found in excavations are his stone tools, familiar to everyone from museum displays. The careful study of a culture's tools reveals a great deal about the society, its economic life, and its history. An archaeologist might conclude, for example, that since only one Neolithic village in a wide area contained large numbers of wood-working tools, the village was a carpentry centre whose products were diffused by barter.

Because tools are such common objects, it has always been assumed that 'everybody knows about tools'. Perhaps this is the reason why so little can be found in literary sources about ancient and medieval technology. Why bother to write about something that everyone knew about? Furthermore, many Classical and Byzantine writers thought that writing about commonplace people and objects was beneath them. This has resulted in oddities such as the fact that almost all our information on the ancient pottery trade comes from the deductions of modern archaeologists and art historians because no ancient writer thought it a worthy subject

The one hundred and fifty-four wood, iron, steel and stone implements exhibited at the Benaki were made locally from, perhaps, as early as the eighteenth century through the early twentieth century. Almost none of them are being made today in the same fashion. Many of them were rendered obsolete by the technological advances which transformed Greek agriculture after World War II. It should be remembered that agriculture was the main basis of the Greek economy throughout most of its history. Although art objects were a major export in Classical and Roman times, olives, vines and wheat were always the mainstay of the economy until the present day. The tools on display thus form a bridge with the past since their shapes and designs are virtually the same as those in use a thousand years ago and earlier. After all, a conservative peasantry is loath to change anything and since they were the ones making and using tools, the shapes became canonical. What was good enough for Grandfather was certainly good enough for Grandson.

The exhibition, organized by the Photographic Archive of the Benaki, will continue through March. It is found on the first two floors of the new wing of the Benaki (you enter through the Byzantine display area). A complete listing of the objects is available, in English and Greek, for ten drachmas. (Since the English listing is stapled together, it is wise to check that the last few pages have not fallen off.) A catalogue of the exhibit, in Greek only, should now be available. The display itself is very well done, the objects are generally well-lit on a black background. There are also numerous enlarged photographs of the tools in use by farmers at various times in the earlier part of the twentieth century, and, for comparison, photographs of similar scenes on Byzantine ivories. The only fault one can find with the display is that works are labelled with only numbers which refer back to the catalogue-list. This is an all too common custom of museum keepers who fear that long, informative labels will overwhelm a visitor: it results in the visitor leaving with many unanswered questions. A plus for the exhibit is the inclusion of very effective background music composed of old folk songs recorded by various ethnomusicologists. Unfortunately this music is thought to be of interest to only serious scholars and the Benaki was unable (they tried) to gain permission to sell recordings of the works. Nevertheless, the objects, the



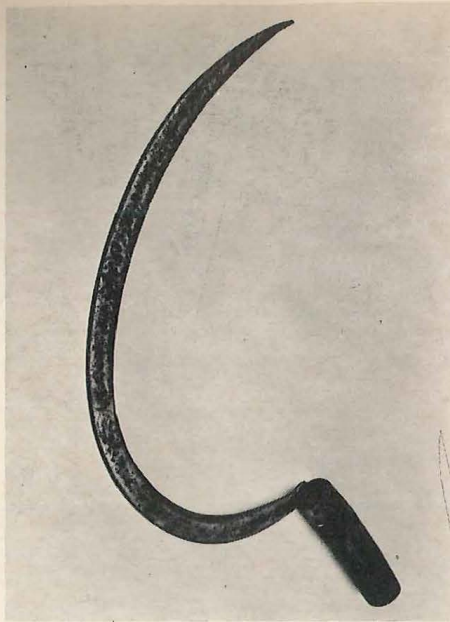
The soil being broken down to a consistency suitable for sowing with a svarna, an implement that was in use in Greece for centuries.



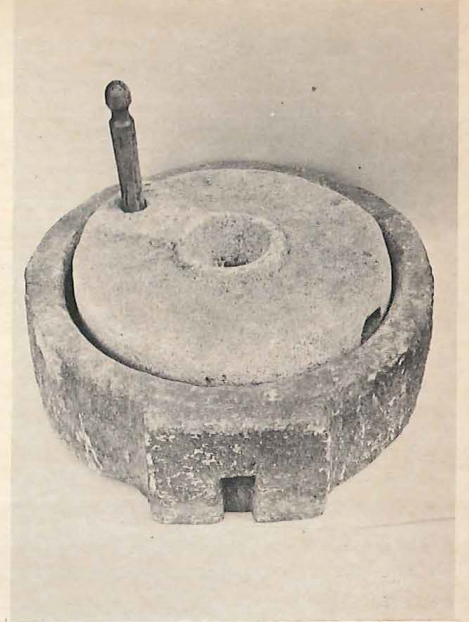
Threshing with an adokana, a special sledge studded with metal flint, which was dragged over the wheat to separate the grain from the stalk.



The drepani



The leleki



The cheiromilos

photographs and the display bring real life to the exhibit.

The ground floor contains implements relating to grains and olives. On the second are tools used for vines and for cotton. One of the main virtues of this arrangement is that it allows you to follow the entire cycle from planting through the final processing, showing all the implements used at each stage.

Wheat, in its final form as bread, is to the Mediterranean what rice is to Southern China. The populace of Rome was fed on wheat imported from Egypt, and Athens during its heyday received supplies from as far off as South Russia. While oil and wine were often exported and poor olive or grape harvests were unfortunate, a poor wheat harvest meant famine.

Prior to sowing, the ground was ploughed with the age-old wooden plough (*aletri*) or an iron one, first used in the nineteenth century. The soil was broken into large clods of earth which were further broken down by the harrow (*svarna*) into the soft earth suitable for sowing. When the wheat was ready for harvesting, the wheat stalks would be cut by hand with a large sickle (*drepani*). It is interesting to note that scythes do not seem to have been favoured. If the wheat stalks were shorter than normal, a special sickle (*leleki*) with a long neck was used. The reaper protected his fingers with wooden gloves (*plamaria*) or thimbles (*dactilithra*). These were equipped with long hooks which enabled the user to gather more wheat stalks and averted the possibility of the occasional finger being sliced off in a moment of inattention. The first sheaf of the harvest was set aside as an ornamental

offering to be placed in the village church or in a family shrine. It would not be surprising if those sheaves (*founta*) were of the same design as those offered to the goddess Demeter thousands of years ago. After the wheat was reaped it was bound up into large sheaves and allowed to dry before threshing.

There were two basic ways to begin the threshing process: the wheat stalks were flailed (using a *liradi*) to separate the wheat grains from the stalk, or a special sledge (*adokana*) was dragged over the wheat. The former must have

been quite a laborious process and, perhaps, was only used for smaller amounts of grain. The sledge would be drawn by horses with a person standing or sitting on it, simultaneously weighing it down and directing the team. These sledges were studded with metal and/or flint to break up the grain below. They are extremely archaic in design and similar to those dating back to Neolithic times. In fact, some of the flints on these modern examples are certainly ancient ones that were reused by the farmers who found them.



Fresh bread being removed from the oven. In the foreground is a pinakoti, a special board in which the dough was set to rise.

Once the threshing was finished the grain and the chaff were separated: the largest bits of stalk were removed with large pitchforks (*dikrania* with two prongs, *thrinakia* with three); smaller bits were removed with *karpoloi* (which resemble table forks) or wooden shovels called *xiloftiaroi*. Since wheat grains are heavier than the chaff, most of the impurities would be removed simply by tossing the mixture into the air and letting the wind blow away the chaff. The specialized tools would thus produce a pile of fairly pure wheat and lots of straw and chaff. A rake (*ktena*) was used to gather up the straw for use as animal feed. Sieves (*remonia*) would give the grain a final cleaning before it was measured and stored. The grain was ground into flour either commercially (in a windmill, *anemomilo*, for example) or at home (using a *goudi* or mortar or with a stone hand mill, *cheiromilos*). The flour was then kneaded in a special trough (*skafi*) which had its own special scrapers for cleaning (*xystra*), shaped on a board (*plastiri*), and then placed to rise in the hollows of a special board called a *pinakoti*. All these containers helped to prevent the dough from becoming soiled. Finally, long, flat shovels (*ftiaria*) were used to slide the risen dough into a wood-burning oven and to remove the bread when baked. Those without permanent ovens (shepherds and bandits, for example) used a terracotta contrivance (*castra*) which allowed bread to be baked over an open fire. This is similar to the method found in Europe and Asia, of cooking chicken encased in clay.

When visiting the exhibit, try to visualize the use of each artifact on display. All these tools had specific uses (such as the differing pitchfork types used in the winnowing process) and you can amuse yourself trying to figure out what they might be without using your catalogue-list. Antique collectors will certainly be fascinated by the objects on display and if you have a friend who is a collector of such items, you may finally be able to discover what it is he collects.

If nothing else, these old tools and methods demonstrate the extent to which mechanization has revolutionized the countryside: simple implements used from earliest times have been swept away by the twentieth century, never to be seen again outside of a museum. This has the corollary that the society which produced them, a society viewed with great nostalgia by those who did not live in it, has also vanished, and the effects of this disappearance are still being felt.

—ALAN WALKER



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Information Centre, Amalias 36 322-9624
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ETVA, Venizelou 18 (Mon-Fri 9-1) 323-7981
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COMMERCIAL BANKS

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Kifissias 230 (8am-7:30 pm) 671-2838

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Olympic flights (recorded timetable)	144
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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



Anna Synodinou (New Democracy)



Aleka Mantzoulinou (New Democracy)



Julia Tsirimokou-Pimbli (New Democracy)

Women In Parliament

THE ELEVEN women who are members of the Greek Parliament are a notably diverse group of individuals combining many roles and drawing from varied backgrounds and training. They include among their ranks lawyers, doctors, actresses and seasoned politicians, and they represent most of the major political parties, from the Right to the extreme Left. Despite differing philosophies and approaches, they express a deep awareness of social issues, of the needs of individuals, and the problems particular to women.

Anna Synodinou-Marinaki, one of the governing party's three women deputies in Parliament, is the only woman in the Cabinet. As Deputy Minister of Social Welfare, she will now devote herself to the issues that were her major concerns when elected to her first term in Parliament in 1974. 'I know that my responsibilities are now greater,' she notes, 'but I believe we must all work with conviction. I have very good colleagues here at the Ministry who are helpful and with whom I feel at ease.'

A tall, imposing figure, Anna Synodinou studied at the National Theatre's School of Drama and went on to become one of Greece's foremost actresses. During her twenty-five years in the theatre, she has played a great variety of roles but gained international recognition for her performances in ancient drama. She recently appeared in Euripides' *Helen* at the 1977 Athens and Epidaurus Festivals. 'I feel as though I have had the experience of a century-old man. I learned to smile and

be patient. Now, when at the end of the day I look back and see it was not wasted, I am satisfied.'

Her new role in the cabinet will leave her with little time for the theatre, but she does not exclude appearances at the summer festivals. 'The theatre lies deep within me but I have more important work to do now for my country,' she says. 'Work is a source of vitality to me.' She is concerned with the welfare of the entire nation, the human suffering, the 'struggles of life' throughout the country, not just in Athens, where she was elected. One of her primary concerns is to provide better care for children, 'our hope for the future'. The United Nations has declared 1979 The International Year of the Child, and in July an international symposium will be held on 'The Child in the World of Tomorrow', organized by the Institute of Child Health. Among the sponsors will be the Ministry of Social Welfare. Meanwhile, the Undersecretary has cast an eye around the Ministry and plans some practical housecleaning: among the first things on her agenda is to replace the official black limousines ('relics of the royal past') with smaller, more economical vehicles. 'It is not fair for us to arrive at the Ministry in them when others arrive wet from the rain,' she observes.

The New Democracy's selection of Aleka Mantzoulinou as one of its seven Deputies of State is a tribute to her many years of public service. The twelve Deputies of State in Parliament do not run in the elections, but are appointed



Amalia Fleming (PASOK)



Melina Mercouri (PASOK)



Maria Kypriotaki-Perraki (PASOK)



Constantina Yannopoulou (PASOK)



Irini Lambraki (PASOK)

by the parties on the basis of distinguished accomplishments and represent the country as a whole rather than a particular constituency. Since 1948, when Mantzoulinou headed the Association of Greek University Women, her activities and interests have encompassed a wide field. Born in Istanbul, she came to Greece as a young child. She studied music at the National Conservatory from which she holds a diploma, and graduated in Law from the University of Athens. Her many activities have been widespread on both a national and international level. She was the first woman to sit on the Athens Municipal Council, and in 1956 was invited by the U.S. State Department to study governmental affairs and women in public life. Over a period of three months she visited eighteen states and twenty-three cities (among her souvenirs are the keys to three of them). She was a delegate to seven United Nations General Assemblies and Greece's Representative on the Social, Humanitarian and Cultural Council. From 1962-73 she headed the International Law and Suffrage Committee of the International Council of Women, the largest federation of women's organizations in the West, and from 1973-6 was Vice-President of the Council. She was Vice-President of the Greek Red Cross and President of the International Relations Committee of the International Red Cross Association, but resigned when she entered Parliament. She will continue as a member of the Commission set up by the Greek Ministry of Justice to review Family Law. Revisions in the Civil Code will be introduced, designed to bring the laws related to the family in line with the 1976 Constitution which granted equal rights to women. She is the mother of one daughter.

Julia Tsirimokou-Pimbli, the governing party's third M.P., was elected from the district of Pthiotida, in Central Greece. She holds the distinction of being the only woman elected from the provinces. Rumour has it that this gregarious politician has kissed every voter in her region. As with many members of Parliament, she comes from a family long active in politics and is the daughter of former Prime Minister Elias Tsirimokos. Her ancestors have regularly represented her district since 1865. She speaks English, French and Italian fluently, having graduated from the School of Interpreters in Geneva where she also studied Political Science at the University of Geneva.

'I have proven,' she notes with undisguised satisfaction, 'that there can

be equality between men and women if you fight for it.' Involvement in public affairs, she believes, should not be at the expense of the family. Married to the Prefect of Evia, she is the mother of two daughters. 'Equality begins at the roots, during the early years of education. Mothers should treat their children the same way, regardless of sex'. She is particularly concerned with issues involving provincial areas. 'I would like to see the remote villages united to form small towns, to see factories distributed evenly all over the country and not concentrated around the highways', she declares. 'I'll open an office in Lamia and spend my weekends there with the people. I was sure I would be elected and now I'm going to work for the area which I love.'

The unexpected gains at the polls made by the Pan-Hellenic Socialist Movement (PASOK), which replaced the Centre Union (EDIK) as the major opposition party, swept five women into Parliament, among them two internationally known figures, Amalia Fleming, who is a Deputy of State, and Melina Mercouri, who was elected an M. P. from Piraeus.

Amalia Fleming was born in Istanbul, but grew up in Athens where she studied medicine. In 1946, she was awarded a British Council scholarship to continue her studies in London where she was to work as an assistant to Sir Alexander Fleming who, the previous year, had won the Nobel Prize in medicine for his contribution to the discovery of penicillin. They were married in 1953. Sir Alexander died in 1955, and Lady Fleming returned to Greece in 1961. She was imprisoned for her Resistance activities during World War II and again by the Junta which eventually exiled her. While living abroad she waged a relentless campaign against the dictatorship.

'I'll speak to you about women as human beings,' she informed me when I called at her home. Although she was in bed recuperating from a mild case of influenza, her work continued. Surrounded by books, photographs, and memorabilia, she methodically answered calls and made appointments. Her small penthouse apartment in Kolonaki is bright, warm, and bursting with flowers and plants. Her well-nourished cats are curled up nearby. 'The problems of women are part of the general problems of mankind,' she observes. 'The difference between our party and the Right is one of priorities.' Among the priorities she cited are social welfare reform. The old attitudes long instilled in women, particularly in rural



Nina Yannou (KKE)

areas, can be changed through education and there is a need as well for maternity benefits and child care centres. 'There is no lack of money for all of these things. Money is only an excuse', she notes. Meanwhile, she believes, the Greek woman must gain self-confidence. There were thirty-six women candidates in 1974, of whom seven were elected. In the November 1977 elections, there were one-hundred and three, and eleven were elected. That is progress, she observes, but not enough.

When I called Melina Mercouri for an appointment, the husky voice demanded to know why journalists look upon women politicians as guinea pigs or show horses. Nevertheless, she agreed to see me. Although best known for her work in the theatre and cinema, Melina Mercouri's life has centred on politics. Her grandfather, Spyros Mercouris, was Mayor of Athens for forty years and her father, Stamatis, entered



Maria Damanaki (KKE)

Parliament at a young age. 'Politics has always been a part of my life. Cinema and theatre were where I earned my living,' she stated. Her wood panelled apartment is warm and comfortable, reflecting Mercouri's interests and personality. With the exception of her latest, as yet unreleased film, which was shot last summer in Athens, she has in recent years done little work in films. A major reason for this, she explains, was that no international firm would insure her: because of her anti-junta activities, attempts had been made on her life in New York and in Genoa.

In the tradition of such figures as Winston Churchill who was known to have conducted affairs of state from his bed, Mercouri is swathed in a cloud of pink sheets. Her personality and charm are distracting. 'I believe in collective work,' she stated. 'I'm used to it from the theatre and cinema. The same is true of politics and we will work as a group. The fundamental structure of society should change. In capitalistic countries, society belongs to men. On the contrary, in socialistic societies men and women are equal.' Although she has not abandoned the theatre, for the present she is completely dedicated to her new position as member of Parliament and to the needs of her Piraeus constituents. 'I'm opening an office there to be as close as possible to the people who believe in me and voted for me.'

The three other PASOK parliamentarians all represent Athens: Constantina Yannopoulou, Irini Lambraki, and Maria Kypriotaki-Perraki. Deputy Kypriotaki, the oldest child in a family of daughters, explained that she was given the education of a boy. 'When we had a discussion, my father didn't expect me to agree with him if I didn't wish to,' she said. Born in Crete where her father was a priest, she studied medicine in Athens and is now a successful gynaecologist on the staff of a maternity clinic. 'My patients begin by calling me Mrs. Kypriotaki, but we soon become friends and during delivery I'm always "Maria".'

The mother of two children of whom she speaks with maternal pride, she administers to her patients and their families with a calm air and compassion. Although there are many women practicing medicine in Greece, she is one of the few in obstetrics and is highly respected professionally. 'Because of my work and my involvement with many women's organizations, I've always been close to women's issues.'

Now that she is in Parliament, she feels she can make more concrete contributions. When I ask how she will

manage to fulfill her responsibilities as wife, mother, doctor and parliamentarian, she replies without hesitation. 'I don't know what fatigue means, because I have never known relaxation. I've worked hard since my student years. Some nights, when I have a difficult delivery case, I do not sleep at all. The possibilities of every human being are unlimited as long as one has the will and a program, in which case one can find the time and the means to accomplish everything.' And, indeed, Dr. Kypriotaki is organizing her political office and focusing 'on the implementation of social changes and the development of a just society.' Her principal concerns are women, children, health and education.

Constantina Yannopoulou, a retired court employee, was a member of the



Virginia Tsouderou (EDIK)

National Liberation Front (EAM) and a Resistance fighter during the Occupation. During the dictatorship, her husband, Evangelos, who is today President of the Athens Lawyers' Association, was imprisoned and exiled. She has two children. A founding member of the Union of Greek Women (EGE), she was not pleased with the way women voted in the last election. The fact that men and women vote at separate election centres provides an immediate breakdown of statistics as to how the sexes vote in Greece. Noting that three women running in Athens drew between them thirty-one votes at one women's election centre, and twenty-eight at another, she expresses the view that women's groups should study such results closely: 'Men cannot understand our problems.' She believes that women must fight for their rights. 'We do not have a quarrel with men, but we constitute fifty-one percent of the

population and must play a more important role in political life,' she observes. Coping with her many responsibilities does not pose a problem. 'To me the phrase "I cannot do that" does not exist. It is more honest to say, "I do not want to".'

When Irini Lambraki appeared at the polling station in Erithrea, the guard did not recognize her and ordered her to queue up. It took some moments to convince him that she was a candidate. But her youthful appearance belies the lawyer's determination. She speaks quietly but with self-assurance. 'To be honest, I didn't expect to be elected. Many myths were abolished in the last election...old prejudices that women cannot work satisfactorily except in the house or in a small number of specialized areas have to be abolished.' Born in Yannina, Deputy Lambraki studied Law in Athens, Literature and Art History in Italy, and did post-graduate work in Law in Germany. Women in Parliament must work particularly hard, she believes, in order to erase existing misconceptions and to inspire other women not only to participate in public life but to vote for women.

Lambraki's campaign was low-keyed, the result of principles as well as economics. Although some candidates spent as much as thirty-five million drachmas on their campaigns, she was among those who had very little financial backing. Accompanied by several friends, she went around the city putting up her own campaign posters shortly before the elections. Returning to the subject of women's rights, she notes that equality will not result from legislation only and reiterates the PASOK position that women's issues must be seen within the context of society as a whole although, emphasizing the importance of education, she agrees that efforts must be made to bring them out of their isolation.

Virginia Tsouderou polled the highest number of votes within the Centre Union (EDIK), the party which suffered major set-backs and lost its place as the major opposition party. To her detractors, Tsouderou is stridently aggressive; to her admirers, she is simply a good politician who will not compromise with her principles. Born in Crete, she is the daughter of a former Prime Minister, Emmanuel Tsouderos. She studied Economics, Political Science and Philosophy at Oxford and Journalism in the United States. Her experience includes sojourns as an economist at the United Nations Relief and Rehabilitation Administration

The Picture Abroad

Slightly more than half of the 6,389,255 registered voters in Greece are women. In the elections of November 1977, eleven women won seats in the three-hundred member Parliament—the *Vouli*—a striking measure of the distance women in Greece have come since they won the vote in 1952, particularly if one takes into account that for seven of those twenty-five years the democratic process was suspended by the dictatorship. It is also a measure of the long course ahead before women achieve equal representation with men in government.

This situation is not unique to Greece. In Western nations with long histories of women's suffrage movements, the number of women in the legislatures is surprisingly few. There are twenty-seven women in the 635-member Parliament of the United Kingdom, thirty-nine in the 518-member Bundestag of West Germany, and nine in the 490-member National Assembly of France. In the Scandinavian countries women fare somewhat better. In Norway, for example, there are thirty-seven women in the 155-member Storting and in Sweden sixty-six in the 349-member Riksdag. There are eighteen women in the 435-member United States House of Representatives and no women in the Senate. In neighbouring Canada, women hold eight of the 264 seats in Parliament and seven women are in the non-elected 104-member Senate. Although we were unable to gather specific figures from all the Eastern European countries, it appears that by comparison to Western Nations, there is a higher percentage of women in the legislative assemblies. In the Soviet Union, for example, over thirty percent of the members of the Supreme Soviet are women.

—D.M.K.

(UNRRA), the predecessor of the United Nations High Commission for Refugees, and as a journalist. During the junta she carried out a relentless struggle against the dictatorship and in recent years has been tirelessly active in many areas and participated in numerous international conferences. She is the mother of three children by her former marriage to the economist and banker George Gontikas.

Her office on Voukourestiou Street is well known since it was a centre for refugee assistance after the Cyprus invasion. Now it is staffed by an enthusiastic group of young people who address her as 'Virginia'. The walls are covered with photographs, a chart of the two-hundred and eighty questions she addressed to Parliament during the 1974-7 session, slogans such as 'Women: Equal Opportunities', a long poem about Crete, and a photograph of Eleftherios Venizelos, modern Greece's foremost statesman and a compatriot. She arrives serene and fresh, her appearance revealing none of the stress and fatigue of the eighteen-hour day schedule she adhered to during the campaign. She attributes her victory to an acknowledgement by the voters of her work and principles. 'The last election, regardless of the results, was the product of maturity. We are satisfied because we did not wish to profit from a vote of protest. Many politicians made errors because they were impatient. They did not put their ear to the ground to hear the voice of the people and listen to their wisdom.' Even Venizelos, she

notes, involved with the issues of World War I, lost touch. One is left with the distinct impression that Virginia Tsouderou runs no such risk.

Legalized in 1974, the orthodox Communist Party of Greece (KKE) won approximately nine percent of the vote and has two women in Parliament, Nina Yannou and Maria Damanaki. (The Eurocommunists and Socialist Alliance, as well as the ultraright Rally party, have no women deputies.) Mrs. Yannou, who was returned to Parliament as a representative from Thessaloniki, is regarded as a highly able individual. She first entered Parliament in 1961 from a district in Athens on the ticket of the United Democratic Left (EDA). At her party's headquarters, the esteem with which Nina Yannou is regarded is reflected in the profoundly respectful manner of her colleagues. She has now been chosen as the party's parliamentary leader. A tiny, unpretentious woman, she is among the many Greek political dissenters, including composers Mikis Theodorakis and Yannis Xenakis, who carry permanent scars to remind them of their experiences. It is said that her eyesight is seriously impaired as a result of tortures and long imprisonments during the years of political repression that followed the Civil War (she was tried and found guilty by a military tribunal), and during the Junta. When I ask how she was able to endure the years of exile and persecution and keep her spirit intact, she replies simply: 'Because I have faith in my ideals.'

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Despite her quiet modesty, Yannou has a commanding personality and succinctly outlines her party's views on domestic and international issues. She dismisses my question about the role of women saying, 'The problem of women and children cannot be separated from the problem of people in general, but motherhood should be recognized as a profession, one of women's threefold roles which include the home and career.' She notes the need to activate the potentiality of women, and the need for social policy that takes into consideration the development of the child, 'the generation of tomorrow'. She herself has worked since the age of eighteen and is the mother of a son who is studying in Cologne, West Germany, on a scholarship from the Academy of the Federal Republic.

At the nearby offices of the Communist Youth of Greece, a sense of fraternity prevails as a bearded young man at the desk directs the comings and goings of an endless stream of young people. Maria Damanaki, at twenty-five the youngest member of Parliament, leads me to a large conference room with souvenirs from international meetings, and a library that includes the complete works of Lenin, a varied selection of Greek and foreign-language magazines, and other literature. Damanaki's voice is well known to Greeks. She was one of the announcers who broadcast from the radio station set up in 1973 by students at the Polytechnic Institute. During the fateful days before the dictatorship government sent in the tanks and invaded the Institute, the students appealed over the air waves to the nation for support and a return to democracy, their broadcasts beginning with the message, 'This is the Polytechnic, the voice of the free students...' Her goal today is the implementation of the party's program as a whole, although she is deeply aware of the problems of youth and women in particular who must be 'incorporated' into the political and social life of the country. 'We believe that the child should grow up in the natural environment of its family. Young children should not be allowed to work in factories.' Furthermore, the fact that many students must work, in many instances full-time, in order to support themselves should be considered.

It is ironic that one of the leaders of the Polytechnic Uprising, which contributed to the fall of the Junta the following year, is the daughter of a career officer in the army and comes from a highly conservative family. Born in Crete, Damanaki has been an

independent thinker since her school-days, but it was not until she entered university that she became a political activist. A qualified chemical engineer who married a year ago, she will not work at her own profession as many MPs do, but will devote herself entirely to politics. She did not seek nomination, she notes: 'The party decided for me and I simply accepted it.'

What emerged from the interviews with the women of Parliament was their deep commitment to social issues. Politicians traditionally pay lip service

to such matters, but there was no mistaking the conviction of these women that welfare and education, issues that directly involve the individuals in a society, were of critical importance, and that Greek women, particularly, in the rural areas, must be brought out of their isolation to lead fuller lives and play a more active role in the political life of the Nation. Although differing in ideology, they have introduced a new dimension into Greece's Parliament.

— KATERINA AGRAFIOTI

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The ski site of Fterolaka on the slopes of Mount Parnassos. The lavish installation offers a variety of lifts and trails as well as an attractive lodge and other facilities, just a three-hour drive from Athens.

Skiing With the Gods

SKIING in Greece has come of age. The sport has been lifted to first-class status with the recent opening of the new ski centre at Fterolaka on Mount Parnassos. Located near Delphi, the sun-washed shelf from which Apollo's oracle counselled the ancient world, the ski site has everything. The location is beautiful, and the mountain, with an altitude of twenty-one hundred metres, is covered with snow from November to April.

Greece may be a southern Mediterranean country, but many mountain peaks are capped with white in winter and are suitable for skiing. Over the years, some have been cleared for the downhill sport: Pilion, Vermion, Pindos, Vitsi, Parnis and Olympus. None of these developments has been in the same class as the new, million-dollar

National Tourist Organization (EOT) installations on Parnassos. A nearby ski site at Gerontovrahos, which is operated by the Athens Ski Club, has been in existence for some years. Non-members are welcome at the area and may use its J-bar lift, but at five hundred drachmas a day it is expensive. Nor does it offer the excitement, variety, and comfort of the new place: snow 'up to here', lifts, and trails to suit every kind of skier. A large, attractive lodge, with restaurants and sundecks, has ski-rental and other shops. An all-day ticket costs one hundred drachmas on weekdays and two hundred on weekends. There are discounts for students and ski teams: weekdays seventy drachmas and weekends one hundred. The ski school has six instructors (one of them German) and English as well as other

languages are spoken. The well-run restaurant serves good, substantial food at reasonable prices.

These facts do not convey the unusual experience of skiing on Mount Parnassos. I have skied most countries in Europe, at areas both large and small, but after ten days of Delphic skiing I feel I need never again ski anywhere but in Greece. Parnassos is just a three-hour drive from Athens. Access to the area is by road from Arachova, the town just before Delphi which is known for its handweaving and embroideries and earthy tavernas. Arachova is the logical place to stay for a ski holiday or weekend. During the Christmas holidays, however, we were unable to find accommodation there and stayed fifteen minutes away at the Amalia Hotel in Delphi. It turned out to be a centre for many of the skiers we had met earlier on the slopes.

The jaunt from Arachova to Parnassos takes from thirty minutes to one hour, depending on how much snow has fallen the night before. Roads are ploughed every day, but if the fall has been heavy it is advisable to use snow chains. The drive is scenic. The road curls through a variety of terrain, first through the hills of the Delphic range, then through flat farm country, and finally through the foothills and up to the twin peaks of Mount Parnassos.

A three-seat chairlift takes you up to the first level of the ski area, called Kontokedro, where the lodge and ski-lifts are located. It is usually sunny up there. At eighteen hundred metres, Kontokedro is high enough to clear most of the cloud covers that muffle Greece in winter, but even if the sun is blotted out, you need not worry about freezing as you might skiing in northern Europe. It doesn't get that cold! Skiing on Parnassos is skiing without pain, and not having to stand for forty minutes in a lift line during an Admiral Byrd blizzard is a bonus. The weather is kind, the waiting minimal. An estimated three thousand people were on the mountain at Christmas, two-thirds of them non-skiers up for the day to sun-bathe, picnic, take their children sledding, or just to stare at the ski enthusiasts clambering around on slats. One never waited longer than fifteen minutes on the most popular lift, a J-bar used by beginning and intermediate skiers.

Skiing has not been a popular sport here in Greece, either because it was too expensive or considered to be too arcane, but the new area so close to Athens should change all that. For the first time, excellent ski facilities and instruction are available to the average



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The lodge at Gerontovrahos on Parnassos, operated by Athens Ski Club. The recently-opened, million-dollar facilities at Fterolaka, also on Parnassos, are more elaborate and open to the public.

person at prices he can afford, and equipment can be rented. If public transportation is organized from Arachova to Fterolaka to carry would-be skiers without cars to the site, Parnassos will have a revolutionary impact on the sporting life of Greece. As the number of ski aficionados expands, however, so will the Parnassos installation. At present a second three-seater chairlift goes from Kondokedro to the top of the more southerly peak of Arnovyssi, located at an altitude of 2459 metres. (This lift was out of commission over Christmas, but repairs were underway.) In the future, another million dollars or more will be invested in a second complex of lifts—more J-bars, chairlifts, and a cable car—to be located on the other side of Arnovyssi. According to Charlie Kastner, the German ski instructor on the staff, the amount of snow on the far side of those peaks is impressive. 'I've made cross country tours there,' he said, 'and can tell you that we skied in powder up to our ankles and found some descents that would satisfy even the most fanatic of skiers. Parnassos is quite a mountain—sometimes when I'm skiing it I can hardly believe that I'm in Greece.'

But it is Greece and that's the beauty of it. Easy-to-reach, good skiing, no waiting, warm sunshine and Greek light, as well as a pioneer feeling in the air. Everything is new and happening for the first time on Mount Parnassos: the staff is friendly and eager to please, the instructors take an interest. Everyone is discovering how to run a successful ski resort. To be sure, that kind of inexperience can cause problems: the liftlines break down a little too often, the ski patrol has not yet been trained in

first aid, and ski repairs are difficult, but these are all things that will improve as the season progresses and as the staff gains in confidence and knowledge.

All in all, the National Tourist Organization has done skiing proud. It would not surprise me to see skiers from all over the Continent there one day soon. In fact, a travel agency in Mannheim, West Germany, is already organizing ski tours to Parnassos, with a package that includes air flight, transfers, hotels and food. No lift tickets, though, because they expect most of their clients will want to take several days off to visit the ancient site of Delphi, or to have a seafood dinner down on the beach of the nearby town of Itea (where one may water ski, according to this agency), or take in some of the archaeological sites of the Peloponnisos (a couple of hours away by the Rion-Antirion ferry). This, too, is what makes skiing at Parnassos such a special experience. You can ski well, visit some famous and sacred sanctuaries, sip an aperitif at the edge of the Gulf of Corinth, even take a dip in it—all in the space of a single day.

—WILLARD MANUS

In Athens, the National Tourist Organization number to call for information is 322-4593. The telephone number of the Ski Centre's office in Arachova is 0267-31692. The number of the Centre on Parnassos is 0234-22693.

From December to April, the ski area operates daily from 9 a.m. to 4 p.m. The parking lot holds 300 cars. All-day tickets are 100 drachmas on weekdays and 200 on weekends. Single rides range from ten drachmas (for students and teams) to forty drachmas. Two-hour ski lessons (for groups of three or more) are 150 drachmas and eighty drachmas for students and ski teams.



Alekos Alexandrakis and Nonika Galinea in a scene from 'The Homecoming'

theatre

A Family Affair and an Autumn Story

IN THE plays of Harold Pinter the surrealistic appears to be true to life and the perverse emerges as commonplace and even normal. 'There are no hard distinctions between what is real and what is unreal,' the playwright wrote in 1960, 'nor between what is true and what is false.' Indeed, it may be said that Pinter is the most realistic creator of the unreal.

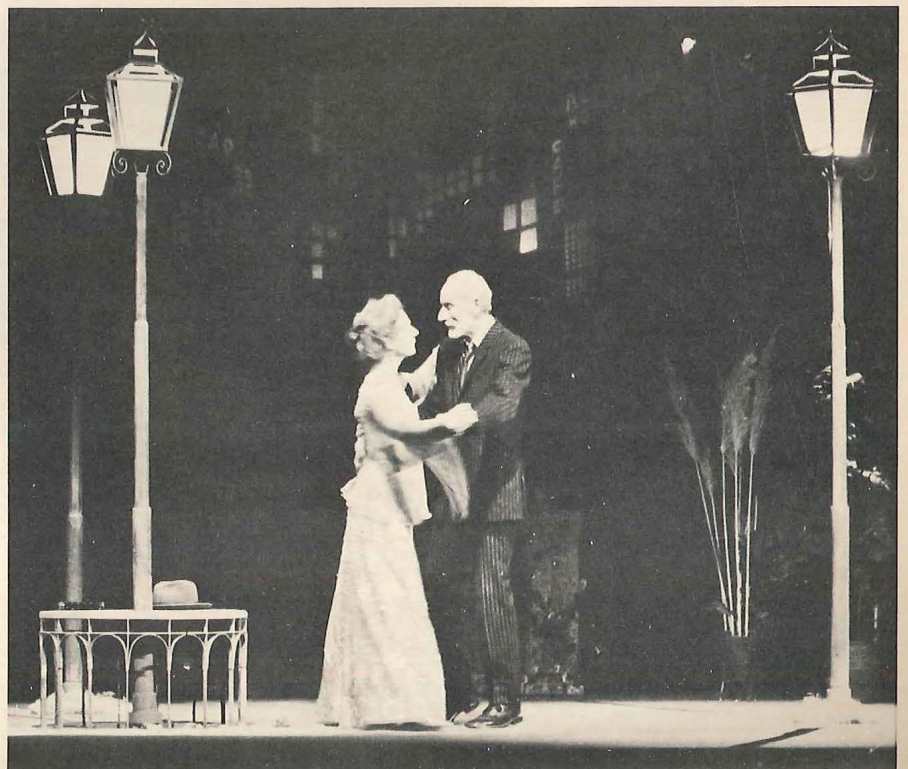
In *The Homecoming*, egocentrism and eroticism reside happily together within each member of Pinter's unpredictable and enigmatic, synthetic but realistically - portrayed, family. The unorthodox group consists of a father, his brother, and three sons, bound together by repeated allusions to the dead mother. The father, a bombastic old man with a harsh tongue, revels in imagined, past-glories and resents his role as cook and charwoman to the household. (His cooking, of course, is dreadful and the house is in total disorder.) His brother—who may or may not have had an affair with the dead wife—is a London cab driver who takes great pride in his work, and believes himself to be the best driver in the city. He is somewhat gentle in his manner and, therefore, is despised by the others,

even though he makes a substantial contribution to the household's income. One son is a well-dressed, swaggering pimp with a scornful sense of humour

and pretenses of sophistication. The youngest son is an unskilled labourer who in the evenings trains to be a boxing champion. He is uncouth, stupid, impotent, and the future glory of the family.

Enter the eldest son on a fleeting visit from the United States. He has a Ph.D. in philosophy, and is a university professor. He is accompanied by his wife, Ruth, a former photographer's model who frequently posed in the nude, and may have been a prostitute. Their three sons are all adopted, the implication being that the professor is impotent, but the question is left unanswered. He is received by his family in a manner diametrically opposed to what one would have expected for its only successful member: they treat him like an outcast and coolly suggest that his wife remain behind as 'a kind of guest', a sexual partner to be shared by the members of the household, and earning her keep as prostitute set-up in business by the brother who is a procurer. The father formally announces that no woman has been allowed to set foot in the house since the death of his wife—variously referred to as a paragon of virtue and a whore. Presumably Ruth, who may or may not be a nymphomaniac, has the attributes to take the mother's place in the household.

One of the brothers makes advances to Ruth to see how it works. It works. This gives courage to the impotent, would-be, boxing-champion, who goes upstairs with her for two hours while the



A scene from 'Autumn Story'

family waits below for the results. It doesn't work and the family is enraged because its prestige is at stake. Ruth's husband, who has made the occasional feeble attempt to take her back home, informs her—when she comes downstairs after the unsuccessful union—of the family's proposal. He leaves the decision to her. She accepts, casually stipulating her terms in a business-like fashion. After all, she knows her trade. Her husband leaves, telling her to return home when she pleases. And the play ends with the father and the younger son sitting on her lap.

This may seem a somewhat whimsical account of Pinter's exploration of the disruptive powers of the erotic, which, in *The Homecoming*, takes the place of

the unexplained intruders of the dramatist's earlier plays which have been called 'comedies of menace'. Questions hang in the air unanswered, and the characters' motivations remain impenetrable, leaving the audience with a feeling of unease. But under the skies of Attika, where Greeks are given more to drama than psychological exploration, a tongue-in-cheek approach may well be the only one.

I am inclined to believe that this was more-or-less the approach of director Minos Argyrakis when mounting the current production at the Kappa Theatre, enabling the cast to turn in fine performances. Vassilis Diamantopoulos, Nonika Galinea, Nikos Kourkoulos, and Giorgos Moschides each

give outstanding performances, and the young actor, Yannis Siopis, was quite convincing. Alekos Alexandrakis makes a desperate attempt to approach the unapproachable—and, to his personality, completely alien—character of the professor. The play itself is enough of a shock to the audience and Volonakis's addition of an excessive number of expletives in his translation seems gratuitous. The set by Dionyssios Photopoulos is ingenious.

A L E K S E I A R B U Z O V, born in 1908, had his first success in 1939 with *Tanya*, produced in Russia, and is one of the few contemporary Soviet dramatists whose works are produced in the Soviet Union and throughout the world. He has become well-known to audiences in England, where critics have likened him to Chekhov, through productions of *The Twelfth Hour*, *The Promise*, *It Happened at Irkutsk*, and *Confession at Night*.

An Old-Fashioned Comedy, at the Broadway Theatre under the title of *Autumn Story*, is about two elderly people, a methodical and fastidious doctor, the head of a health resort, and a rather flamboyant woman who is there recovering from some kind of stress. The doctor's solemnity is in conflict with her playfulness, yet they have something in common. They are both in the autumn of their lives, they have both lost the people they loved, they are both desperately lonely, and they are both decent people unable to detach themselves from their memories. This craving for companionship, which they have been suppressing for years, is awakened and they become more and more intimate until it leads them to the inevitable decision of whether or not to consummate their relationship.

The play, which starred Peggy Ashcroft and Anthony Quayle in its London production, is somewhat thin and subtle and requires virtuoso performances. And, indeed, here in Athens Arbutov has been most fortunate in having his characters interpreted by two of the most talented, experienced, and charming performers in Greece, Elli Lambeti and Manos Katrakis. That within theatre circles there are differing opinions about the production is irrelevant, because the audiences, the most competent judges, have made it the season's hit. Costas Kotzias's translation is excellent, and George Patsas's sets are elegant and in keeping with the mood of the drama.

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music

AN EVENING OF BELLINI

ONE certainly cannot fault the Lyriki Skini, the National Opera Company, for variety and imagination in its 1977-8 programming. Indeed, those lovers of traditional Grand Opera must be wondering what happened to the familiar fare what with all the rare Donizetti, Bellini, and Monteverdi that have intruded into the current season. Among the most prolific of early nineteenth century opera composers was Vincenzo Bellini, a native Sicilian who in a short life span of thirty-four years became the last and greatest exponent of the *bel canto* style. There are no limits to what a versatile singer can do with Bellini lines, as improvisation and ornamentation are an integral part of his writing. On the other hand, no opera can more expose a singer, accustomed to hiding his weaknesses with greatness of sound and sobs from the diaphragm, than one like *La Sonnambula* (The Sleepwalker), first performed in Milan three years before the composer's death. The Lyriki Skini's production had its good points, notably lyric soprano Maria Koromantzou as the sleepwalker, Elvina. Koromantzou's command of *bel canto* technique was nothing short of astonishing. Her lovely tones floated on a column of air like a leaf on a bubbling brook, always on pitch, never pinched for lack of support, and even in the treacherous realm above high C, pure and effortless. The chorus was tuneful and sonorous as always, but insecure in its entrances which admittedly were more often than not completely exposed. Spyros Angelopoulos acquitted himself admirably as the noble Alessio, as did Katerina Apostolakis, vocally at least,

as Tereza, despite her mannered and mincing attempts to upstage everyone else. The costuming and staging were much as one could hope for in the severely limited surroundings of what passes for an opera house in Athens. Most distracting, however, was the performance of Elvino, Amina's husband-to-be, by tenor Zachos Terzakis. Quite apart from his simpering mannerisms, he persisted in singing flat, horribly and consistently flat, throughout the performance. Admittedly conductor Byron Kolassis's predictably slow tempi may have been a contributing factor, but whatever the reason it was a great pity, as Terzakis possesses a lovely voice which lends itself quite well to the demands of Bellini's tenor writing, if only he could match notes with the orchestra.

Coming up in March is an operatic first for Athens, a performance of Claudio Monteverdi's celebrated *L'Incoronazione di Poppea*, the last opera of the celebrated father of the operatic medium whose *Orfeo*, composed in 1607, is considered to be the first modern opera. First produced in Venice in 1642, it tells the improbable love story of the Emperor Nero and his wife Poppea (whom he later murdered) with music in the grandest Italian Baroque style. It was ignored for nearly three hundred years, but there have been some great revivals of *Poppea* in recent years, notably at Glyndebourne, and it will be interesting to see what the local forces make of it, after a less than auspicious attempt at early opera with *Dido and Aeneas* in 1974.

—ROBERT BRENTON BETTS



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Star Wars: bright and dark

cinema

PROJECTING A GOOD IMAGE

WHEN Stanley Kubrick made *2001: A Space Odyssey* in 1967, he insisted that a clause be written into his contract with M.G.M. requiring that the important first-run engagements of the film meet certain technical standards of projection. Kubrick personally supervised the installation of a new ultra-bright screen at the Rivoli Theatre in New York where the film premiered, and he attended screenings of the film and spoke with projectionists at other cinemas to make certain that both the picture and the sound were sparkling clear.

Unfortunately, few directors pay so much attention to the way their films are exhibited, and not even Kubrick can possibly check all the cinemas where his films play. At best, and rarely at that, a director or producer will polish his work by making sure that all the prints of his film are of high quality, but from there on the picture and sound are at the mercy of the exhibitor — that is, the

individual theatre where the film is shown.

It is the unfortunate nature of the film medium that many months or years of work by scores of artists and technicians can look better or worse depending on the quality of each theatre's projection equipment, and the relative skill or mood of each projectionist. The most carefully lit and beautifully photographed scenes of a film look flat if the arc light in the projector is not burning brightly enough; the best dialogue and music will be wasted if the sound is too low, or the acoustics in the theatre are poor; and the best acting can be jilted if the sound and synchronization are not perfect.

Poor projection can affect one's opinion of a movie, which is why producers are usually careful to screen new films for critics in the best possible theatres or screening rooms. The effects of bad projection on plebeian moviegoers is, however, too often subliminal,

because most people do not have a sense of standards when it comes to viewing motion pictures. Few of us would think of wearing sunglasses while looking at paintings in an art gallery, but most people will sit through a film at a cinema without complaining, caring, or even noticing that the image on the screen is not nearly as bright or as clear as it should be. Most of us would return a newly-purchased record album if the record were scratched or defective, but few people will ask for their money back if the sound in a cinema is tinny, hollow, too loud or low, or out of sync.

While the quality of projection in most American and European cities ranges from extremely good to below average, here in Athens the quality (with very few exceptions) ranges from below average to extremely poor. The television boom in Greece has resulted in a dramatic drop in cinema attendance, which in turn has made cinema owners shy about investing in new

equipment or even spending the time or money to properly maintain existing equipment.

Several years ago, the owner of two of Athens' major downtown cinemas did invest several million drachmas to modernize his theatres — new projectors, new seats, and a stereophonic sound system were added, but even so, the glasses of the projection booth windows remain so filthy that every film is projected with gigantic brown smudges throughout. (The smudges remain, despite complaints to the management.)

Probably the worst viewing conditions of all exist in another first-run cinema in Athens, where many 'prestige' films premiere. Not only is the screen too big for the theatre, but it is the wrong shape and made of the wrong material as well. It is, in fact, one of those wrap-around screens that were in vogue for a few years in the 1950s, but which were gradually phased out along with three-projector Cinerama. The shape of the picture on these screens is badly distorted unless one is sitting precisely in the middle of the theatre and exactly in line with the projector. This is impossible because the projection booth is placed in the balcony high above the audience, and the only seats in the balcony are in the corners, to the extreme right and left of the booth. To make matters worse, the projection lamps are not nearly bright enough for the screen. Every scene looks dull and flat, and furthermore, the screen is made from a curious material which seems to superimpose a multitude of vertical grey lines on every scene. This defect is especially irritating in the outdoor daylight scenes; the night scenes are so dark that one does not notice much of anything.

Those of us who approach motion pictures as an art form surely have a responsibility to the artists to try to view their works under the best possible conditions. As difficult as this is in Athens, we can still try: first, a talk with the theatre manager or a visit to the projection booth can sometimes correct minor faults such as sound volume or bad focus. I would suggest approaching the manager first — he is usually stationed in the lobby, and will phone up to the projectionist if your complaint (verbal or pantomime) is clear enough. For more serious problems, one's only recourse is to boycott the offending cinema. Most new films open at six or eight theatres at the same time, so there is usually a choice. There is, for example, a major cinema in Ambelokipi which has a large screen and extremely

dark projector. The films which play at this cinema, however, usually play during the same week at another cinema, with more satisfactory projection, just a few blocks away.

Often the smaller second-run 'B' cinemas have better viewing conditions than many first-run theatres, so it may be wiser (and sometimes cheaper) to wait a week or two and see the film during its second-run. There are definite circuits of film distribution in Athens. Cinemas generally show the

films of one particular distributor and a movie shown (for example) at the Astron Cinema one week, will almost always appear at the Zina Cinema the following week.

Regular film-goers should keep their own list of better and worse cinemas. It is important to be aware of the differences, because good projection can increase both the enjoyment of a good movie and the appreciation of a good film.

—GERALD HERMAN

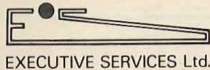
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art

GALLERIES IN RETROSPECT

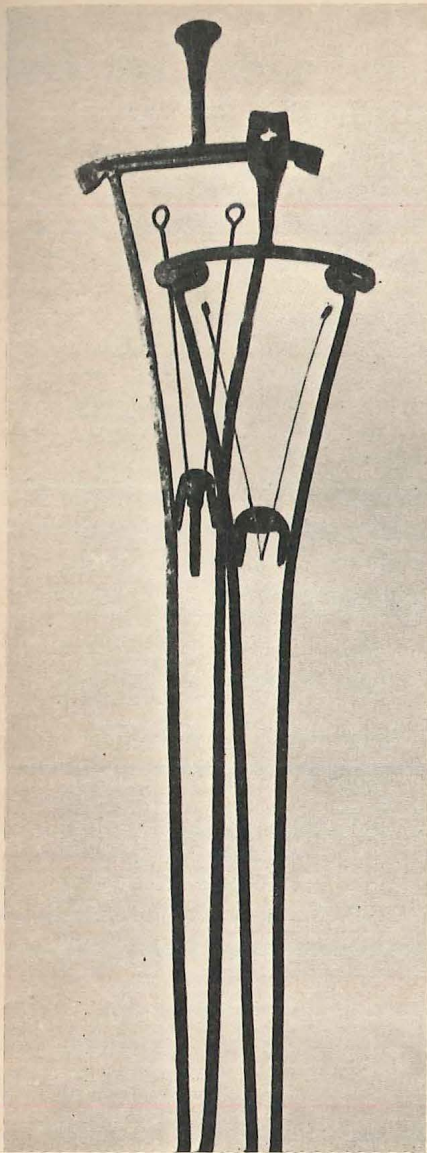
DECEMBER was a vintage month in the Athens art scene. The exhibitions ranged from the nostalgic and poetic works of Alecos Fassianos at the Zoumboulakis Gallery on Kolonaki Square, to the highly imaginative and bizarre sculptures by François - Xavier and Claude Lalanne at the Athens Gallery, and included a retrospective of Takis at the Trito Mati and an unusual show of book sculptures by the German-born Helfried Hagenberg at the Bernier.

Fassianos's uniquely expressive language is deeply imbedded in personal memories, bygone impressions, and a past that is irretrievably lost. His enormous canvases are peopled with his now-familiar cyclists, riders, and smokers with wind-blown hair, or sensual, ungainly figures of lounging maidens or youths, placed against richly-white, flat backgrounds, or inhabiting limpid pastel surfaces bathed in shimmering light. Colour is of the utmost importance, the means with which Fassianos creates the particular mood which pervades his paintings. His unrestrained use of bright blues, bold reds, yellows, and greens, drawn from recollections of his youth in Athens, when the walls of his home were painted in these direct and commanding colours, have become an integral part of his style. Their emotive quality exudes a poetic sensuality, and the atmosphere of an Athens of yesteryear which is particularly appealing to Greeks. Characteristic are the brashly red *Abduction* and the warmly

pink gossamer and veils of *Waiting* — where the expected lover may never come.

Fassianos indisputably has an original personal vocabulary which echoes with nostalgia for a past era. Although retaining a definite freshness and spontaneity, his style has evolved little over the years. His paintings are direct, naive, and steeped in poetry, but the world of youthful memories and myths, although a source of authentic and charming inspiration, does not allow for endless possibilities of renewal, and in this sense this exhibition fell short of what is expected of an artist of Fassianos's calibre.

The Lalanne exhibition was reminiscent of a fantastic, make-believe zoo, filled with grossly-oversized, friendly, and harmless animals and insects, and, in the silvery-mauve *Dolphins*, a moist, shimmering pond. Presiding over this strange kingdom, a Wonderland of the whimsically absurd, was a monumental bronze, over two metres long, the benign and startled *Cat-Bar*. The eccentric ingenuity of the Lalanne never ceases to surprise, please, and outwit the spectator. Although mildly surrealistic, their work is neither nightmarish nor disturbing, but enthusiastic and enchanting. Their creatures, which exude a sense of calm, seem to be a little surprised at their own existence and appearance. Their looks are unusual and their scale exaggerated, but they are not in the least repulsive, and they are functional: the collection of



Takis, 'Oedipus and Antigone'

ostriches, birds, fish, locusts and cats are cleverly conceived and executed; the bars, bathtubs, and safes all work perfectly; the couches, chairs, settees are exceedingly comfortable.

The Lalannes began as decorators designing custom-made items for a very select clientele. It soon became apparent that the couple's richly-imaginative works were not merely decorations, but decorative, applied art. They design and execute furniture, and various other items for the home, using metal and other materials, which, despite their sometimes strange appearance, have proven to be both functional and comfortable.

The Trito Mati's small retrospective of early works by Takis was both interesting and informative. Most of the works date from 1954-7, a few from earlier periods, and two from 1953. The latter were two *Telepeinture* pieces based on Takis's research into the principle of magnetism in his sculptures — which he eventually incorporated into his work. This was an important

innovation and contribution to art which won Takis a place in the mainstream of contemporary art history. The retrospective conclusively demonstrated that Takis is a sculptor with original ideas, and one who is observant, perceptive and discerning in his awareness of his surroundings. Born in Greece in 1925, his sudden exposure in 1954 to the technology of an industrialized Europe, in striking contrast to Greece of that period, made an indelible impression on him. Unlike many of his contemporaries, he was able to extricate himself from the weighty inheritance of Ancient Greece and sought inspiration, instead, in the present, in the technological world in the making. This he epitomised in *Signals* which we were able to see in all its stages of development. The early ones consist of a mechanical base to which a steel rod is vertically attached and on which a device, resembling a signal, is placed. These early versions of *Signals* do not have the sophistication of the 1963 versions which include lights which flash on and off and more effectively convey the message of 'signals', which is derived directly from the complex network of signals essential to the efficient functioning of railway systems.

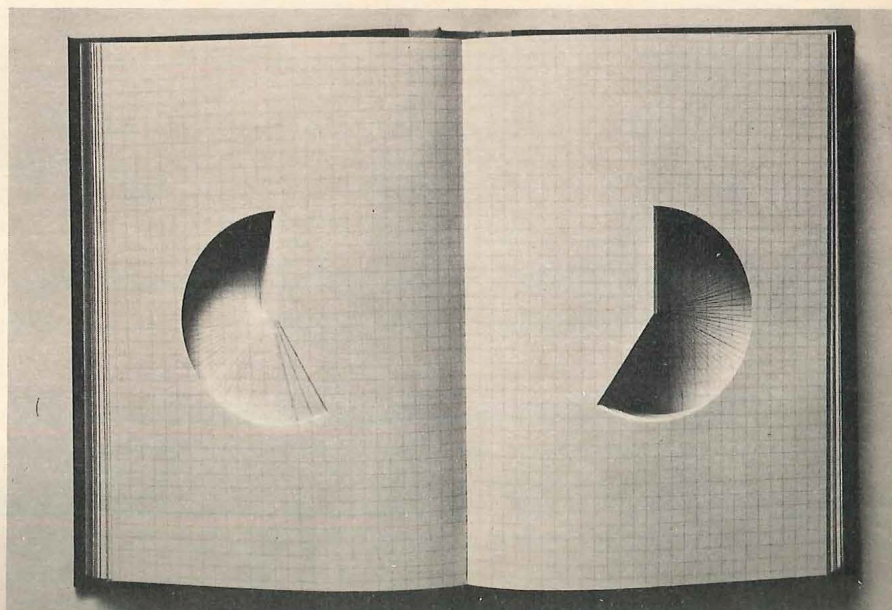
Other works in the show were small, cast-bronze flowers, static, sculptural aesthetic forms, curiously placed on mechanical pedestals. This marriage of nature with the machine is an interesting concept, and Takis's is a simple statement that acknowledges his awareness of change. The earlier wrought-iron *Figure* sculptures have summarily expressed Greek mythological subjects as, for example, *Oedipus and Antigone*. Despite their classical content, and the



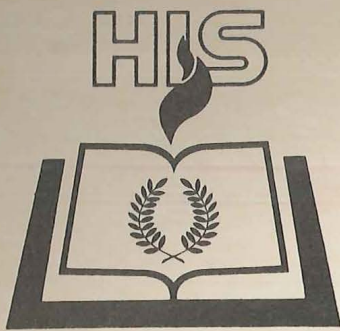
Lalanne, 'Cat-Bar'

composition of the elongated, flat, unsubstantial figures, they appear to be direct forerunners of *Signals*, but without the agility and movement of the latter. Although *Signals* established Takis as an important sculptor, his most significant work was to follow in the field of magnetism. *Signals* does not have the expansive imagination, fascinating, magical - presence and pure beauty of objects suspended in space, or metal bits and particles continually moving and changing, which are characteristic of his later magnetism-derived works.

ABOUT four years ago, Helfried Hagenberg, a significant German artist whose work was shown at Documenta VI at Kassel, began using the book as a medium for his sculpture. His primary interest lies in the 'metamorphosis' of sculpture, the stage by stage growth of a work during the process of its creation, rather than the completed work in relationship to space. Although he uses other media as well, the book, by its very nature, is most



A book sculpture by Hagenberg entitled 'Spiral'.



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suitable for his purposes. These may consist of a single volume or several volumes (*Logical Scandal*, for example, consists of nine). With great precision and skill, the forms of the sculpture are meticulously cut out of the pages of the book with a scalpel. The cuttings are discarded leaving a 'sculptured space' caught between the covers of the book. This concept is the antithesis of conventional sculpture in which a sculptured mass is surrounded by space. Hagenberg begins with a line or a point on the first page of the book and proceeds through the book, page by page. This is his approach to introducing the element of time: one cannot view the work at a glance as with traditional sculpture. The spectator who leafs through the book sees the progression, from the two-dimensional to the three-dimensional, and goes 'through' the sculpture rather than around it. The work is 'complete' only when the book is closed, and the sculptured space invisible to the naked eye. When the book is open, it can only be seen in stages of progression. Obviously, the shape or form *per se* is of secondary importance to the artist. He uses geometric shapes because of their neutrality, but since they are universally familiar they can be 'seen' by the mind's eye when the book is closed.

Hagenberg's work does not rely on aesthetic form, nor does it have emotional, thematic, or literary content. His message, however, is metaphysical and his concept of 'metamorphosis' one that parallels the life cycle. He applied it to the 1974 *Sonore*, which was also seen at the exhibition. Here Hagenberg suspended from the ceiling twenty-seven, steel, rod instruments, derived from the musical triangle, which resound when struck (there is also musical accompaniment). They are arranged in a series of formations, going through a 'metamorphosis' from triangles, to squares, to circles, again introducing his concept of time. Sound is incorporated into the work to create a more complete experience for the viewer, but these works function well without the music and are even more imposing when silent. Hagenberg achieved a higher level of sophistication and abstraction in his rendition of 'metamorphosis' in the book sculptures, however. In *Element X*, a series of books made of various types of paper, each quality of paper demands a specific treatment (presumably the element 'x'). This reveals his interest in, and reverence for, materials — the age-old, traditional preoccupation of sculptors.

—CATHERINE CAFOPOULOS



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books

Contemporary Greek Literature
DESCANT XVIII, VOLUME 8, NO. 2, 1977

Distributed by the Lycabettus Press, Athens. Drs. 180.

Here is another "Greek Issue" of a magazine presented in book format, this time from Canada: an anthology of contemporary Greek verse and prose in English translation. Most of these pieces—by authors ranging in age from Yannis Ritsos (born 1909) to George Hronas (born 1948)—made their first appearance in Greek after 1969.

In contrast with most Western countries, more poetry is read in Greece than prose. Contemporary Greek poetry tends to be fairly traditional in style (although rhyme and strict metrical patterns were dispensed with some decades ago), and poets continue to write in a very human way about life and death, politics, and poetry itself.

Nevertheless, it is impossible to generalize about the poetry published in this volume because of its wide variety. Ritsos has a group of short poems (none more than fourteen lines long—and

short lines at that) containing a wealth of concrete visual imagery, some of which (the back of the mirror, the wicked old women) is recognizable from his earlier poems. The imagery in Nana Isaia's poem is also pictorial, while Mando Aravandinou's evocation of loneliness employs her now familiar geometric imagery. Takis Sinopoulos also writes about loneliness and regret in a somewhat opaque manner but with certain visual images. Milto Sachtouris writes of horror which can be likened to the vision of violence, death and disease evoked in George Himonas's prose piece, which is included in the anthology. Lefteris Poullos is very much an urban poet, typical of the generation born in the 1940s, and his description of the Acropolis as a 'stone demon' sums up the unromantic attitude of many Greeks to antiquity.

Hronas writes extremely inventive

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and satisfying poems with Cavafian echoes. His use of references to ancient history sets him close, from a technical point of view, to Michalis Katsaros, who is represented by a poem here in which he employs his familiar imperial Roman setting. Nasos Vayenas writes ironical urban poems, some concerned with writing poems, others with the kinds of disillusionment mentioned below in connection with Anagnostakis and Tsirkas. Yannis Kondos also writes about writing, but the selection includes an effective poem in which he sees life as a military training ground. Another poem of his (*Athens Afternoon*) does not work in translation because of a play on words. The same is true of Vasilis Steryadis's *Apartment House*, where in two lines certain words are set down in an alphabetical order which is spoiled in English. Similarly, Manolis Anagnostakis's *Chess* does not work because the translator uses the word 'fool' for 'bishop'; this last word would clearly have added connotations which the poet never envisaged, but the poem thus translated loses much of its point. Anagnostakis's other poem is a powerful one about the disappointment of hopes, one of the chief themes of post-war Greek literature, and more especially prose: the Resistance against the Nazis seemed at the time to be heralding a new era in Greek history, whereas after the War the country fell into the hands of the old politicians and even the ex-collaborators.

This feeling of betrayal and disappointed hopes is also the theme of Tsirkas's new novel, *Lost Spring*, a fragment of which is translated here. The setting is Athens in 1965, the characters being the survivors of the wartime Resistance who have by now been on the losing side for twenty years. Kay Cicellis, in a thoughtful essay which serves as an introduction to the volume, stresses the fact that after the disillusionment brought about by the crushing of the Resistance, Greek fiction writers had to delve into the past to examine the causes of the present situation. Dimitris Hadzis was one of the first to do this, but his piece (excerpted from his latest novel *The Double Book*) is quite different: it is a subtle and poignant story about a Greek *Gastarbeiter's* affair with a German girl. The psychological insight as well as the easily flowing style are rare in Greek fiction. Kostas Tachtsis examines the recent past by writing about childhood memories; giving us a simple but powerful story of pent-up emotions exploding in a slightly subnormal girl at the sight of two young sailors. Finally,

Vayenas writes a witty spoof in the manner of Borges which purports to be the preface to a novel; his solipsistic 'novelist' is writing a novel within a novel in which the 'novelist' himself appears, thus giving Vayenas an opportunity to pose questions about the relationship of a writer to his characters.

There is a widespread feeling in this volume of malaise in an urban environment, much about society and politics, much comparison of Greece's present with her recent past, and a preoccupation with the art of writing. Two of the works have already appeared in English translations by other hands: Tachtsis's *The Visit* (*London Magazine*, July 1967) and the extract from Alexandros Kotzias's novel *Brave Telemachus* (*Eighteen Texts*, Harvard 1972). In both cases the translators have greatly improved on the earlier versions, and the standard of the translations throughout the volume is uniformly high. Some notes for the reader would

have been helpful in the case of extracts. For example, there is hardly any clue that Katerina Anghelaki-Rooke's poems (taken from her sequence *The Scattered Papers of Penelope*) are ultimately about the problems of expression. Both Kotzias's and Tsirkas's pieces need a context; and perhaps the reader should have been warned that Vayenas's *Foreword* is a fictitious piece.

Despite these reservations and the regrettable omission of works by Elytis and the prose writer George Ioannou, this is a representative and enjoyable selection showing the current trends in modern Greek literature.

—PETER MACKRIDGE

Peter Mackridge was born in England in 1946 and was educated at Oxford. He spent 1966-1967, 1969-1972 and most of 1973 in Athens. He is now Lecturer in Modern Greek Language and Literature at University of London King's College.

M. I. Finley

ATLAS OF CLASSICAL ARCHAEOLOGY

Chatto & Windus, London 1977. 256 pages. \$8.50

Professor Finley defines the scope of this book in the first paragraph of his introduction: from the collapse of the Greek Bronze Age to the final division of the Roman Empire. By "classical", therefore, we are to understand the Graeco-Roman world from about 1000 BC to 500 AD. Excluding as they do both Mycenae and Byzantium, these parameters still leave a bit of ground to be covered.

One hundred and two sites are considered, organized into fourteen geographical groups from Roman Britain to Asia, east of Palmyra. The space devoted to each entry obviously varies with the importance of the site, but for each there is at least a general topographical diagram and a descriptive text. For the majority of sites there are additional detailed plans, drawings of reconstructions and one or more photographs.

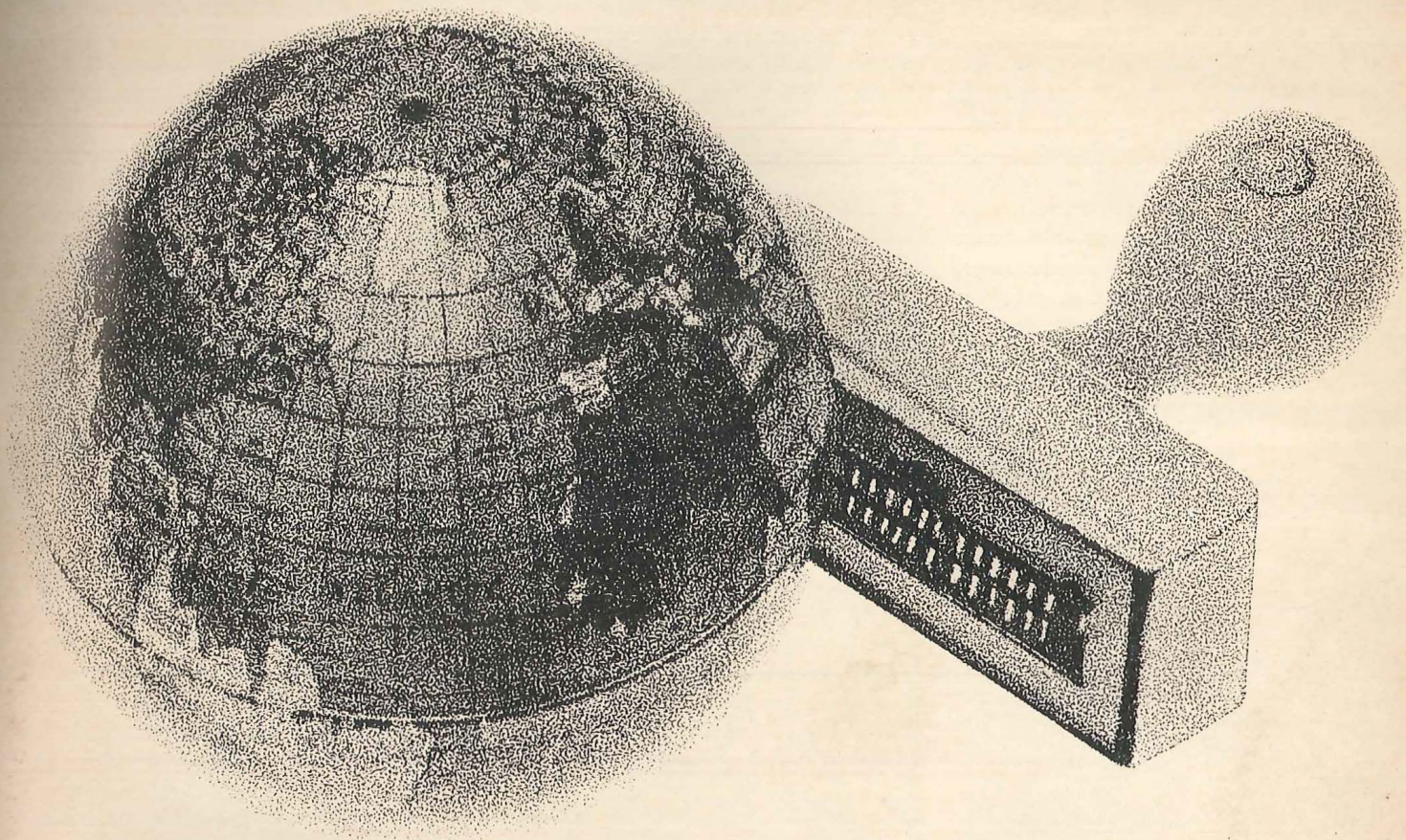
Not surprisingly, Greece is given the largest number of sites, eighteen in all. The obvious choices such as Athens, Corinth, Epidaurus, Delphi, Olympia, Argos, Delos and Lindos are all here, the smaller and more compact sites in general coming off better; and there are some interesting dark horses such as

Zagora on the island of Andros and Emporio on Chios. No doubt everyone will be able to play the game of favourite omissions, but I was surprised to find neither Aigina nor Vassai included.

The volume is undoubtedly most useful as a work for armchair reference. Its size (220 × 290 mm) makes it impractical to carry about, nor is the information sufficient for field reference. The photographs of artifacts seem unnecessary, taking the place of extra maps. Sometimes the scale of these is capricious; we are provided with a general map of Delos and the ground plan of some houses, but a blown up section of a larger map showing the jumble of streets north of the theatre is merely confusing.

The sections on North Africa and the Middle East include some stunning photographs, for example of Cyrene in Libya and Gerasa in Jordan. It was particularly enterprising of Professor Finley to include a page on Ai Khanum in Afghanistan; a major site still being excavated by the French, Ai Khanum is the only Hellenistic city discovered so far in Bactria, and an identification with Alexandria Oxiana seems probable.

—JOHN STATHATOS



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ΣΧΜΑ

DECEMBER 16

The newly-widened Syngrou Avenue will be graced with the nation's first bicycle paths, Public Works Minister Zardinidis announces, giving official blessing to what was once a scorned form of transportation and, in recent years, a dangerous one. Some planners believe that the few trees lining the boulevard will have to be cut down to make way for the paths, but the Ministry believes there is room for both, and that in a year's time Athenians will be able to pedal down to the sea in the shade.

DECEMBER 17

Aginoras Asteriadis, one of Greece's foremost painters, dies at the age of seventy nine. Born in Larissa, Asteriadis first exhibited here in 1921. He won the Grand Prize at the Paris International Publishers Exhibition in 1937. His last one-man show took place in 1974, and two years later he was honoured with a retrospective exhibition at the National Gallery.

Composer Yannis Spanos receives Radio France's annual prize for the best foreign recording of popular music. The record is entitled *The Colours of Greece*.

DECEMBER 19

The Kifissia Branch of the Organization of Greek Guides launches a campaign to save the turn-of-the-century villas which still stand in the country's most renowned suburban area. Although its architecture is eclectic, Kifissia has for a century been one of the chief centres of the nation's social history. The campaign opens at the Goulandris Botanical Museum with a discussion devoted to the Preservation of the Character of Kifissia, led by architect Savvas Kontoratos.

DECEMBER 21

A modern replica of an ancient trireme, festooned with gaudy electric lights, is set up in Constitution Square, replacing the Christmas tree. While conservationists rage over the controversy of cutting trees — whether precious forests are being indiscriminately denuded or scientifically thinned — traditionalists prevail in their belief that a ship is the true Christmas symbol of Greece.

DECEMBER 23

Forty-nine-year-old egg-seller, Dionysios Kakouris, wins half a million drachmas in the National Lottery. Despite economic difficulties, the father

of two sons will donate a large part of his winnings to the church of his village and to the Armed Forces.

Traffic police take to the air in helicopters rented from the army at a cost of twelve thousand drachmas per hour. The law-enforcers will patrol the streets from a height of 50 to 150 metres. According to some sources, this became necessary when the traffic police could no longer manoeuvre through the dense traffic.

DECEMBER 26

The urn bearing the ashes of the late Maria Callas disappears from her



monument in France but is recovered shortly thereafter by a gardener who discovers the urn on a nearby tomb.

DECEMBER 27

Prime Minister Karamanlis allots ten million drachmas of state funds to the future well-being of the King. The King, of course, is Philip II of Macedon whose tomb the Premier visits at Vergina. The money will go to the University of Thessaloniki for further archaeological studies.

DECEMBER 28

The State-sponsored architectural competition for a new Acropolis Museum ends in a stalemate. The Ministry of Culture plans a new competition.

JANUARY 3

A priest bites the cheek of a travelling salesman in Thessaloniki. The episode takes place at the conclusion of a service at the Church of All Saints when the priest becomes involved in a quarrel between two parishioners.

JANUARY 4

Minister of Culture George Plytas announces that a museum will be built at Mycenae. The building will stand largely out of sight on low ground near the Lion Tomb and will house not only recently-discovered artifacts but other finds long exhibited in the National Archaeological Museum in Athens.

JANUARY 6

A hurricane with a wind force of 145 k.p.h. races through Attica bringing down hundreds of trees in Maroussi, Kifissia and Ekali, toppling plants and sending terrace furniture flying throughout the city.

JANUARY 9

The Minister of Social Services, Spyros Doxiadis, begins a nonsmoking campaign by curtailing smoking within his own ministry. He plans a nationwide campaign in what is believed to be the heaviest smoking country in Europe. The campaign, he says, will not seriously effect the tobacco industry. Although seventeen million Americans have given up smoking in the last decade, the consumption of tobacco in the U.S. has increased. In four decades the per capita consumption in Greece has increased threefold.

JANUARY 10

Attempting to hasten the goals set by the new Traffic Code put into effect last December, the Ministry of Transport announces that all school buses must be provided with seat belts by March 1.

JANUARY 11

The often-conceived but still unborn Athens Metro, a favourite project with every new government, is back in the news with a fresh set of plans. The Government begins studies involving every form of existing urban transportation since work on the projected subway will contribute to the city's ever-growing traffic problems.

JANUARY 12

The heavy rains (fifty percent above normal), which flooded Attica in December are quickly replenishing the city's reservoirs at Marathon and Iliki. An official report predicts there will be no water shortage this coming summer.

JANUARY 15

As the government confidently proposes the building of three thousand new schools, a conference of librarians opens to discuss the pitiful state of libraries in already existing schools. The establishment of public lending libraries is also discussed.

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*...7:00 Pop Music Show...7:30 The Muppet Show...8:00 Eva Evangelidou, interviews*...11:00 The Portrait of Katherine Mansfield (from the BBC)

MONDAY

ERT 2:00 Every Afternoon (cartoons, games, stories for the whole family)...6:05 Cartoons...6:35 Big Blue Marble (international children's show)...7:35 Open University (from the BBC)...8:05 All You Need is Love (musical show)...9:45 Theatre*

YENED 1:30 Dr. Kildare (resumes at 2:15 after the news)...5:30 Forest Rangers*...7:00 Little House on the Prairie (dubbed)*...8:05 The Taxi Driver* (serial)...8:50 Dromos* (serial)...10:00 Foreign film (usually in English)

TUESDAY

ERT 11:30 Educational Program*...2:00 Every Afternoon...6:05 Porky Pig (cartoons)...6:30 Circus...7:15 Sports*...9:30 Bestsellers...10:30 Charlie's Angels (adventure series)

YENED 1:30 The Man and the City (serial)...5:30 Sam and the River* (children's program)...7:00 Pop Music...8:00 Baa Baa Black Sheep with Robert Conrad...10:00 Foreign Film

WEDNESDAY

ERT 10:35 Educational Program*...2:00 Every Afternoon...4:00 Repeat of 10:35 program...6:05 Puppet Show...7:30 Sports...9:30 Film*

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

THURSDAY

ERT 11:30 Educational Program*...2:00 Every Afternoon...4:55 Repeat of 11:30 program...6:35 Journey to the Centre of the Earth (cartoons)...7:50 Luna Park*...9:30 Film and discussion*

YENED 1:30 Ben Casey (resumes at 2:15 after the news)...3:30 Marionettes*...7:30 The Odd Couple, 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 10:30 Educational Program*...2:00 Every Afternoon...4:00 Repeat of 10:30 program...6:25 Classic comedies with Charlie Chaplin...7:15 Happy Days (American comedy series)...10:30 Hawaii 5-0 (police adventure)

YENED 1:30 French film...5:30 Cartoons...7:00 Space: 1999...10:15 Peyton Place (soap opera)...11:00 Softly, Softly (British police series)

SATURDAY

ERT 2:00 Every Afternoon...3:30 British Soccer (dubbed)*...4:50 French series...7:15 Supersonic (British musical program)...10:00 Suspicion* (police series)...11:00 Interviews with Freddy Germanos*

YENED 1:30 Lucy...2:45 Film*...4:25 Cartoons...4:45 Rainbow (Children's show)...5:30 Fury...6:30 Pop Music...10:00 Film*...12:15 The Protectors

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

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

HUBERT HUMPHREY'S MESSAGE ON CYPRUS

Senator Hubert H. Humphrey's death on January 13 saddened the Greek nation. Senator Humphrey had been actively involved until his death with the Cyprus issue since the tragic days of July 1974 when Turkey—with the illegal use of U.S. supplied arms—invaded and virtually destroyed that defenseless island-nation. At that time the population distribution of Cyprus was eighty-two percent Greek and eighteen percent Turkish. Turkey, a country of forty million inhabitants, invaded Cyprus, a country of 600,000 inhabitants, and seized forty-two percent of the island's most fertile and productive territory, seventy percent of the gross output, eight-two percent of the tourist accommodations, ninety-six percent of hotels under construction, eighty-three percent of the general cargo handling (Famagusta), fifty-five percent of mining and quarry production, forty-seven percent of the livestock production, and sixty percent of agriculture production. All the passenger planes of the Cyprus Airways were destroyed and twenty percent of the forests were burned down. As a result of the invasion, more than 200,000 Greek Cypriots (one third of the island's total population) became refugees. We



consider it appropriate at this time to publish the following letter which Senator Humphrey sent to the Hellenic American Society on January 9, 1975.

'I consistently supported Congressional efforts to terminate American military assistance to Turkey in light of the Turkish invasion of Cyprus. And I joined Senator [Edward] Kennedy in leading the successful effort to obtain disaster relief for the thousands of Cypriot refugees who have suffered. I

personally conveyed to the President [Ford] and Secretary of State [Kissinger] my outrage at the Turkish action and the failure of the U.S. to officially condemn it. Despite the President's personal request that I support attempts to defeat the Eagleton amendment, I strongly supported it.

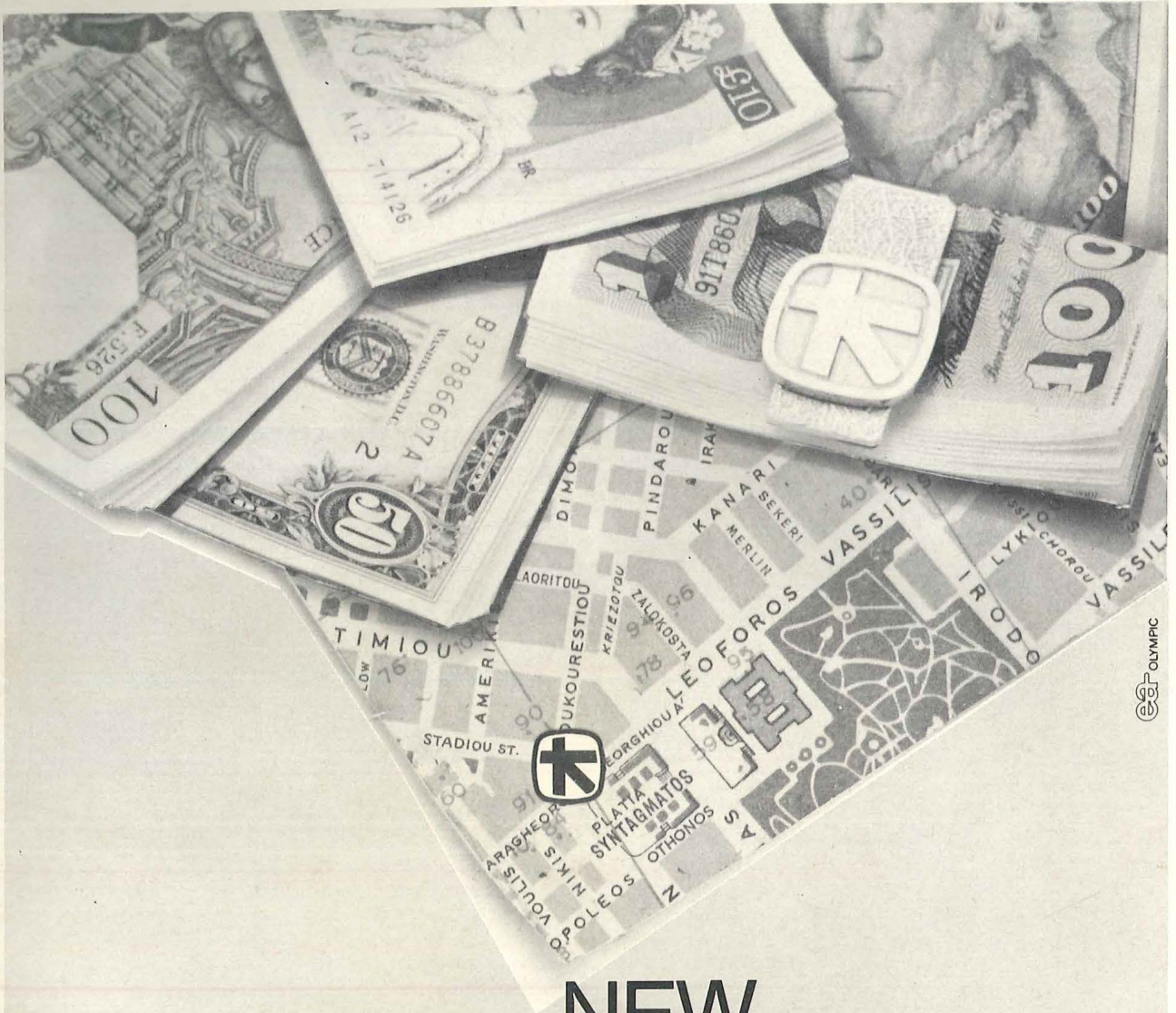
'My efforts to delay the aid cutoff briefly were motivated by a strong desire to obtain a total withdrawal of Turkish troops from Cyprus and a negotiation of the settlement. The current caretaker government in Turkey is unable to negotiate now, and it is our hope that this sort of extension will signal a U.S. desire to expedite negotiations. I was able to obtain assurance from the White House that the U.S. would not step up arms shipments to Turkey during this period and that no American arms would be transferred to Cyprus from Turkey.

'While this agreement is not totally satisfactory, I believe it is the best approach to the goals we share—a peaceful settlement of the problem, removal of Turkish troops from Cyprus, and the resettlement of the refugees. I will not agree to any further extensions of this deadline'.

The Hellenic American Society urges that Senator Humphrey's position be adopted by the the present Administration as it has been adopted by the great majority of the representatives of the American people in Washington.

This announcement has been presented by:

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