

December 1978

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# THE ATHENIAN

Greece's English Language Monthly







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# community calendar

## DECEMBER 1

Multi-National Women's Liberation Group — Introductory meeting for women interested in joining the Centre, 7 pm. General meeting and discussion on recent feminist books, 8:30 pm. Women's Centre, Ellanikou 3, Pangrati. All women are welcome.

## DECEMBER 2

American Community Schools—Scholastic Aptitude and Achievement Tests, Law School Admissions Test, 8:30 am.  
German Community Centre—Christmas Bazaar, Dorpfeld Gymnasium (German School), Amaroussion, Paradisos, 10 am-7 pm.  
Hellenic International School—Annual International Dinner, 7:30-11:30 pm.

## DECEMBER 3

German Community Centre—Christmas Bazaar, 10 am-7 pm (see Dec. 2).

## DECEMBER 4

La Verne—Winter term begins.  
American Club—Italian Dinner, Family Inn.

## DECEMBER 5

French Institute—Lecture by Marie-Helene Delaigue: "Liberat  mon seul Pirate", 11:30 am and 7 pm.  
Propellor Club—Luncheon meeting with lecture by Robert Young, Chairman of the Board of the American Bureau of Shipping: "Present and Future Directions of the Maritime Industry", Hilton Hotel, 1 pm.

Bingo—American Club, Kastri, 8 pm.

Rotary Club—Election of new officers to the Board of Directors, King's Palace Hotel, 9 pm.

## DECEMBER 6

German Community Centre—Coffee afternoon for elder members, 5 pm.  
French Institute—A two-day seminar headed by Marc Soriano, professor at the University of Paris: "L'utilisation des Sciences Humaines pour L'interpretation des textes de Jules Verne", 6 and 8 pm... Lecture by Louis Leprince-Ringuet, professor at L'academie Francaise: "La place de la science dans la societe", organized by the Franco-Hellenic League, Parnassos Hall, 7 pm.  
American Club—Steak Night, Family Inn.

Helianthos Yoga Union—Lecture by Maro Papathanasiou, astronomer at the Eugenides Foundation Planetarium: "The Star of Bethlehem" (in Greek), 8:30 pm.

## DECEMBER 7

Duplicate Bridge—American Club, Kastri, 7:30 pm.  
French Institute—Seminar (see Dec. 6).

## DECEMBER 8

Multi-National Women's Liberation Group — Third Annual Exhibition of Women-made Arts and Crafts. Women's Centre, Ellanikou 3, Pangrati, 7-11 pm. Everyone is welcome.  
American Youth Centre—Birthday Dance, 7:30-11 pm.

Lions Cosmopolitan Club—Dinner-dance, Cecil Hotel, Kifissia, 9 pm.

## DECEMBER 9

American Community Schools—American College Testing and Graduate Record Examination, 8:30 am.  
Multi-National Women's Liberation Group—Arts and Crafts Exhibition, 11 am-7 pm. (See Dec. 8.)  
American Youth Centre—Pool and Ping Pong Tournament, 3-5 pm.

## DECEMBER 10

American Club—Boy Scout Bake sale, 9 am-1 pm.  
Multi-National Women's Liberation Group—Exhibition, 11 am-7 pm (see Dec. 8).

## DECEMBER 11

American Club—Strolling Fashion Show, Family Inn, 12:30 pm.  
Goethe Institute—Simone Rist presents her play *Crepitaculum*, Stoa Theatre, Biskini 55, Zografou, 8 pm.

## DECEMBER 12

French Institute—Lecture by Edith Desaleux: "Naissance des Demoiselles d'Avignon: le Cubisme de Picasso et de Braque", 11:30 am and 7:30 pm.

Bingo—American Club, Kastri, 8 pm.  
Rotary Club—President of the Greek Parliament, Mr. Papaspirov, will be the guest speaker, King's Palace Hotel, 9 pm.

## DECEMBER 13

Canadian Women's Club—Christmas meeting and bingo, Astor Hotel, 10 am.  
Hellenic International School—Annual Christmas program, 2:15-3:15 pm.

American Women's Organization of Greece—Christmas Tea, Athens College Elementary School, 3-5 pm. Members only.  
German Community Centre—Coffee afternoon for younger members, 4:30 pm.

American Club—Steak Night, Family Inn.

French Institute—Lecture by art historian Stelios Lydakis: "Le France et les peintres grecs du dix-neuvieme siecle", 8 pm.

Helianthos Yoga Union—Vegetarian Dinner, 9 pm. Reservations necessary.

## DECEMBER 14

Hellenic International School—See Dec. 13.

Multi-National Women's Liberation Group—Introductory meeting for women interested in joining the Centre, 7 pm. General meeting with wine and cheese, poetry and other readings, 8:30 pm. Women's Centre, Ellanikou 3, Pangrati. All women are welcome.

Duplicate Bridge—American Club, Kastri, 7:30.

## DECEMBER 15

Hellenic International School—Last day of classes (will resume Jan. 8).

Hellenic American Union—Lecture by Dr. Eakin; "The Cult of Identity in Contemporary American Culture", 8 pm.

Italian Institute—Lecture commemorating Alexandra Trianti by Athina Sparoudi-Ginerri, 8 pm.

## DECEMBER 16

American Club—Surf and Turf Night, Americana Room.

## DECEMBER 17

American Youth Centre—Teen Christmas party, 2 pm.  
German Community Centre—Christmas carol singing, 5:30 pm.

## DECEMBER 18

American Club—Greek Dinner, Family Inn.

## DECEMBER 19

Bingo—American Club, Kastri, 8 pm.  
Rotary Club—Romanian Night, with guest speaker the Romanian Ambassador, Mr. Brad, King's Palace Hotel, 9 pm.

## DECEMBER 20

American Club—Steak Night, Family Inn.

## DECEMBER 21

Campion—Last day of classes (will resume Jan. 8).  
Duplicate Bridge—American Club, Kastri, 7:30 pm.

Hellenic American Union—Round-table discussion by Greek university professors: "Solar Energy Possibilities for Greece", 8 pm.

## DECEMBER 22

Institute Closings—Goethe (through Jan. 2); British Council, Hellenic American Union, Italian Institute (through Jan. 8).  
School Closings—La Verne, American Community Schools (through Jan. 8).  
American Youth Centre—Christmas Semi-formal Dance for teenagers, 8-11 pm.

## DECEMBER 23

American Youth Centre—Christmas caroling, call 801-2556 for information.

## DECEMBER 24

American Club—Children's Christmas party (up to 10 years old), with Santa, Independence Room, 2-4 pm.

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## NAME DAYS IN DECEMBER

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

## DATES TO REMEMBER

Dec. 2 Muharram—New Year (Islamic)  
Dec. 8 Immaculate Conception—Catholic  
Dec. 10 United Nations Human Rights Day  
Dec. 12 National Day—Kenya  
Dec. 16 National Day—Bahrain  
Dec. 21 Winter begins—Northern Hemisphere  
Summer begins—Southern Hemisphere  
Dec. 25 Christmas Day  
First Day of Hanukkah  
Dec. 26 Boxing Day—England, Commonwealth  
Jan. 1 New Year's Day

## PUBLIC HOLIDAYS

Dec. 25 Christmas Day  
Dec. 26 Boxing Day

Rotary Club—Excursion to South Africa (through Jan. 7).

## DECEMBER 25

American Club—Closed for the day.

## DECEMBER 27

American Club—Steak Night, Family Inn.

## DECEMBER 28

American Youth Centre—Christmas ski trip for teenagers (though Jan. 2).

Duplicate Bridge—American Club, Kastri, 7:30 pm.

## DECEMBER 31

American Club—New Year's Eve party. For information Tel. 801-3971.

## HAPPY HOLIDAYS

The Joint Travel Committee has planned several holiday trips: Charter trip to New York: Dec. 21-Jan. 2 or 9, \$455, for information call Mrs. Maroudis (724-645) or Mrs. Mallery (801-1772). Ski trip to Zell-am-Zee: Dec. 23-Jan. 6, \$498-539, for information call Mrs. Saltman (894-4908) or Mrs. Lettan (895-9111). London (with a weekend in Amsterdam): Jan. 14-21, \$345, for information call Mrs. Harshman (894-6286) or Mrs. Maroudis (724-645).



# THE ATHENIAN

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## publisher's note

Twice a year, athletes from all over the world arrive in Athens to participate in the "Classic Greek Marathon". People of all ages and from all walks of life join the event, but to runners it carries a special significance, covering as it does the historic route after which the modern marathon race is named. This autumn, Richard B. Birrer, an American physician living in Athens who describes himself as an "avid athlete" (he is a member of the American Athletic Union, is active in scuba diving, and has a black belt in Japanese karate) was among the participants. Drawing on his medical background, he reports on the experience, his impressions and observations in "From the Plains of Marathon". Dr. Birrer, who graduated in medicine from Cornell University in 1975, will be familiar to many of our local readers from his medical information program "What's Up Doc" which is heard weekly over American Armed Forces Radio.

Otto F.A. Meinardus was for many years the pastor at St. Andrew's Protestant Church in Athens. Although now living in Germany, he returns to Greece regularly and spends long sojourns on the island of Paros. In "The Christmas of 1673" he describes the cave on Antiparos which for centuries attracted visitors to the Cyclades, and a singularly unusual descent to the grotto made in the seventeenth century by the Marquis de Nointel, the French Ambassador to Turkey. Dr. Meinardus's many books include "St. John of Patmos and the Seven Churches of the Apocalypse", "St. Paul in Greece", and "St. Paul in Ephesus".

Our cover is by Panayotis Alexiou



# goings on in athens

## HOLIDAY SERVICES

- BETH SHALOM SYNAGOGUE, Melidoni 6, Tel. 325-2823. Hanukkah is from Dec. 24 to Jan. 1. Call for the hours of the services.
- CHRISTOS KIRCHE (German Evangelical), Sina 66, Tel. 361-2713. Dec. 24: Christmas Eve services (5 pm, for families, and 7 pm)... Dec. 25: Communion service (9:30 am)... Dec. 31: Liturgy (9:30 am and 6 pm).
- METROPOLEOS CATHEDRAL (Greek Orthodox Cathedral of Athens), Metropoleos Street, off Syntagma Square, Tel. 323-7654. Dec. 25: Christmas service (5 pm.) Regular services (9:30 am).
- ST. ANDREWS PROTESTANT CHURCH, Sina 66, Tel. 770-7448. Dec. 24: Christmas Eve service (11 pm). Call for further details.
- ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou 24, Tel. 362-3603. Dec. 24: High Mass (midnight)... Dec. 25: Liturgy (7, 8, 9, 10 am); High Mass (11 am)... Dec. 31: Mass (6 pm)... Jan. 1: Liturgy (7, 8, 9, 10 am); High Mass (11 am).
- ST. NIKODEMOS (Russian Orthodox Cathedral), Filellinon 21, Tel. 323-1090. Dec. 24: Evening Mass (5 pm). Regular services (9:30 am and 5 pm on Saturdays).
- ST. PAUL'S ANGLICAN-EPISCOPALIAN CHURCH, Filellinon 29, Tel. 714-906. Dec. 24: Service of Nine Lessons and Carols (10 am), Carol Service (11 am, St. Catherine's School, Kifissia), Midnight Mass (11:30 pm)... Dec. 25: Holy Communion (8 am), Family Communion (9 am), Morning Prayer (10 am).

## MUSIC

- ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou 48, Tel. 362-8670, 361-4344 (box office). Performances every Monday at 8:30 pm. Call for program details.
- LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on weekdays and at 7 pm on weekends but call ahead to be certain. Verdi's *Il Trovatore* (Dec. 1, 3, 7)... Verdi's *La Traviata* (Dec. 2, 9)... Puccini's *Madame Butterfly* (Dec. 10, 12, 14, 17, 19, 21)... Rossini's *Barber of Seville* (Dec. 26, 28, 30). Programs subject to change.
- PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century. Gracious but somewhat wrinkled, it is worth a visit. The full program of lectures and musical events includes regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. A few musical events of special interest (call for hours): Dec. 12: Kouliatis and Kiranidis, piano and violin recital... Dec. 17: Byzantine Music Society.

## CONCERTS AND RECITALS

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

- EVGENIA SYRIOTI — in two concerts to aid the Spastics Society. Dec. 5 and 6 at 8:30 pm. British Council.
- PANAYIOTIS KALARTZOPOULOS AND RICHARD BLAKE — guitar and flute in a recital of works by Purcell, Bach, Debussy, Ravel and other composers. Dec. 11 at 8 pm. British Council.
- PANAYIOTIS IOANNOU AND SPYROS ELOURAKIS — guitar, in a recital of works by Vivaldi, Giuliani, Handel, Bach, Turina, Tanneman, Sor, and Ermetzoglou. Dec. 12 at 8 pm. Italian Institute.
- CARMELO BYRNE AND D. MIHAILIDIS — soprano and pianist in a concert of melodies. Dec. 13 at 8 pm. Italian Institute.
- SONI VENTORUM — woodwind quartet playing works by Stravinsky, Rossini, Telleman, Gabay, and Scott Joplin. Dec. 14 at 8 pm. Hellenic American Union.

- SONGS OF PARIS — an evening of songs by Jacques Brel and many others sung by Nadine Joel, accompanied by pianist Francoise Cazacopoulou, and presented by Georges Rouault. Dec. 14 at 8:30 pm. French Institute.
- HIS CONCERT SERIES — the Athens Choral Group, orchestra and soloists with Diamantis Diamantopoulos conducting Marc-Antoine Charpentier's *Messe de Minuit pour Noel* (Christmas Midnight Mass based on early French Christmas carols) and Antonio Vivaldi's Concerto for three violins. Dec. 15 at 8:15 pm. Hellenic International School.
- ATHENS CHORAL GROUP — in a concert of Christmas Carols. (Admission by ticket only.) Dec. 18 at 8 pm. British Council.
- ART SOCIETY OF SCIENTISTS ORCHESTRA — in a concert of works by Vivaldi in commemoration of the composer. A talk by Margarita Dalmati. Dec. 19 at 8 pm. Italian Institute.
- LEON PEJSACH — in a piano recital of works by Gershwin, Chopin, Beethoven, Liszt, Schumann. Dec. 20 at 8 pm. Hellenic American Union.

## GALLERIES

Unless otherwise noted, galleries are open Monday through Friday from around 10 to 2 and reopen in the evenings from 6 to 9 or 10. On Saturdays, they are usually open in the morning only. Since the hours may vary, it is best to call before setting out.

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Zoumboulakis (through Dec. 9).
- ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Salvador Dali and Tony Bass, drawings and lithographs, and Yannis Psonakoff, aquarelles (Dec. 1-31).
- ATHENS, Glykonos 4, Tel. 713-938. Spyros Vassiliou, oils (through Jan. 6). Psychopedis, paintings (Jan. 8-end Jan.).
- JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Pierpaolo Calzolari (through Dec. 23). Mon. 6-9 pm, Tues.-Fri. 10:30 am-1:30 pm and 6-9 pm, Sat. 10:30 am-1:30 pm.
- CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Group exhibition including works by Fassianos and Sikeliotis; ceramic exhibition (Dec.). Boyiatzian, oils (Jan. 10-end Jan.).
- DESMOS, Akadimias 28, Tel. 360-9449. Maria Kotzamani, jewelry, and a group exhibition including Takis and Fassianos (Dec. 4-end Dec.).
- DIOGENES INTERNATIONAL, Tsakaloff 10, Kolonaki, Tel. 360-9652. Valia Velovitsky, paintings (Dec. 4-23).
- DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.
- EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Group show of paintings, ceramics, and woodwork by Greek artists (through Dec. 11). Lyon's Club children's book exhibit and paintings by well-known Greek artists (Dec. 15-Jan. 1). Group exhibition of sculpture, ceramics, and paintings (Jan. 1-15).
- GALERIE GRAVURES, Platia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth century Greek engravings.
- KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Serafim Bakoulis, oils (Dec. 4-19). Paintings by Kopsidis, Mihailidis, Manousakis, and others (Dec. 20-Jan. 7).
- NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Miltos Panellis, lithographs (Dec. 4-18). Hariklia Mytara, oils (Dec. 4-Jan. 4).
- GALLERIE O, Haritos 8, Tel. 717-669. Vangelis Vranos, Yorgos Gyzis, Wendy, Fhadi Barrage and gravures and paintings by other Greek and foreign artists (Dec. 10-Jan. 10).
- ORA, Xenofontos 7, Tel. 323-0698. Despo Magoni and Aginor Asteriadis, paintings (through Dec. 8). Philippos Stavrou and Sofia Kana, paintings (Dec. 10-end Dec.).
- POLYPLANO, Dimokritou 20, Tel. 362-9822. Closed in December.
- ROTUNDA, Skoufa 20, Tel. 362-2945. Mitsi Marselou-Tsimboukou, oils (Dec. 4-31).

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- STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Marina Sassi and Simone Tsitsi, oils (through Dec. 8). Christmas Collection (Dec. 11-Jan. 13).
- THOLOS, Filellinon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm, and Wed. 11 am-1 pm. Marina Angelidou, oils (Dec. 4-22). Iphigenia Korakianiti, paintings (Jan. 8-end Jan.).
- TO TRITO MATI, Loukianou 21b, Tel. 714-074. Group show of Greek artists including Gounaropoulos, Ghika, Tsarouchis (Dec. 15-end Dec.). Spyros Vassiliou (through end Dec.).
- ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Graphics and multiples by Greek and foreign artists. Also antiques, jewelry, and embroidery.
- ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Thodoros Pandaleou and Gerasimos Dionatos, paintings (Dec. 5-Dec. 21). Amalia Vamvakou, sculpture (Dec. 21-end Dec.).

## EXHIBITS

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

- BRITISH COUNCIL — An exhibition, organized by Jill Yakas, of appliques by Gillian Mandrinou and works of well-known printmakers living in Britain: Robyn Denny, Norman Ackroyd and others, as well as works by British artists living in Greece: Hilary Adair, Julian Marshall, Delia Delderfield (through Dec. 15).
- FRENCH INSTITUTE — An exhibition of photographs, original works, reproductions and models all pertaining to Jules Verne (Dec. 5-20).
- HELLENIC AMERICAN UNION — Collection of prints by the American graphic designer, Milton Glazer (Dec. 5-21).
- NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. Paintings of Fotis Kondoglou and architectural drawings of Dimitrios Pikiotis (through Dec. 31). Sculpture and drawings of Yannoulis Halepas (through Jan. 31).
- ZAPPION — In the National Garden, Tel. 322-4206. Exhibition of Books (Dec. 8-18).

During the holidays museum hours may change on short notice, so call before setting out.

## MUSEUMS

- ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 8 am to 6 pm daily, and on Sundays from 10 am to 6 pm. Closed Tuesdays. Admission 50 Drs. Free on 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 8 am to 6 pm daily and on Sundays from 10 am to 6 pm. *Closed Tuesdays*. Admission 25 Drs. Free on Sundays.

**BENAKI MUSEUM**, Koubari 1 (corner of Vas. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek Costumes. The landmark exhibit of the N.P. Goulandris collection of ancient Greek art, which has attracted world-wide attention, will continue through Dec. 15. Guidebooks in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. *Closed Tuesdays*. Admission 50 Drs. Free on Sundays.

**BYZANTINE MUSEUM**, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the 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 8 am to 6 pm daily and 10 am to 4 pm on Sundays. *Closed Mondays*. Admission 50 Drs., students 20 Drs. Free on Sundays.

**GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 5 pm daily. *Closed Fridays*. 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 Wednesdays 2 to 7 pm and Sundays 9 am to 1 pm, or by appointment.

**PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 4:30 pm daily and Sundays 10 am to 2 pm. *Closed Mondays*. Admission 25 Drs.

**MARATHON MUSEUM**, at Marathon about 42 kms. from Athens, Tel. (029) 455-462. A few kilometres beyond the tomb of the Athenians and near the Plataean burial mound, 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) may be seen in a building nearby. Open daily 9 am to 1 pm and 4 to 6 pm and Sundays 10:30 am to 2:30 pm. *Closed Tuesdays*. Admission 25 Drs. Free on Sundays.

**MUSEUM OF GREEK FOLK ART**, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 10 am to 2 pm. *Closed Mondays*. Admission free.

**MUSEUM OF GREEK FOLK ART — CERAMIC COLLECTION**, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open from 10 am to 2 pm. *Closed Tuesdays*. Admission free.

**NATIONAL ARCHAEOLOGICAL MUSEUM**, Patisision 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 Thera (Santorini) in a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 8 am to 6 pm daily and 10 am to 6 pm on Sundays. *Closed Mondays*. Admission 50 Drs., students 25 Drs. Free on Sundays.

**NATIONAL GALLERY OF ART (Pinakothiki)**, Vas. Konstantinos, opposite 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 Dali. Open Tuesdays through Saturdays 9 am to 4 pm and Sundays and holidays 10 am to 2 pm. *Closed Mondays*. Admission 20 Drs. Free on Wednesdays and Sundays. No admission charge for students.

**NATIONAL HISTORICAL MUSEUM**, Stadiou, Kolokotronis Square, Tel. 323-7617. Permanent collections begun 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 am to 1 pm. *Closed Mondays*. Admission 20 Drs., students 5 Drs.

**NAVAL MUSEUM**, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open daily 9 am to 1 pm, and Sundays 10 am to 1 pm and 5 to 8 pm.



**PANOS ARAVANTINOS MUSEUM**, Agiou Konstantinou (in the Dimotiko Theatro 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 to 8 pm; Tues., Wed., Thurs., Sat., 9 am to 1:30 pm. *Closed Sundays*.

## POINTS OF INTEREST

**THE ACROPOLIS**. Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. 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. Open daily 8 am to 6 pm and Sundays 10 am to 6 pm. Admission 50 Drs. Free on Sundays. (See also Museum listings.) Guides available on request.

**THE ANCIENT AGORA**. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic centre of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Open 8 am to 6 pm daily and Sundays 10 am to 6 pm. Admission 25 Drs. (See also Museum listings.)

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

**KERAMIKOS CEMETERY**. Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou St. below Monastiraki. Open daily 7:30 am to sunset and Sundays 10 am to 5 pm. 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 7:30 am to sunset daily and Sundays 10 am to 5 pm. *Closed Tuesdays*. Admission 25 Drs. Free on Sundays.

**LYKAVITTOΣ (Lycabettus)**. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavittos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens, the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarhou and Aristipou Streets in Kolonaki) which operates from 8 am to 12:30 am daily.

**NATIONAL GARDEN**(entrance on Amalias, Vass. Sofias, Irodou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.

**PLANETARIUM**, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. The Planetarium has resumed its normal roster of activities, including lectures, children's programs, and the permanent physics exhibit. Call for details and hours. Most of the programs are in Greek but group shows in English, German, and French may be arranged.

**PROTO NEKROTAFIO (The First Cemetery of Athens)**. Not far from the Temple of Olympian Zeus. 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. Open 7:30 am to sunset.

## LIBRARIES

**AMERICAN LIBRARY**, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. *The New York Times*, *Time*, *Newsweek*, and *Scientific American* available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2. *Closed Sat. and Sun*

**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.

**BENAKI**, Koubari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Daily 8:30 to 2. *Closed Sundays*.

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

**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.

**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.



## INSTITUTE CLOSINGS

The following Institutes will be closing on December 22 for the holidays: Goethe (re-opens Jan. 2); British Council, Hellenic American Union, Italian Institute (re-open Jan. 8).

- ITALIAN INSTITUTE, Patisssion 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1.
- NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Mon. through 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 Sat. 8:30 to 1:30.
- PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Fri. 8 to 1.
- PLANETARIUM, Syngrou Ave. (opposite the Race Course), 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 Fri. 9 to 2 and Wed. and Fri. 5:30 to 8:30.
- POLYTECHNIC SCHOOL, Patisssion St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 1, Sat. 8 to 12:30.
- UNITED NATIONS INFORMATION CENTRE, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 8:30 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 Tel. 322-4593 ; in Arachova Tel. 0267-3192; in Fterolaka Tel. 0234-22693. Run 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. Two chairlifts and 2-J bars. Self-service restaurant and cafe, equipment rentals for all ages; parking area. Lift tickets: 500 Drs. (20 rides); 100 Drs. (one ride). Lessons: 150-350 Drs. per hour (beginners, advanced, racing). Open daily from 9 am to 4 pm.
- PARNASSOS (Yerondovrahos). The private area of the Athens Ski Club, but non-members are admitted. Contact the club for information: Sarandapihou 51, Athens. 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. 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, 18 km., 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.

There are a number of 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. 071-222-101 or 071-222-335.

## 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, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection.
- GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, handwoven 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, handwoven fabrics sold by the metre, etc. Some special orders accepted.
- NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patisssion, 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. 362-4291. 'An exhibition of arts and crafts, and embroidered items and cards for sale.

## CHRISTMAS CARDS

Christmas cards, inspired by T.S. Eliot's "Journey of the Magi", are being sold at the British Council (Kolonaki Square) in aid of the Spastics Society of Athens. A book based on the same poem, illustrated with children's drawings and accompanied by a record in Greek and English, will also be on sale.

## SPECIALTY AREAS

- MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square) with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.
- PIRAEUS FLEA MARKET. Up the hill opposite Akti Miaouli, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound. Open daily 8 am to 2 pm and 5:30 to 8 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

## UNICEF CARDS

UNICEF calendars, Christmas cards and gifts are now on sale at the National Bank of Greece on Constitution Square, XEN and XAN in Athens, Kifissia and Piraeus, major bookstores and at a number of other shops throughout Athens, the suburbs, and Greece. For the names of places where they are available call the UN Information Centre (322-9624) or The Athenian (724-204 and 724-289).

## A CHRISTMAS CAROL

David Thompson's dramatic adaptation of A Christmas Carol. The Dickens classic, starring Mary Harborne, David Thompson, and Gerard Killingworth will be presented by the British Council on December 20 and 21 at 8 pm. For ticket information Tel. 363-3211.

## THEATRE

A selection of current productions. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabout. There are usually 6 o'clock matinees on Wednesdays and Thursdays and always on Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

- THE NATIONAL THEATRE OF GREECE — On the Central Stage (Kentriki Skini): Angelos Terzakis's *The Emperor Michael* (O Aftokratoras Michail) directed by Alexis Minoitis and starring Nikitas Tsakiroglou, Stelios Vokovits, Christos Parlas, Eleni Hadziargyris, with music by Dimitris Terzakis and sets and costumes by Vassilis Photopoulos. On the New Stage (Nea Skini): *Masques* (Masks) by Ben Jonson, directed by Christodoulakis. (*Ethniko Theatro*, Agiou Constantinou 20, Tel. 522-3242)
- AN ACCIDENTAL ACCIDENT (Ena Tiheo Athima) — Last season's successful tragi-political farce by Dario Fo, starring Elli Fotiou and Stefanos Lineos, alternating with Jean Anouilh's *The Lark*, translated by Dimitri Myrat, directed by Stephanos Lineos, and sets and costumes by Dimitri Doublis. (*Alpha*, Patisssion 37, Tel. 523-8742)
- AGAMEMNON — The Ascetic Theatre Company with Aeschylus' tragedy, to be followed later in the season by Shakespeare's *Two Gentlemen of Verona*. (*Endopia*, Stratiotikou Syndesmu 13, Kolonaki, Tel. 362-7827)
- THE BATH-HOUSE (To Loutro) — An adaptation of Russian poet Vladimir Mayakovsky's original drama. Directed by Alexis Solomos with costumes by Alekos Fassianos and music by Manos Hadzidakis. (*Minoa*, Patisssion 91, Tel. 821-0048)
- THE BED (To Krevati) — Ben Travers's play directed by Victor Pagoulatos. With Elsa Verghi and Christo Frongos. Sets by George Anemoyannis. (*Vergi*, Voukourestiou 1, Tel. 323-5235)
- CABARET — Last summer's smash musical based on John Van Druten's *I am a Camera*, re-adapted for the Greek stage by Marios Ploritis and starring the irrepressible Aiki Vouyouklaki. (*Aiki*, Amerikis 4, Tel. 324-4146)
- CAFE CHANTANT — Marietta Rialdi's Experimental Theatre continues with last year's revue which contrasts the Roaring Twenties with the period of decadence which saw the rise of Fascism. (*Amiral*, Amerikis 10, Tel. 363-9385)
- A CAT ON YOUR HEAD (Sto Kefali sou mia gata) — A review by the Kanellos Apostolou group. Choreography by Yannis Metsis, sets by Liza Zaimi, music by Kyriakos Sfetsas. (*Rialto*, Kypselis 54, Tel. 823-7003)
- COMMON SENSE (Kini Logiki) — A new play by George Maniotis, directed by and starring Dimitris Potamitis, with Maria Alkaiou. (*Erevna*, Iiision and Kerasountos, Tel. 778-0826)
- CRAZY ENCOUNTERS (Trelles Epafes) — Lambros Konstandaras and Maro Kondou star in a new Costas Pretenteris comedy. (*Diana*, Ippokratous 7, Tel. 362-6956)
- FILOMENA MARTURANO — The Eduardo de Filippo play on which the film *Marriage Italian Style* was based. Italian director Mauro Bolonini presides over the cast led by Elli Lambetti and Dimitri Papamichael. (*Super-Star*, Agiou Melitiou and Patisssion in the Broadway stoa, Tel. 840-774)
- THE FOUR LEGS OF THE TABLE (Ta tessera Podia tou Trapeziou) — by Iakovos Cambanellis. Directed by Karolos Koun, with sets and costumes by Savvas Haratsidis. (*Technis*, Stadium 52, Tel. 322-8706)
- THE FREEDOM OF THE CITY (Polites Vita Katigories) — A social-political satire by Brian Friel



translated by Stella Kranai. Starring Jenny Karezi and Kostas Kazakos (who also directs) and with sets by Vassilis Photopoulos. (*Athineon*, Akadimias 3)

A GOOD OLD-AGE HOME "THE HAPPY WEST" (Ikos evgriasis i eftyhismeni dysi) — A satire by Manolis Korres under the direction of Stamatios Hondroyannis. (*Kava*, Stadium 50, Tel. 321-0237)

PLUTO — A revival of Aristophanes' satire by the Amphi-theatre of Spyros Evangelatos. The sets and costumes are by George Patsas and the music by Stephanos Gazouleas. (*Dimotiko Theatro*, Agiou Konstantinou, Piraeus, Tel. 417-8351)

PURPLE ISLAND (Kokkino Nissi) — By Michael Bulgakov. Presented by The Popular Experimental Theatre under the direction of Leonidas Trivizas. Sets by Ionna Papantoniou. (*Poreia*, Trikorfon 3 and Tritis Septemvriou, Tel. 821-9982)

RING ROUND THE MOON (Prosklisi ston Pirgo) — Minos Volonakis directs Nicos Kourcoulos, Eleni Halkoussi, and Katia Dandoulaki in the Jean Anouilh work. (*Kappa*, Kypselis 2, Tel. 883-1068)

A ROSE AT BREAKFAST — By Barillet et Greyc. A romantic comedy, directed by Kostas Bakas starring Kostas Karras, Mary Chronopoulou and George Georgis. Sets by Nikos Petropoulos. (*Athina*, Derigny 10, Tel. 823-7330)

SING! COMEDIAN! (Tragouda Theatrine) — A musical by Elias Lymberopoulos and Stamatios Philipoulis. Directed by Costis Michaelides, and starring singer Tolis Voskopoulos. Music by George Theodossiadis, and sets by Yannis Karydis. (*Vebo*, Karolou 18, Tel. 522-3453)

SOME LIKE IT HOT (Meriki to protimoun Kafto) — Peter Stone's high-spirited musical comedy has been adapted by Paul Matessis and stars Alecos Alexandrakis, Nonica Galinea, Dino Iliopoulos, and Mimis Photopoulos. (*Acropol*, Ippokratou 6, Tel. 361-4481)

THE SPECTATORS (I Theates) — The Mario Pontikas play directed by Thanassis Papageorgiou who stars with Yitsa Georgopoulou. (*Stoa*, Biskini 3, Zografou, Tel. 770-2830)

A STREET CAR NAMED DESIRE (Leophorio o pothos) — The Tennessee Williams classic newly adapted by Platon Mousseos. Kikia Analyti and Costas Prekas star, Costas Rigopoulos directs. The sets are by Yannis Karydis. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

SUICIDE (Aftoheiras) — Soviet writer Nicolai Robertovich Erdman's satirical drama presented by the Art Theatre (*Theatro Technis*) of Karolos Koun. To be followed later in the season by the same author's *Testimonial* (Pistopitiko). (*Veaki*, Stournara 32, Tel. 522-3522)

THE TEST TUBE BABIES (Ta Pedia tou Solina) — A satirical revue by Dalianidis, Cambanis and Makridis, with music by Jack Iakovidis, direction and choreography by Fotis Metaxopoulos, and starring Aleka Stratigou, Rena Vlachopoulou, Sotiris Tzevelekos, and Nicos Tsoucas. (*Rex*, Panepistimiou 48, Tel. 361-4592)

THREE MEN IN MY BED (Tris Andres sto Krevati Mou) — A satirical comedy written by Lakis Pappas and Vassilis Imbrochoris with music by Lakis Pappas and Mary Dalakou, directed by Michael Bouklis. (*Hadzichristou*, Panepistimiou and Ippokratou, Tel. 362-7248)

THE TRIAL (I Diki) — A play by Nicos Zacopoulos presented by the Artistic Society of Athens, directed by George Bellos with music by Stamatios Kraounakis and sets by Maria Stanicopoulou. (K.E.A., Kekropos 1, Tel. 322-9889)

THE TWELFTH NIGHT OF MR. SHAKESPEARE (I Dodekati Nihta tou Kyriou Sexpir) — George Skourtis has freely adapted the Bard's comedy, which stars Katerina Vassilakou, Thanassis Mylonas, and Thymios Karakatsanis, directed by G. Remoundos with scenery and costumes by Alekos Fassianos. (*Alambra*, Stournara 53, Tel. 522-7497)

A WOMAN OF IMPORTANCE (Mia Gineka me... Simasia) — A new play by Vangelis Goufa, directed by Dimitris Myrat who stars with Voula Zoumboulaki. Music by Argyris Kounadis, sets and costumes by Yannis Karydis, and choreography by Manolis Castrinos. (*Athinon*, Voukroustiou 10, Tel. 323-5524)

## CINEMA

New releases expected to appear this month at first-run theatres where they are often held over for several weeks before moving on to second-run neighbourhood theatres where programs usually change on Mondays, Wednesdays, and Fridays. Some downtown cinemas begin screening in the afternoon but at most, regular programs begin at 8-8:30 and 10-10:30.

ALL STAR CARTOON REVIEW (Ki'o Gouffy Serni ton Horo)—A Walt Disney spectacular, with an all-star cast, including Mickey Mouse, Donald Duck, Pluto and many others. A special engagement for the Christmas holidays.

DESPAIR (Apognossi)—Based on a novel by Vladimir Nabokov, this is the first international production in English by the talented young German filmmaker Rainer Werner Fassbinder. Dirk Bogarde (in his best role in years), stars as a Russian émigré who has settled in Berlin, right after the Revolution, and suffers from an acute case of split personality. One of the great successes at the Cannes Film Festival this year.

FORCE TEN FROM NAVARONE (Omada Krouseos Deka apo ti Navarone)—Another war spectacular in the vein of *The Guns of Navarone*, this one directed by Gay Hamilton, and starring the late Robert Shaw (*Jaws*) and Franco Nero (*Camelot*).



FOUR FEATHERS (Ta Tessera Ftera)—The fifth and latest remake of A.E.W. Mason's classic novel of the old British Empire. Directed by Don Sharp (*Those Magnificent Men in their Flying Machines*), and starring Robert Powell and Beau Bridges.

THE GREEK TYCOON (O Elinas Megistanas) — A vulgar and outrageous film trying to cash in on the Aristototele Onassis myth, but hardly scratching the surface of the man himself, taking the easy way out with four-letter words, folkloric wisdom, and a picture postcard view of Greece. Directed by J. Lee Thomson, it stars (who else?) Anthony Quinn, Raf Vallone and Jacqueline Bisset.

HIGH ANXIETY (Ligo Poli Trelloutsikos)—The latest film by one of the most successful comic and satirical writer-director-actors of the decade, Mel Brooks.

HOUSE CALLS (Ponires Episkepsis) — Howard Zieff directed this comedy about a middle-aged widower (Walter Matthau) who tries to make it with every young woman he meets, and a wisecracking divorcee (Glenda Jackson) who is on the lookout for a faithful husband. The setting is the medical milieu which gets the best jokes and cracks, especially from Art Carney, who steals the show as an almost senile Chief of Surgery.

INTERNATIONAL VELVET (Kalpasmos pros ti Niki)—Bryan Forbes (*The Madwoman of Chaillot*) has directed and written this sequel to *National Velvet* (which, in 1944, starred the young and glorious Elizabeth Taylor as Velvet). The younger Velvet (Tatum O'Neal, of *Paper Moon* fame) plays a bratty adolescent who arrives in England to live with the older Velvet (Nanette Newman) and gets involved in some horse races, neuroses, and British scenic vistas.

JAWS TWO (Ta Sagonia tou Karharia — 2) — Another sequel, and another poor imitation of its predecessor — one of the most popular movies of all time. Although the good old mechanical shark is still there, and as mean as ever, Director Jeannot Szwarc lacks the cinematic artistry and wit of Steven Spielberg and we end up with a run-of-the-mill horror movie, full of carnage but without any suspense. Roy Scheider is back again as Amity's police chief.

JESUS OF NAZARETH (O Yisus apo ti Nazareth) — A Biblical spectacular, reminiscent of the genre which thrived in the Fifties. Franco Zeffirelli (*Romeo and Juliet*) presides over the all-star cast which includes Robert Powell, Anne Bancroft, Anthony Quinn, Rod Steiger, Peter Ustinov, James Mason and Laurence Olivier.

NASTY HABITS (Ponira Rassa) — A comedy set in the lush bordellos of Chicago during the Twenties, directed by Michael Lindsay-Hogg, and starring Glenda Jackson, Geraldine Page, Sandy Dennis and Melina Mercouri, M.P.

THE RESCUERS (Bernar kai Bianka — Kommandos tis Sotirias) — Another Walt Disney cartoon spectacular, as rich in colour, music and songs, as any of its predecessors. The dialogue, however, is dubbed in Greek.

REVENGE OF THE PINK PANTHER (I Ekdikisi tou Roz Panthira) — Inspector Clouseau (Peter Sellers) strikes again...and again...and again...as director Blake Edwards tries to duplicate one more time the success of the Pink Panther predecessors — which rank among the highest grossing comedies ever made. The film is a reshuffling of the confrontations between the French sleuth, the long-suffering Chief Inspector Dreyfus (Herbert Lom) and Cato, the crazed manservant (Burt Kwouk), all to the tune of the now famous Henry Mancini musical theme.

A WOMAN OF PARIS (Gineka apo to Parisi) — The belated release of Charles Chaplin's 1923 melodrama about a girl (Edna Purviance) leaving her French village and first love to become Adolphe Menjou's lavishly kept woman in the capital. Although Chaplin does not star in the film (which accounted for its original failure at the box-office), his personal stamp and genius pervade this masterpiece of the silent era which represents the two contradictory sides of its creator as an artist and a boulevardier.

## ART CINEMAS

Art films are shown in Athens at three cinemas: Alkionis, Ioulianou 42, Tel. 881-5402 and Ilion, Trias 34, Tel. 881-0602 (both near Victoria Square) and Studio, Stavropoulou 33 (near Amerikis Square), Tel. 861-9017. Call for specific program information. There is also a Cinematheque (*Teniothiki*) at Kanaris 1, Kolonaki, Tel. 361-2046. Call for membership details.

## AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. *The Railway Children* directed by Lionel Jeffries (Dec. 15 at 6 pm).

FRENCH INSTITUTE—Sina 29, Tel. 362-4301. Jean-Pierre Melville's *La Cercle Rouge* (1970) with Alain Delon, Bourvil, Yves Montand, Francois Perier (Dec. 7 at 6:30 and 9 pm).

GEO THE INSTITUTE—Fidiou 14-16, Tel. 360-8111. The films of director, Werner Nekes, with presentations by the director (Dec. 6, 7, 8 at 6 and 8 pm). German Literature Film Series: *The Weavers* (Dec. 12 at 8 pm)... *The Broken Jug* (Dec. 13 at 6 pm)... *Wallenstein Part I* (Dec. 13 at 8 pm)... *Wallenstein Part II* (Dec. 14 at 8 pm)... *The End of a Mission* (Dec. 15 at 6 pm)... *Frost Time* (Dec. 15 at 8 pm)... *Tadelloeser and Wolff* (Dec. 18, Part I at 6 pm and Part 2 at 8 pm)... *Three Ways* (Dec. 19 at 8 pm)... *Disorder and Early Pain* (Dec. 20 at 6 and 8 pm).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. From the "On the Road" series: Ryan and Tatum O'Neal in *Paper Moon* (Dec. 5)... Art Carney and Ellen Burstyn in *Harry and Tonto* (Dec. 10)... Burt Reynolds and Jackie Gleason in *Smokey and the Bandit* (Jan. 10). 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. Most have music and a few dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reservations are usually necessary.*

- Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at "The Starlight Buffet". Closed Mondays.
- Blue Pine. Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrees, and desserts, but favoured for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.
- Da Walter, Evzonon 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.
- Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936, 923-3182. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace on warm days, international cuisine and ground floor coffee shop and snack bar. Expensive. Daily noon to 4 pm and 7 pm to 1 am.
- 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.
- Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex where the well-prepared French cuisine is graciously served. Open 8 pm to 1:30 am. Dancing to a small orchestra begins at 10 pm.
- 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. Dinner served from 8:30 pm. Dancing to the Trio St. Georges from about 10.
- Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. Closed Sundays.
- Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus' finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. Open from 8 pm. Reservations necessary. Closed Sundays.
- 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.
- 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.

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 pm and 8 pm to midnight.

## INTERNATIONAL CUISINE

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

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



### GAME FESTIVAL

Ta Nissia, at the Hilton, will be serving wild game delicacies, from pheasant to boar, from December 7 through 18.

- 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 Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30.
- 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. Papananou's warm, cosy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from 1 pm to 4 and 7:30 to 12. 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 noon to 4 and 7 pm to 1 am.
- Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna, which presents an array of hors d'oeuvres, main courses, fruit, sweets and wine. On Saturdays there is a table d'hôte menu (520 Drs.). Dancing to the music of the Niarhou Orchestra; Tammy provides the vocals. Open from 8:30 pm. Closed Sundays.

## REVEILLONS

The following hotels will usher in Christmas and the New Year with reveillons. Dinner and dancing at the Athens Hilton on Dec. 24 and 31. For information and reservations call 720-201. The King George Hotel will celebrate with midnight dinner-dances in the Tudor Hall. For reservations call Mr. Franzeskakis, Tel. 323-0651.

- Atrium, G. Papandreou 7, Zografou (opposite Mihalakopoulou), Tel. 779-7562. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills. Mrs. Hadjis is the hostess. Open from 8 to 1.
- Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's oldest international restaurants. The downstairs is particularly 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. Daily noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.
- Balthazar, Tsona and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy where the atmosphere is pleasant and quiet. The menu offers a change of pace with unusual soups, entrées, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Daily 8 pm to 1:30 am. Closed Sundays.
- Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis, Tel. 246-0344. Enchanting atmosphere. Chalet-like with a terrace for outdoor dining. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm to 1 am. Closed Mondays.
- 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 excellent roast beef. Moderately priced. Daily from 9 pm.
- Dionissos Mt. Lycabettus (accessible by the funicular which originates at the top of Ploutarchou St., above Kolonaki Square), Tel. 726-374. Comfortable dining atop one of the Athenian landmarks with a view of the entire city. A comprehensive, moderately-expensive menu. Open continuously from 8:30 am to midnight.
- Dioskouroi, Dimitriou Vassiliou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. Daily 8:30 pm to 1 am. 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 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.
- 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. Moderately expensive. Open daily 7:30 pm - 1.
- Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. The cuisine is French, the decor is comfortable and subdued. Open for lunch and dinner and for coffee and sweets from 9 am to 1 am. Reservations necessary for dinner.
- Kyoto, Garibaldi 5, on Philoppapou Hill, Tel. 923-2047. Charming oriental hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and



*yakitori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Sundays.

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens where the quality of the food and service are 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 pm and 8 pm to 1 am.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizzas, pastas, main courses and Italian salads. Modern surroundings. Moderate prices. Open nightly from 8 pm to 1:30 am and Sundays and holidays for lunch.

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

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copperware 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.

Le Foyer, Iofondos 25, Tel. 746-287. Well-prepared food in a cheerful setting enhanced by pleasant renditions of old and new favourites sung by Niko and George who are joined by enthusiastic patrons later in the evening. Well-prepared hors d'oeuvres, main courses, and sweets. Moderately expensive. Open from 9 pm, music starts at 10 pm. Closed Sundays. Reservations necessary.

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-606. 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.

Lihnari, Athens Tower (behind building A), Tel. 770-3506. An extensive menu from 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. Breakfast, lunch and dinner, from 8 am to 1 am.

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.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). 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, with a range of prices from inexpensive to moderately expensive. Noon until 2 am. Closed Sundays for lunch.

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

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.



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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 pm and 7 to 1:00.

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 and piano music by John Valsamakis. Greek and French cuisine, the specialty, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Peacocks, Kifissias 228, Psychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alpha-Beta supermarket. Omelettes, steaks, salads, shish-kebab. Cafeteria open from 9 am. Grill room open from 12:30 to 3 pm and 8 pm to 12:30 am. Closed Sundays.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Highly recommended. The ambience of a small Paris café, quiet atmosphere with gracious service. The cuisine is refined and meticulously prepared with a wide selection of French dishes, superb fish, and often less-standard surprises (miniature scallops, for example). Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious café-restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jäger schnitzel (served with a spicy sauce), and chocolate and cherry cake. Open daily from 12:30 pm to 1:30 am.

Stagecoach, Loukianou 6, Kolonaki, Tel. 743-955, 737-901. 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 excellent steaks, standing rib roast and salads. Good service. Sensible prices. Open noon to 4 and 7 pm to 1. Steak Room, Eginou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils served with baked or fried potatoes, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Closed Sundays.

Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Daily from noon to midnight.

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.

Tika, Aloniou 23, Kifissia, Tel. 801-1591. Grenville and Mary are the hosts at Greece's only Indian restaurant where the authentic Indian fare includes delicious appetizers followed by curries prepared according to your taste. The atmosphere is intimate and friendly, there is an informal bar, and dining by candlelight. Moderately expensive. Daily from 9 pm. Reservations necessary on weekends.

Toscana, Thesseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisines served in a charming Mediterranean setting that includes terraces, verandas, and tropical plants. Specialties include *Coquille St. Jacques*, *Quail alla Cacciatora*, and *Filet au poivre*. Moderate prices. Open daily 7:30 pm to 1 am and on Sundays 12:30 pm to 3 pm and 7:30 pm to 1 am.

Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crêpes and broils in a rustic atmosphere. Expensive. Daily from 8:30 pm.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but subdued. The service is excellent. Mainly French and international cuisine, very well-prepared. A bar on the lower level. Daily 8 pm to 2 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.*

Athrio, 14 Profitis Ilias, Halandri (third right after Drosou Square), Tel. 681-9705. Good basic Greek cuisine and attentive service in this old, neoclassical house. Moderate prices. Daily from 8 pm. Closed Sundays.

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

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of the Greek cuisine as well as a few variations from Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Daily from noon to midnight.

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

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 5:30 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from attractive displays. A 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 but expensive. Open 12:30 to 4 and 7:30 to 3.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Air conditioned. Moderately expensive. Open daily noon to 1 am.

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes and soft, taped music. Specialties include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style *souvlaki*. Moderately priced. Open for breakfast, lunch, and dinner. Reservations necessary on weekends.

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 to create a 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. Greek cuisine with Corfu specialties in a converted mansion. Moderate prices. Daily from 9 pm. Closed Sundays and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialties. Fast service and very reasonable prices. Open daily 8 am until late.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. An



extensive menu and a view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high prices. Daily 12 to 3:30 pm, 8 pm to midnight.

Roumali, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of well-prepared Greek dishes, such as stuffed peppers & squash and *katsiki* (goat with lemon, sauce). In the evening the specialties are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

#### 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 Floca's 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. 346-3282. The name means "ugly duckling" but belies this intriguing assemblage of small rooms whimsically-decorated with objects found here and there by the imaginative owner. Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

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

Kavaliaratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 5 pm to 1 am and for lunch on Sundays.

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). Moderately priced. Daily from 7 pm to 1 am.

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

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 3 and 8 pm to 1.

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; 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. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

Rodia, Aristippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house decorated with 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. 727-934. A few steps from Kolonaki Square, set off on a small cul de sac (*rouga* means lane). Small, pleasantly-spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322. A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. Highly recommended. Moderate prices. Open from 8 pm. Closed Sundays.

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 12:30 am.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi St. Between Glyfada and Vouliagmeni, Tel. 895-2446. 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 (about 250 Drs). Daily 7 pm to 11:30 pm. Closed Sundays.

#### TAVERNAS WITH MUSIC

*The emphasis is on Greek cuisine. The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.) A few of those listed below are luxury tavernas which have more elaborate programs.*

Belle Maison, Fokeas 6, Platia Victoria, (Patissia area), Tel. 881-9830. Quiet nostalgic atmosphere. Parousis and the Tselepidi Brothers entertain. It's a must for the music but the food is only so-so. Moderately priced. Open daily after 10 pm.

Embati, on the 18th km. of the National Road in Kifissia, Tel. 801-1757. Light bouzouki and current Greek music from Tsiknis, Oris, and Diamandopoulos. Dinner from 11 pm. Closed Sundays.

Epestrefe, Nea Kifissia (west of the National Road; follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury-taverna atop a hill. Rustic and cosy, with a large fireplace. Grigoris Sourmaidis heads the bill which includes Hari Andreadis and Alexei and his balalaika. Dinner from 10 pm. Closed Sundays.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). 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. Moderate prices. Daily from 8 pm.

Hatzakos, Irodou Attikou 41, Marousi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in-Kifissia' at this little taverna with



Discover

# TOSCANA

## The Italian restaurant of Athens

### Exquisite Italian & International cuisine

### Tropical plants and

### charming interior terraces

Thisseos 18 Vouliagmeni tel. 8962497



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 1 to 4 pm.

Laleousa, on the National Road (Platanou at the 15th kilometre, near Kifissia), Tel. 801-3627. The ever-popular singer Toni Maroudas with old and new nostalgia at this cosy, country-style taverna. Fairly good food. Expensive. Entertainers include Sotos Panagopoulos, Soula Markizi, Takis Kalyvokas, and Polyna. Program begins at 10 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Margetakis, Haremis, Sofia Christo, Morali and others. Closed Sundays.

Melodia, Kyprou and Stavropoulou 52 (Amerikis Square), Tel. 861-3300. 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 but good singing it's a must. Daily at 10 pm.

Mostrou, Mniskleous 22, Plaka, Tel. 322-5558. Live entertainment from Tsilivikas, Klio Denardou, Terris Hrisos, the Manolis Kostirinos Ballet, and others. Dining after 9:30 pm. Closed Mondays.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Spacious and wood-pannelled with a huge fireplace in cool weather. Two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 pm to 1 am; Sundays 11:30 am to 3 pm.

Xynou, Angelos Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals depicting the life of old Athens. Spicy appetizers, prepared dishes, excellent retsina. Two guitarists entertain with popular Greek songs. Moderate prices. Open from 8 pm to 2 am. Closed Sundays. Call for reservations.

### MIKROLIMANO (TOURKOLIMANO)

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

### KOUTOUKIA

Fundamental eating places originally spawned by enterprising grocers 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.

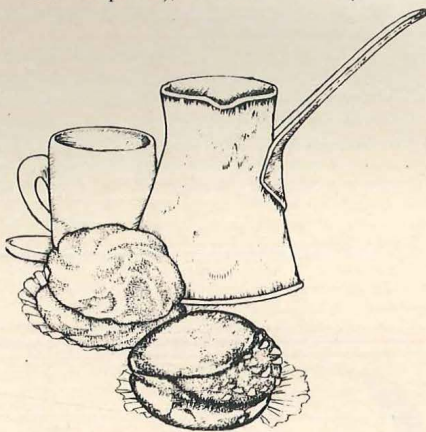
Kitsinis, Neo Ephessou St. 83, Kesarianni, Tel. 728-774. Small and colourful. Specialties include baby lamb chops, cod in garlic sauce, and their own wine. Open daily 8:30 pm to midnight.

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

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

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

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.

Ta Bakaliaraka (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.

### BOITES

Strictly for music, the Athenian boites have evolved into a number of styles and moods: some offer low-keyed performances in a crowded, low-ceilinged and smoky setting, others launch elaborate floor shows in spacious surroundings. The musical fare may include anything from rebetika, folk classics, and resistance songs, to current hits performed by young unknowns or superstars. Admission price is usually about 200 Drs. and includes one drink. Most have shows beginning at around 10 pm, but telephone ahead to confirm.

Apanemia, Tholou 4, Plaka, Tel. 324-8580. Yiorgos Zografos, Dimitris Dimoulas, Yiolanda Petsiou and Yiorgos Dikos entertain. Daily at 9:30 pm and on Saturdays at 9:30 pm and 12:15 am.

Diagonios, Adrianou 111, Plaka, Tel. 323-3644. New works by the well-known composer Yannis Markopoulos sung by Dalaras, Vitali and Kostoula. Show begins at 10:30 pm.

Meousa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 921-8272. The energetic and versatile Yiorgos Marinos leads Sophie Zaninou, Emilia Sarri, Stelios Marketakis, Tolis Velonakis and others through a fast-paced variety show of song, dance and satire. Daily at 11 pm and on Saturdays at midnight. Closed Mondays.

Rigas, Aphroditis 9 and Andrianou, Plaka, Tel. 324-6125. Oh *Calcutta* style musical adjusted to Greek style of living. Text by Mimis Thiopoulos, choreography by Hristos Patrinos.

Skorpios, Kydathineon 15, Plaka, Tel. 322-5064. One of the classic standbys of the boite scene who boasts a devoted following, folksinger Kostas ("The Gypsy") Hadzis and his entourage, offer a subdued and carefully orchestrated selection of folk, protest and political songs.

Zoom, Kydathineon 37, Plaka, Tel. 322-5970. Marinella, the superstar of Greek-superstars, presides over the lavish proceedings which include Dakis, the Tzavara Brothers, Nana Alexandri, and Spiliotopoulou. Daily at 10:30 pm and Saturdays and Sundays 9:30 pm and 11:30 pm. Closed Mondays and Tuesdays.

Zygos, Kydathineon 22, Tel. 322-5595. The spotlight is shared by some of Greece's favourite singers: Haris Alexiou, Dimitra Galani, Andonis Kaloyannis, and Haralambos Garganourakis who gives a dazzling performance of Cretan songs on the lyra. Shows daily and on Sundays at 10 pm; Saturdays at 9:30 pm and midnight. Closed Mondays.

### NIGHTCLUBS AND BOUZOUKIA

*Bouzoukia* are relatively spartan establishments where the edibles are limited and the entertainment confined to bouzouki music and the latest local hits. Nightclubs are their more "fashionable" counterpart where the evening usually begins with dinner. At both, the doors open after ten, but things only begin to stir at the witching hour. The stars usually appear at midnight or later. The volume is unrelentingly loud. As the night progresses, patrons toss flowers at the performers, burst balloons, break dishes (all of which they must pay for) and leap into impromptu dances, the more agile on top of the tables (free of charge). Prices range from the very expensive to the hair-raising: the uninitiated are forewarned that the final tally for an evening's fun is bound to be sobering. Call for reservations or details, but bear in mind that most do not answer until late in the evening.

Coronet, King's Palace Hotel (just off Syntagma), Tel. 361-7397. The Eric Brown Ballet, Omar Pasha's Magic Show, acrobatics, and other hoopla. Dancing begins at 10:30 and the show at 12:15.

Fandasia, Agios Kosmas (across from the West airport), Tel. 981-0503. Yannis Parios, Litsa Diamandi, Menidiatis, and others accompanied by the Ignatiadis Orchestra. Closed Sundays.

Harama, Endos Skopeftiriou, Kesarianni, Tel. 766-4869. The dean of bouzouki composers and singers, Tsitsanis, and the deep-voiced, high-priestess of rebetika, Sotiria Bellou. Also Papaioannou, Katie Dali, Tsifaras and others. Open daily.

Neraida, Vass. Georgiou 2, Kalamaki, Tel. 981-2004. Stratos Dionisiou, Doukissa, Kalaitzis, Danos Liyizos, Viki Papa, and Mary Halkia, with choreography by Varlamos. Tasos Pastamatis provides music for dancing. Show starts a little after midnight.

Palea Athena, Flessa 4, Plaka, Tel. 322-2000. The floor show includes a roster of singers, bouzouki music, Greek folk dances, and a belly dancer. Closes at whim, so call ahead.

### CASINO MOUNT PARNES

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

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory and expensive. The Casino is open from 7 pm to 4 am (closed Tuesdays); the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants who might be tempted to gamble with their bank's or the Nation's assets.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.





# our town

## *In Retrospect*

**I**N NOVEMBER, the fifth anniversary of "the Polytechnic" was observed with official wreath-layings, marches, demonstrations, television specials, and simple gestures from ordinary people who placed garlands of flowers or a single blossom on the gates of the Institute. Although the occasion officially commemorates the horrendous events of the "night of the Polytechnic", we like to think of it as a tribute to the spunky and daring youngsters who decided to confront the dictatorship then ruling the country, face it head on, and lock horns with it. Six years and some odd months before that, elements in the Greek army had seized power to avert an impending election that would almost certainly have returned to power the Centre Union Party led by the late George Papandreou. So much has transpired since the coup of April 21, 1967, and the Greek Reality has undergone so many "sea changes" in the interval that it is worth glancing back at those events before they are engulfed in myth.

The unpleasant truth is that despite the ferment of the country at the time, the colonels were able to execute the coup of 1967 with little shedding of blood and virtually no resistance. In his book of memoirs written after those events, while in forced exile abroad, Andreas Papandreou, today the leader of PASOK, the major opposition party in Greece (in 1967 he was a leading figure in the Centre Union Party led by his father, George Papandreou), wrote that when he and other political leaders were thrown in prison by the colonels, they assumed that the people of Greece were out in the streets fighting. That this was not so has been variously attributed to indolence, to the efficiency with which the takeover was executed, or to the uncanny cleverness of a plot devised by foreign powers. There are still no simple answers and attempts to explain human behaviour are finally mere speculations. Human beings tend to run away with events and refuse to respond

according to prediction. In view of the political mood of the nation at the time of the coup, there was every reason to expect strong opposition, and, indeed, there were those who protested but most acquiesced, some because they chose to protect their vested interests but most submitting, it seems to us, to something akin to what Hannah Arendt called "a concentration camp psychology".

It is easy to misinterpret this mass submission. It's equally easy to deny that it occurred. The fact remains it did occur and the issue is not If but Why. For almost four hundred years Greece was part of the Ottoman Empire (there is an inclination to refer to that period as an "occupation", but four centuries of Turkish presence was a way of life that was integrated into the society), and before that, for centuries, a province of the Roman and Byzantine Empires, and regularly subjected to waves of invasion. Since its creation a century and a half ago as an independent state, Greece has been continually subjected to turmoil and conflict from within as well as influence and invasion from without. Meanwhile, the ordinary people who have populated this small, geographical area, have struggled to survive, many forced to seek their livelihood abroad (and that of their families who remained behind). They have been heirs not only to their immediate ancestry, but to the burdensome, mystical "glory that was Greece" in ancient times (a rather spent notion after so many thousands of years), and buoyed about in a confusion of ideologies and conflicts. If it is possible to generalize about a people, it might be possible to say that Greeks have long been weary, simply worn out from years and generations of conflict when more often than not their fate did not rest in the will of the people as a whole, but in the will of others, often far removed, but often in our midst. It is perhaps not surprising that there has long been a tendency to attribute all our national ills to the Turkish rule, to regular interference from foreign powers, and to other "external" factors.

This placebo reasoning will not do forever.

The question will arise, what has this to do with the Polytechnic Uprising? It seems to us that we are running the risk, once again, of absolving ourselves of all responsibility as individuals and placing the blame elsewhere, on "them"; that is, the dictatorship government. We are a myth making people and the reality has a tendency to get lost in the process. We forget that "they" were actually "we".

Among the myths in the making, and about to become established in the folklore, is what happened that night at the Polytechnic. The sit-in at the Polytechnic had been going on for some time before that final, horrendous night when the tank drove through the gates. The students had set up a radio station and were calling for change and a return to democracy. They were receiving a great deal of response from the public. Going past the Polytechnic and leaving parcels of food and medicine had been for several days something approaching a festival. Somewhere along the way on the evening of the seventeenth things began to grow ugly. The students pleaded for help over the airwaves, and, to be fair, many people tried to get to the students and many were beaten and many were arrested. After that the area was strung off. The students continued to plead for support from the populace until their radio station went off the air.

There was hardly a living soul in Athens who did not know that something dreadful was going on and that there were thousands of young people trapped in the Polytechnic without guns or ammunition. The few individuals who ventured down late in the night can testify to the fact that the situation was sinister. But very few people did venture down, and we have often wondered if the Government would have dared send in the tanks if, instead of a handful of people, thousands had descended on the area.

When the tanks moved in, they did not move in unobtrusively. There were already many tanks in the area, but they were not the ones that charged into the



Polytechnic. The convoy that did, moved in ostentatiously, rumbling slowly through some of the most heavily populated areas of the city, with a spotlight beaming, and a siren shrieking, while people stood behind their windows and curtains, or on their balconies in the darkness, and watched its progress. And watched as flares rose up over the city's skyline from the area of the Polytechnic (from the tear gas bombs being fired into the school, it was later explained).

The question that has plagued us ever since is this: Why did Athenians not pour out of their homes screaming that no one would attack those children without first running over *them*? It was not a sudden onslaught. The tens of thousands who watched the tanks' deadly progress could not possibly have rationalized the entire incident away and believed it would be alright. There must have been the odd hero who raced out and protested, but there were not many. While perverse forces pulled the strings that sent in some of the children of the society, those manning the tanks, to attack other children of the society, those inside the Polytechnic, most Athenians did nothing. It seems to us that the wreaths laid in tribute to the bravery and nobility of the students should include a few in memory of the night our society collectively failed to respond to the most fundamental of human instincts, and abandoned its children.

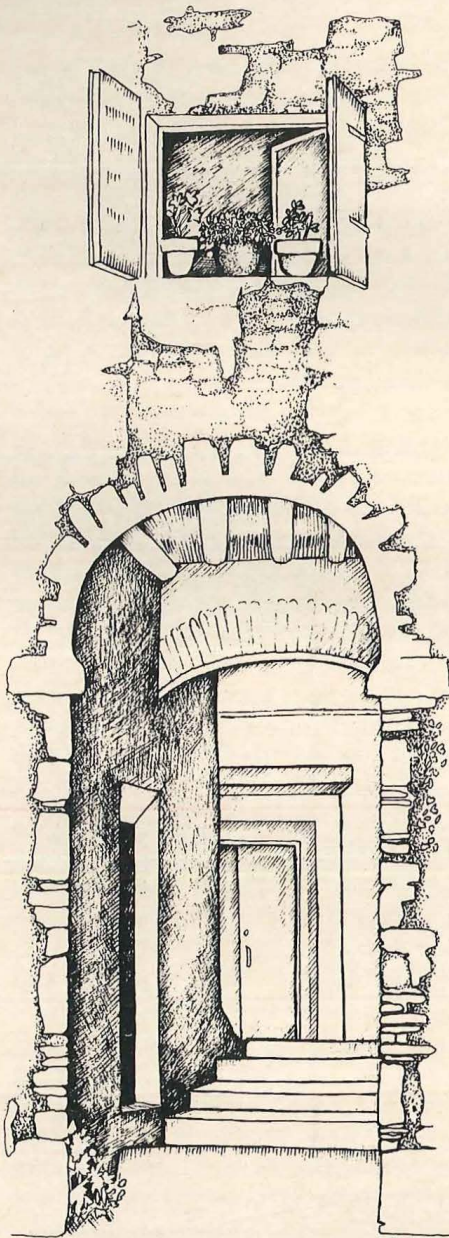
### Ark Royal

FROM Ann Parry:

There she was, anchored off Piraeus Bay, resplendent in all her glory. Britain's largest and most powerful warship, the HMS *Ark Royal*, was on her final voyage, and Piraeus was to be her last major port of call. Commanded by Captain Edward Anson, and escorted by the Royal Navy supply ships *Olwen*, *Lyness*, and *Resource*, her visit from October 27 to November 2 was timed closely with the anniversary of the 1827 Battle of Navarino at which twenty-six British, French, and Russian warships destroyed the Turkish fleet.

Naturally, my first reaction after being invited on board for a cocktail party was one of excitement. It seemed hard to imagine a ship where the captain has been known to cycle from one end of the deck to the other in the course of his daily rounds! To reach the fifty thousand ton aircraft carrier, it was necessary to catch a small ferry boat from Zea Marina as the *Ark Royal* was

anchored one mile from the shore. That in itself was an experience. Bad weather had made the seas very rough and we had to spend some time trying to tie up safely along the side. Precariously stepping on board, or rather, being hoisted on by two sure-footed sailors, did nothing to stop the wind playing



havo with my pleated dress. Trying to hold it down with one hand while grasping a handbag in the other, it was impossible to emerge at the top of the ladder looking dignified and smiling in response to the saluting officers. That, however, was just the start. The next stage of the obstacle course was yet to come. To reach our destination we had to climb over about twelve rather high steel door ledges and then finally up one or two steep ladders, taking care not to bump our heads on the way up.

However, the 'jolly hockey sticks' attitude prevailed among members of the older, fur-clad contingent who led the way to an enormous hangar which had been cleared of most aeroplanes and now held at least three hundred guests. It was a tremendous sight. At one end a gigantic mural of London was suspended from the ceiling and on the wall opposite a screen transmitted films of the *Ark Royal* and her twenty-seven-hundred-man crew in action.

Apart from hearing about the *Ark's* various detachments since April to the Caribbean, Florida, Naples and other Mediterranean ports, the highlight of the evening was the entrance of the Royal Marine Band. Guests parted to allow the band to march past with its usual precision, playing a selection of the more well-known tunes and, in accordance with tradition, the British and Greek national anthems. "Sunset", which evoked momentary nostalgia among the onlookers, was loudly applauded and rowdily cheered as the last few notes died away and the Union Jack was hoisted from an illuminated Phantom Jet.

The crowd began to mingle again. Filled with a renewed sense of enthusiasm, I directed questions at several officers as to how they felt about the *Ark's* retirement. They were not so much upset by her retirement (made essential by creeping rust in the lower decks) but, as Flight Lieutenant Stephen Riley said, "The scrapping of the *Ark Royal* marks the end of another era in naval history." The *Ark Royal* is the last of Britain's strike carriers which have been phased out and replaced by a new generation of small, aircraft-carrying cruisers.

At this point I looked around me and saw that I was virtually the last guest on board and yet I felt compelled to take a closer look at the Phantom at the end of the hangar which had earlier captivated everyone's attention. While I was carrying out my "investigation", one of the pilots told me that this particular aircraft, with its brightly marked "007" on its side had recently intercepted a Russian plane during exercises. Unfortunately, James Bond could not be found.

It was time to go and I once again clambered aboard the little boat for the return trip to Piraeus. Looking back at the *Ark Royal*, I marvelled at her dignity even at the end of her life. One thing is certain — she will never be forgotten either by those who served on her or those who, like me, felt humbled by her great beauty and honoured to have been acquainted with her.



## WOMEN IN THE ARMED FORCES

ON THE first of November Greek newspapers and magazines carried for the first time advertisements which showed women dressed in smart military uniforms. They invited young Greek women to join the army, navy or air force. The two television networks carried similar commercials showing pretty models handling firearms and giving the military salute.

The campaign was the result of Law 705 of 1977 which provides for the conscription of women in wartime and peacetime. In the event of war or a general mobilization, conscription may be compulsory for women between the ages of 20 and 32. (The age limit may be raised to 50 in exceptional cases where women possess special skills required in an emergency, excluding mothers of children under 18.) Exemptions may be granted for health reasons, and to nuns, mothers or orphans who support under-age siblings and, in certain clearly defined cases, to only daughters or eldest daughters. Regardless of war or peace, however, women aged 18 to 32 may enlist voluntarily either for a regular fourteen month enlistment or for a career in the armed forces.

The first call was issued last month for 220 women volunteers born between 1946 and 1960 — 110 for the army and 55 each for the navy and air force. The candidates must be in good health, hold a high school or university diploma, and, if under 21, must have the written consent of their father or guardian. The enlistment forms require, among other things, information about a candidate's knowledge of technical subjects as well as foreign languages and details of any former employment. Candidates are also asked to give their height, length of arm, size of shoes, as well as the circumference of head, neck, chest, waist and hips.

Women volunteers will serve for fourteen months, after which they may, if they wish, re-enlist or apply for a permanent commission, in which case they will enjoy the same advancement opportunities as their male colleagues. While in the services, the women will be subject to the same military regulations as men, except those which the law specifies do not "conform to their sex or mission". After completion of their basic military training, women will be

eligible for sixty-eight specialized jobs. These include positions as clerks, storekeepers, postmen, journalists, translators, drivers, musicians, nurses, physicians, medical assistants, photographers, seamsters, prisoner interrogators, designers, electricians, statisticians, as well as cinema, telegraph, telex, code or radar operators. In sum, women conscripts may do anything men do — except serve in armoured, artillery or engineering units, or aboard combat vessels or aircraft.

It was specified nonetheless that the first group of volunteers would be used



An advertisement urging women to join the armed forces. The slogan reads: during your great career, you may don something more valuable than jewelry.

for only clerical, administrative, and communications duties, or as typists, medical and laboratory assistants, and meteorologists. A number of university graduates from among the conscripts will be selected for special training programs abroad and, if they wish, to become commissioned officers.

Volunteers will undergo basic training in a military camp in Attica. Food, lodging, clothing, specialized training, as well as hairdressing and medical care (including gynecological and psychiatric services) will be provided free of charge, in addition to a minimal salary equivalent to that paid to male conscripts. During this training period, the women need not spend the night at the military camp. The conscripts will later be assigned to special units for further training. If they choose to remain in the forces after the first fourteen-month conscription period, they may advance to officer rank, receiving the same pay as their male colleagues. They may also qualify for advanced training or specialization in Greece or abroad.

The enlistment of women in the armed forces is one more step in the

series that have been taken in Greece since World War II towards the equalization of the rights and obligations of the sexes. Other major steps have included the right to vote (granted in 1952), the granting of equal rights (established for the first time in the 1975 Constitution), and the equalization of minimum pay. Greek women work alongside men in practically all public and private sectors, and have joined crews in the merchant marine, where some are already serving as wireless operators. The thirty-six women who recently entered the merchant marine officers school are eligible to rise to the rank of ship's captain.

The first Greek women's congress, held in 1921 under the presidency of feminist pioneer, Calirroee Parren, advocated the conscription of women once they were given the right to vote. A number of current women's organizations, however, have criticized the conscription bill.

The rationale for women's conscription is that modern armies are not made up solely of combat troops but involve the handling of highly technical equipment and the provision of complex services and that the conscription of women into the forces may lead to a reduction of the long period of conscription required at present of all young men. In addition, military training will provide women with a wide range of professional skills that will be useful to individuals in civilian life and contribute to the welfare of society in general, in peacetime and wartime. The conscription law, furthermore, provides as an incentive that after completion of military service, women who sit for examinations for jobs in the civil service, utilities, public corporations, and banks will be entitled to a 5% bonus on their examination grades. This will give them a distinct advantage over other candidates. Finally, army authorities are studying the possibility of extending to women conscripts certain occupational advantages now enjoyed by servicemen, such as crediting time spent in the forces towards their pension plans, and obliging employees to re-engage women after their discharge from the forces.

—ANTONY M. ECONOMIDES





## A CHRISTMAS STORY: TAKI'S GIFT

MILTO Polykaravakis, the shipping tycoon, was in a foul mood as he sat in his chauffeur-driven Cadillac on his way to Piraeus. It was pelting rain outside, his ulcers were troubling him again, and he was on his way to preside over a board meeting of one of his companies that was on the brink of bankruptcy.

He rolled down his window half-way to throw out the butt of his Corona Corona cigar just as a heavy truck drove past, splattering the entire left side of the Cadillac with a sheet of muddy water. Milto exploded with an oath and Vassili, the chauffeur, looked back to see his boss mopping his round, red face and bald head with a handkerchief and then trying to wipe muddy stains off his smart, blue-serge blazer. But he only succeeded in spreading the mud over a larger area.

"It's no good, you'll have to turn back. I must go home and change. I can't go to the meeting like this," Milto said, releasing a torrent of abuse at the tail-lights of the fast-disappearing truck.

"Wait a minute, sir," Vassili said, "my house is just around the next corner, here, in Moschato. My wife can clean and press your blazer in no time at all, and you can still make the meeting.

We can ring up from the house and tell them you'll only be a few minutes late."

Milto would have preferred to cancel the meeting and the interiors of lower middle-class homes always depressed him, but Vassili had already turned the corner so he sat back and resigned himself to both these cheerless prospects.

Vassili's house was a ground-floor apartment in one of those new blocks of flats that spring up almost overnight throughout the Athens-Piraeus area. Milto wrinkled his nose at the smell of drains that assailed him inside the lobby and he shuddered in horror at the plywood shoddiness of Vassili's front door as the chauffeur turned his key in the lock. As they went in they were met by the astonished gaze of a small boy who was eating a slice of bread with a gooey chocolate spread on it.

The child bolted through a door shouting: "Mama, it's Baba with a man!" In a few seconds he re-emerged followed by a plumpish young woman in a faded dressing gown and slippers and with curlers in her hair.

Vassili quickly explained Milto's predicament to his wife who said: "Of course, of course, I'll clean it up in a jiffy. I'm very pleased to meet you, Mr.

Polykaravakis. Vassili has told me so many good things about you. He's very pleased to be working for you." And so he should be, Milto thought to himself, considering the salary I'm paying him, and all the social charges and bonuses required by law. But he bared his teeth in an affable grin and removed his blazer.

"Please forgive me for my appearance," Vassili's wife twittered on, "I wasn't expecting you. Please take a seat in here." She ushered Milto into a stuffy little living room that had dust covers over the furniture and a plastic covering over a gaudy gilt chandelier.

The rain had stopped and the sun was shining outside. She opened a shutter to let in some light and removed the dust cover from an over-stuffed brown velvet armchair. Milto sank down in it and lit another Corona Corona, as Vassili's wife excused herself to go and clean the blazer. Vassili, meanwhile, had rung up the office to say they would be a little late and went out to clean the mud-bespattered Cadillac.

A little while later the little boy came in holding a small tray with a saucer of wild cherry jam and a glass of iced water. Milto's ulcers cringed at the sight but he realized that if he did not eat the jam his hostess would be mortally offended. He couldn't dispose of it in any other way either, because the little boy was standing there, staring at him wide-eyed.

"What is your name?" Milto asked.

"Taki," the boy said, then added, "I have a ship too."

"Really?" Milto said with an amused smile.

"Yes," Taki said, "Do you want to see it?"

"Of course," Milto said, wincing with pain as the cherry jam came up and said, "hello!" The little boy ran out of the room and Milto quickly popped a couple of digestive tablets into his mouth. Taki returned, holding a rather battered toy in the shape of a passenger ship made of plastic. Milto took it and examined it appraisingly.

"She's a lovely ship," he said, "what do you call her?"

"The 'Assimina', like yours," the boy replied.

The ulcers signalled their presence again with a sharp stab. His "Assimina", named after his redoubtable mother (who, it was said, had worn out his father and sent him to an early grave as a result of her insatiable sexual appetite), was a twenty-million dollar cruise ship that appeared to be doing the same thing to his passenger ship company — draining it of all its financial resources.



Although she did well on Aegean cruises in the summer, her profits were barely enough to cover the interest on the bank loans Milto had contracted in order to build her. Two attempts to increase her earnings with winter cruises in the Caribbean and in the Western Mediterranean had ended disastrously. In the Caribbean, she damaged her propellers on a sunken log and had to be towed to Havana. Her five hundred passengers had to be flown back to Miami and their fares refunded while subsequent cruises were cancelled. In the Western Mediterranean, the fresh water she took on in Tangier was contaminated and she had to disembark all her passengers at Marseilles with acute diarrhoea and litigious dispositions.

The banks were now threatening to foreclose on their mortgages. His shipping company's coffers were empty and his tanker and dry cargo ship companies were barely holding their heads above water, with three-quarters of their ships laid up as a result of the crippling crisis in the freight market. The meeting he was going to was to decide the fate of the "Assimina" — if no useful and profitable employment could be found for her this coming winter, his passenger ship company would go bankrupt.

Milto suddenly realised the child was trying to say something to him. "I'm sorry," he said, "what did you say?"

"Come with me to the empty lot behind the house and I'll show you how my 'Assimina' sails on the water."

Milto rose from his armchair. Anything was better than this depressing sitting room. He followed Taki through the kitchen door and out on to the empty lot where the rain had formed a small pond. Taki knelt down and pushed his plastic toy along the muddy water, making a noise like a ship's siren.

"And where is the 'Assimina' going?" Milto asked.

"To Africa," Taki said. "Do you see that forest over there?" The forest was a clump of tall weeds growing at the edge of the pond. "There are lions and tigers in there and the Captain is going to shoot them."

Milto was just about to point out to Taki that there were no tigers in Africa and that people didn't shoot wild animals any more because there were so few of them left when he was interrupted by Vassili's wife who came out with his blazer in her hand — beautifully cleaned and pressed. He thanked her profusely, patted Taki on the head, and told him he must leave him now. A few seconds later he was on

his way to Piraeus again, in his freshly-washed Cadillac.

"I hope Taki didn't annoy you too much," Vassili said.

"Not at all, he's a charming little boy," Milto replied affably. "He has a very vivid imagination. He sails the 'Assimina' to Africa."

Vassili chuckled and said: "Yes, that toy keeps him amused for hours on end. Africa indeed!"

Then the idea came to Milto. "Indeed, why not?" he thought to himself. A three-week winter cruise from Piraeus to Mombasa and back. The passengers could be disembarked at Port Said for a trip to Cairo to see the Pyramids and rejoin the ship at Suez, then a few days on safari in Kenya — Treetops Hotel and all that — December to March was the dry season. Perfect. Three or perhaps four such voyages could be scheduled before the Aegean cruises were due to begin. It could be the ideal solution to the "Assimina" problem.

Milto rubbed his hands gleefully at the thought of the surprise he would spring at the board meeting. In any case, he thought, he could overrule any objections simply because he was a majority shareholder in the company.

On December 20, the "Assimina" sailed on her first 'Safari Cruise' with a full complement of passengers and on Christmas morning little Taki woke up at the crack of dawn and rushed into the hall to open his presents under the gaily-decorated tree. Dominating them all was a huge wooden box, tied with a broad red ribbon. When he took the lid off the box he found himself staring wide-eyed at a beautiful scale model of the "Assimina", like the ones displayed in the windows of travel offices. His shrieks of delight brought his parents from the bedroom and they stood in their dressing gowns, staring bleary-eyed at the wonderful present Taki had received.

Then Vassili stooped and picked up an envelope from the box. It contained a card and free tickets for Taki and his parents on the next 'Safari Cruise' scheduled for mid-January. Vassili read out the writing on the card: "To Taki and his parents, with very many thanks and best wishes for Christmas and the New Year." It was signed by Milto Polykaravakis.

It was Taki's mother's turn to shriek with delight at this totally unexpected gift. Then she said: "If I'd known he was going to be so appreciative for cleaning his blazer I'd have offered to iron his pants and shirt as well!"

—ALEC KITROEFF



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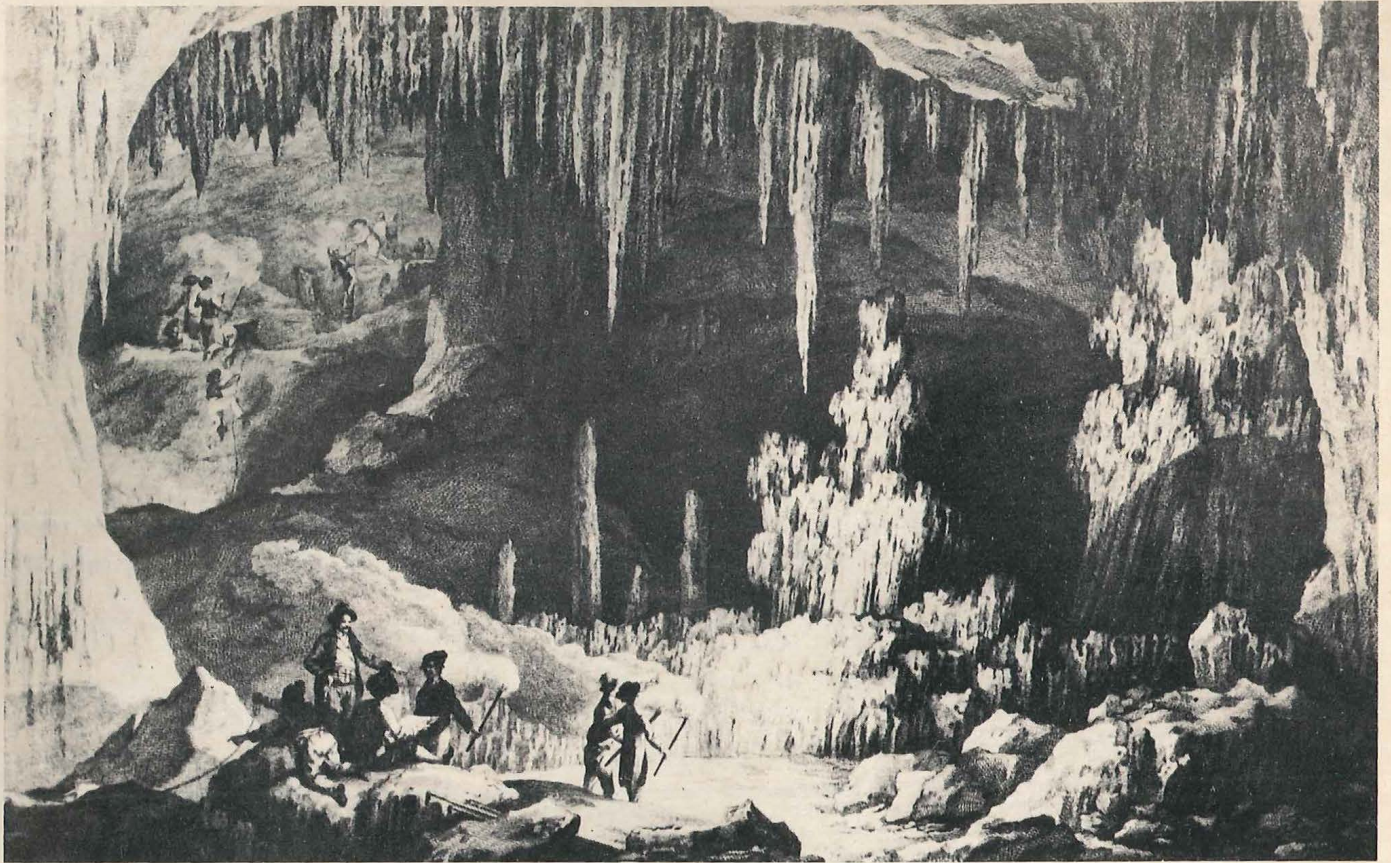
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*An interior view of the grotto as seen by an early traveller.*

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## THE CHRISTMAS OF 1673

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*For more than three hundred years, the immense and beautiful cave on the island of Antiparos has attracted curious adventurers, but on Christmas, 1673, it served as the site of an unusual celebration. His Excellency, the French Ambassador to Turkey, the Marquis de Nointel, accompanied by an entourage that numbered more than five hundred, made the perilous descent into the forbidding grotto to celebrate the Nativity. There they remained for the three days of Christmas...*

FROM the seventeenth century to the beginning of the twentieth, the highlight of visits by adventuresome European travellers to the Cycladic islands was an expedition into the cave of Antiparos. Up until forty years ago, a descent into the dark cavern was made with ropes and ladders. Today, the expedition is no longer dangerous and several times daily during the summer months thousands of casually dressed tourists travel by motor-boat from the nearby island of Paros to the tiny Antiparos. Donkeys and mules carry the visitors to the mouth of the cave, located near the summit of Mount Agios Yannis, one hundred and eighty metres above sea-level. Four hundred and twelve cement steps and electricity have eased the modern adventurer's journey to the bottom of the cave. The first two hundred and thirty steps lead to a huge "hall" known as the cathedral, another

forty-three to a platform and an "altar", and the last one hundred and thirty-six to the bottom of the cave.

Joined in prehistoric times to neighbouring Paros, Antiparos is today a separate island with a population of less than one thousand. Its major claim to fame is the cave which earns this otherwise insignificant island a short entry in most reference books. In 1780, C.S. Sonnini, a French naval officer on assignment in Greece for Louis XVI, wrote: "What renders Antiparos one of the most famous islands of the Archipelago and even the world is the grotto which penetrates into the bosom to a great depth and communicates beneath the waters with some neighbouring islands, an abyss whose windings have not yet been discovered." In 1802, the famous British mineralogist, Edward David Clarke, called the cave "the greatest natural curiosity of its kind

in the known world, surpassing in beauty the caverns at Salernum and Terni".

The numerous graffiti throughout the cave testify to the many visitors over the centuries. Among the luminaries who risked the descent into this renowned natural phenomenon were, in 1783, John Montagu, the fourth Earl of Sandwich, after whom the Sandwich Islands and the sandwich itself were named; in 1767, Baron Friedrich von Riedesel, a German army officer who commanded the British Brunswick contingent during the American Revolution; in 1808, William Martin Leake, the British antiquarian and classical topographer. Otto I, the first king of Greece, and Queen Amalia called at Antiparos in 1840. Although two sturdy Pariotes were ceremoniously assigned the task of assisting the sovereign, he shunned their attempts to



prop him up during the descent, and having persuaded his over-zealous subjects that kings in Europe were allowed "to exercise their own limbs" made it without help to the bottom of the cave where he scratched his name onto a rock. Queen Amalia waited at the entrance where, it is recorded, she lost a diamond bracelet. (It was discovered two years later by an islander who returned it to the Queen and was given a reward of ten thousand drachmas.) Queen Olga was more adventurous. In 1876, she ventured down into the cave, descending by ladder with her husband, King George I.

The French natural scientist, Joseph Pitten de Tournafort, wrote a vivid account of his visit late in the seventeenth century.

You go forward to the bottom of the cavern by a great descent of about twenty paces long, this is the passage into the grotto, and this passage is only a very dark hole, in which you cannot walk upright, not without the help of torches. First you go down a frightful precipice by means of a rope, which you take care to fasten at the entrance. From the bottom of this precipice you slide down into another much more terrible, the sides very slippery, and deep abysses on the left hand, they place a ladder aside of the abysses, and by its means we tremblingly got down a rock that was perfectly perpendicular. We continued to make our way through places somewhat less dangerous, but when we thought ourselves to be on sure ground, the most frightful leap of all stopped us short,

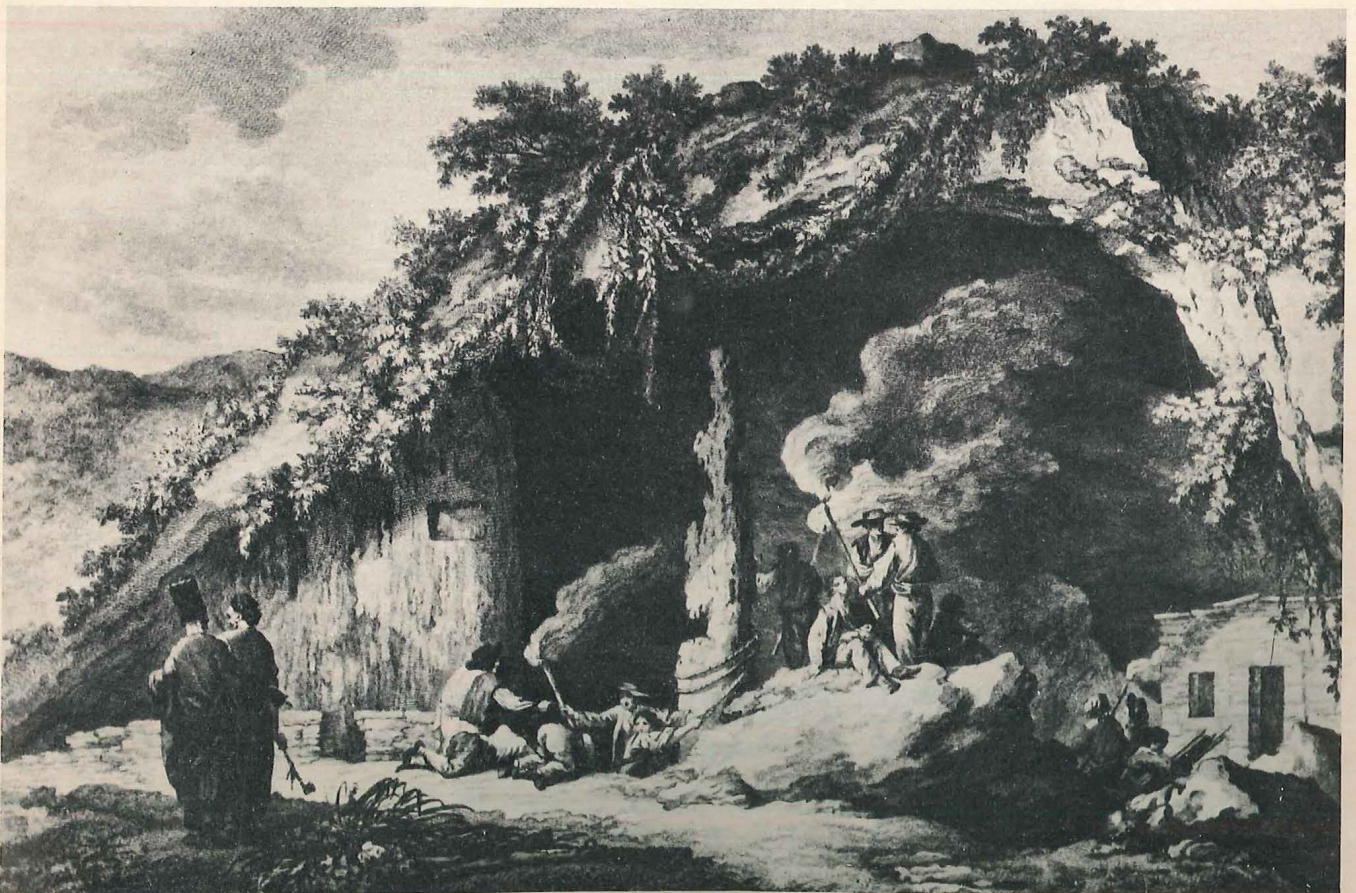
and we had infallibly broken our necks, had we not had notice, and been kept back by our guides... To get down here, we were forced to slide on our backs along a great rock, and without the assistance of another rope, we had fallen down into horrible quagmires. When we came to the bottom of the ladder, we again rolled over rocks, sometimes on our bellies, according as we found most ease, and after all these fatigues, we at length entered that admirable grotto...

The perilous deep "abysses" scattered throughout the cavern, a source of fear to all those who penetrated into the cave, gave rise to colourful folklore. James Theodore Bent, the British jurist and philosopher, was told by the islanders when he visited Antiparos in the nineteenth century that a goat, placed in one of the holes, reappeared two hours later at a small church dedicated to Saint Michael. Shepherds who occasionally slept at the entrance to the cave told of strange noises rising out of the cavern. Since the cave was believed by many islanders to be the entrance to Hades, they were, not surprisingly, terrified by the sounds.

Despite such superstitions, many European visitors were struck by the religious images evoked by the interior formations of the cavern. The imposing "hall" with its stalagmites sparkling like gems, reminded some of a Gothic cathedral, its "dome" seeming to be supported by elegant "pillars". The stalactites, hanging from the roof at one

end of the "cathedral", reminded others of an immense pipe organ, while the stalagmites, rising from the floor of the cave, seemed to take on the shapes of saints.

Visitors to the cave, intrigued by the splendour of the stalagmites and stalactites, would often break off pieces as souvenirs, which in time made their way to museums and other institutions abroad. The Marquis de Nointel, when making arrangements for his descent, included in his entourage two skilled draughtsmen and four masons with tools to loosen and lift away the more cumbersome pieces. He carried his collection to Paris where it was presented to the Royal Academy of Inscriptions and Medals. Mineralogist Edward Daniel Clarke visited the cave in 1802, and returned to England with a valuable selection. He wrote: "We had the great fortune to bring many of these specimens to England and to the University of Cambridge, where they have been annually exhibited during the Mineralogical Lectures." Some thirty years earlier, during the Russian-Turkish war of 1768-74, a Russian fleet of almost thirty ships anchored at Paros. A Russian contingent visited the cave and collected some particularly fine specimens for a museum in St. Petersburg. Each generation of visitors has thus claimed its share of these



An early engraving of the entrance to the cave on Antiparos.



outstanding natural treasures. The last major destruction occurred during the Second World War when Greek and British commandos used the cave as a hiding place. In 1942, hand grenades thrown into the cave by Italian soldiers destroyed many of the natural formations.

The most unusual visit to the cave was certainly that of the Marquis de Nointel who arrived in Paros on the evening of December 16, 1673. Paros was then under Turkish rule. As befitted the French Ambassador to the Sublime Porte in Constantinople, the Marquis was welcomed by the civic and religious leaders of the island while four pirate ships anchored in the harbour honoured him with salvos. The Ambassador, being an adventurer and having no doubt heard of the spiritual associations connected with the cavern on An-

tiparos, decided to make the descent on Christmas Eve. Accompanied by a colourful entourage of more than five hundred — including his Capuchin chaplains and domestic staff as well as assorted corsairs, merchants, and curious islanders — and equipped with numerous torches, candles, and ropes, the Ambassador set off for Antiparos. There the group was provided with mules and donkeys and escorted to the entrance of the cave, where they no doubt paused to admire the scenic view of the Aegean, with the islands of Ios, Sikinos, and Folegandros visible in the distance, before venturing into the cavern.

The first of several heavy ropes to be used in the descent was fastened to a huge stalagmite which stood like a sentry at the mouth of the cave. Before beginning the climb, the group undoub-

tedly observed the local custom of firing off their guns to drive away the ghosts and hobgoblins believed to inhabit the entrance to the unknown. It was several hours before the Marquis and his entourage reached the area where they could conduct their Christmas service. The humidity, the precipitous rocks, the slippery ropes, as well as the heavy smoke from the huge torches must have made the descent uncomfortable as well as hazardous. Yet, once they reached the great hall, which was to serve as their "cathedral", fear and discomfort were transformed into amazement.

Beautiful specimens of stalagmites and stalactites filled an enormous area spanning a length of forty-five metres, a width of thirty metres, and a height of twenty-five. So overwhelmed was the Ambassador by the beauty and grandeur of the site that he decided to spend all three days of Christmas in the cave. An "altar" was located — a stalagmite much like a pyramid in appearance. Not only was its base suitable for the eucharistic-table, it was even properly oriented. Here the eucharist was celebrated at midnight on the twenty-fourth of December. Men posted in every precipice along the route from the "altar" to the entrance of the cave, gave the signal with their handkerchiefs at the moment of the elevation of the host. Twenty-four cannons at the entrance of the cavern were fired. The festive high mass was accompanied by the music of numerous trumpets, woodwinds, and stringed instruments. Immediately after the service an inscription in Latin was carefully scratched into the base of the stalagmite which formed the altar, where it can still be seen: HIC IPSE CHRISTUS ADFUIT EJUS NATALI DIE MEDIA NOCTE CELEBRATO MDCLXXIII. "Here was Christ Himself at midnight when His Nativity was celebrated in 1673."

Sleeping quarters for the Ambassador were established near the altar, in a small "chamber" about three metres long and three metres wide. The other members of the group were scattered throughout the cave. Providing sufficient food and water for this vast company of people was, of course, a major problem. His Excellency's chaplains are said to have located a spring of fresh water in the cave, but there is no record of how food was provided. Day and night, for three days, with one hundred large, wax torches, and four hundred oil lamps illuminating the cavern, the Marquis and his entourage kept their Christmas vigil.

—OTTO F.A. MEINARDUS

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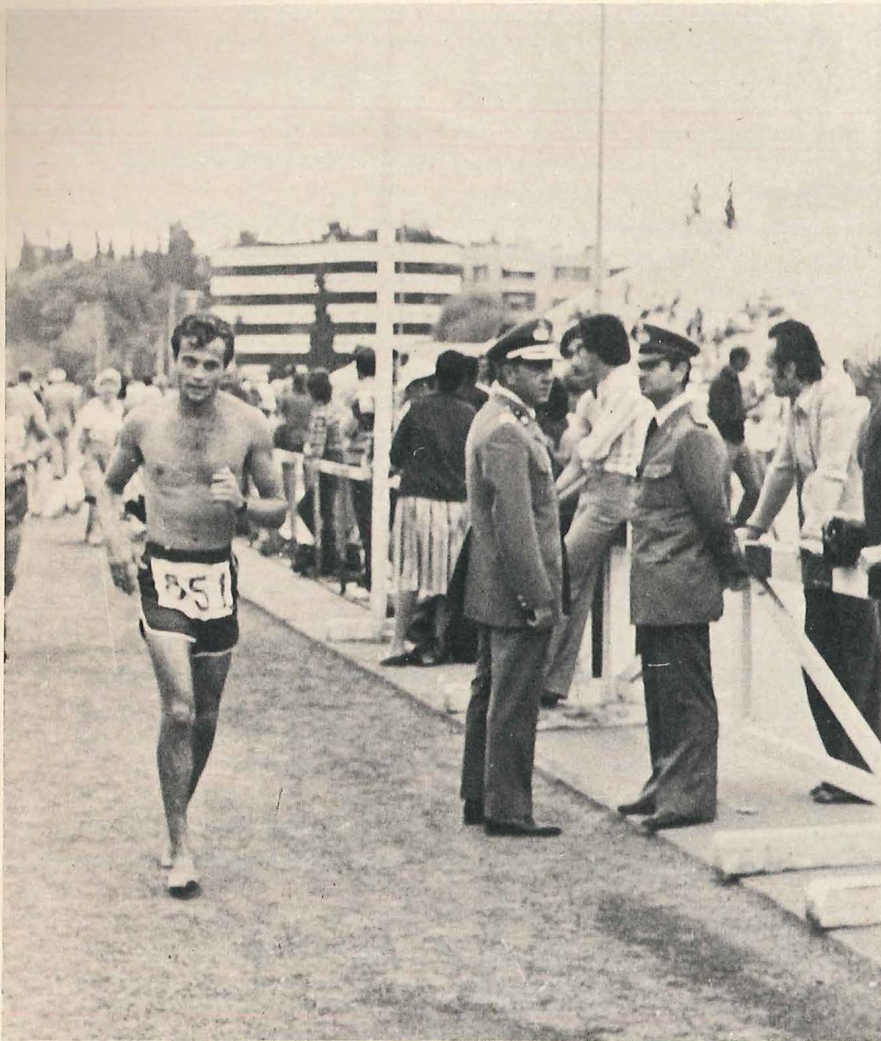
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# From the Plains of Marathon



Dr. Richard Birrer entering the stadium on the last lap of the Marathon

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*More than fifteen hundred runners gathered in Athens in October for the biannual "Classic Greek Marathon" which draws athletes from all over the world. Among the participants was a young American physician who resides in Athens. He completed the forty-two-kilometre course barefoot.*

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**F**AR below the massive and stoney mountain crags, a tranquil plain unfolds gently into the Aegean. The melancholy cypress and the neglected olive trees seem to sigh with memories of ancient battles, the immense, stark mound of the tomb of the Athenians mutely reminding one that here in the autumn of 490 B.C. a Greek contingent led by Miltiades defeated the numerically superior Persian force.

There are many legends associated with the Battle of Marathon. From Herodotus, who lived during the same era, we learn of Phidippides, the courier dispatched by the Athenians to Sparta

to seek aid after the landing of the Persians. He is said to have run one hundred and fifty miles in two days. The legend which added the word "marathon" to our language and established the criteria for today's marathon race, however, involved another messenger, identified by Plutarch in the second century A.D. as Eucles. He is said to have run from Marathon to Athens without stopping to announce the Athenian's victory over the Persians — after which he collapsed and died from exhaustion.

Over the centuries, the two versions meshed and contemporary legend usu-

ally associates Phidippides with the victory run to Athens. Thus, the organizers of the first modern Olympiad held in Athens in 1896 established the marathon race to commemorate the feat attributed by tradition to Phidippides. (Appropriately, that first marathon race was won by a Greek, Spyridon Loues.) Since then, the marathon has been an integral part of all major international track events. Long distance races had no place in the athletics of ancient Greece, the majority of track events at Olympia being less than three miles. The length of the first marathon in 1896 was set at twenty-four miles, the distance from Athens to Marathon. In subsequent Olympiads, it was extended to twenty-six miles, three hundred and eighty-five yards.

Over fifteen hundred participants gathered in Marathon on the ninth of October for the biannual "Classic Greek Marathon". The event, which is to runners what performing at Bayreuth or La Scala is to opera singers, drew people from all the world with particularly large contingents from Germany, the Scandinavian countries, Japan, and China. I had decided to participate last spring, to determine the physical effects of such a test of endurance and to duplicate as closely as possible the conditions of the first legendary run.

Presumably, the runner of the original marathon had not trained for his ordeal and in all likelihood he had run barefoot. I thus trained intermittently for one month, running no more than a total of seventy miles. Two or three times a week I allowed myself a run of two miles and once a week a run of fifteen miles—barefoot. My reasoning was that the running shoe is a contemporary device never used by our ancestors and the human foot had not undergone sufficient evolutionary change to necessitate the support of such footwear. One of the major difficulties I anticipated was the soles of my feet. After the initial blisters disappeared, they presented no problem. In fact, they eventually became smoother and softer from prolonged contact with the ground, which had an effect similar to massaging with a pumice stone. Another source of discomfort was a painful ligament on the outside of my right leg, the causes of which were baffling. My own diagnosis was that it was the result of a shift in body weight when not wearing shoes, a





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theory later supported by a well-known Athenian orthopaedic surgeon.

Five days before the race I cut back on my intake of food, restricting myself to grapes, nuts and other edibles that would most closely approximate the diet of a runner in ancient times. I began to plan the details of my run. Although the ancient course stretched out along an uneven terrain of hills and valleys, I would have to follow the route of the modern paved road. I decided to wear only shorts, since runners in ancient times often ran in the nude, and I planned to drink no water. Since there are few natural springs along the way, I imagined that the first runner was not likely to have deviated from his course to go in search of water. Today, refreshment stands are set up by athletic associations and jogging clubs.

There was a bright sun and gentle breeze when I and the other runners assembled at Marathon. Despite the subtle undercurrents of anxiety, a sense of adventure, excitement, and challenge prevailed. At precisely twelve noon, a shot was fired signalling the beginning of the race. Suddenly, I was swept into a massive wave of bodies surging forward at a rapid pace, my unshodden feet surrounded by a sea of heavy footgear. But we all managed to set off without incident. The cheering was stimulating, the pace acceptable, and the camaraderie of the other runners comforting. I was somewhat disconcerted by the nonstop stream of determined runners passing ahead of me—men and women of all ages, and in all sizes and shapes—and the various reactions of my fellow runners and observers at the sidelines to my bare feet. Some looked aghast, others laughed, and a few offered expressions of sympathy.

As I circled the tall, earth tumulus marking the burial place of the Athenians who died during the Battle of Marathon, my spirits rose. The artifacts have long since been removed from the tumulus and transferred to museums, but the thought that two and a half thousand years after that famous event people from all over the world were covering the same ground, each clutching the traditional olive branch, was an exhilarating and stirring experience.

Crossing the flat plain of Marathon required little effort, but by the ten mile marker I began to doubt my stamina. My knees were beginning to ache, and I was disheartened by the fact that I had not passed a single runner, although many had sprinted past me, including a number of nimble-footed octogenarians. I began to realize the



gravity of my undertaking. Other runners were stopping at stands for oranges, soft drinks, water, rubdowns, or just to take a break. Since many belonged to clubs, there was a team spirit to boost their morale. My solitude began to effect me. Time was not a compelling factor, since there was no one against whom I could pace myself. And the sensation of thirst was growing intolerable.

The sun was beating down relentlessly as the fifteen mile marker fell behind me and graded hills loomed ahead. I had discovered during my brief training period that I was good on hills. Although my legs and thighs were aching, my confidence was bolstered when I saw many runners slowing down to a walk on the hills. I trudged onward. By the time I reached the eighteen-mile point my legs were numb and I was feverishly hot. Spotting a small pool of water that had been formed by a leaking pipe, I crawled over to it on all fours and splashed myself, but did not drink. I pushed on. As a result of the break in my stride, my muscles felt knotted, and only some instinctive drive urged me forward. I remembered Lucilius's satirical description of a runner named Marcus who moved so slowly that he was still running long after the others had completed the race. The caretaker of the stadium mistook him for a statue and so closed the stadium. When it was re-opened the next morning, Marcus was still running, not having completed the laps. I began to feel like Marcus.

There were few bystanders now along the route to cheer runners on and unlike that first runner from Marathon, I did not have any lofty mission to spur me on. But no doubt he too had been overwhelmed by the sheer hardship of pushing one's body beyond its physiological limits. As I became only semi-conscious of the agony to which I had subjected my body, I saw Lykavitos and the Parthenon in the distance and all thought and pain were replaced by an overwhelming drive to push onward. The capacity of my cardiovascular system seemed rejuvenated as I neared the goal.

At last, I was passing other runners. Suddenly, a mile before the finish line at the Olympic Stadium, I was overcome with an illogical urge to cry. Suppressing the feeling, I fixed my attention on the next runner to be passed, and then on the next. Time passed so quickly and I moved ahead so mechanically that I was hardly aware that I had entered the massive, marble-lined stadium and crossed the finish line until I was embraced by relatives and friends. I

later learned that I had passed some twenty-three runners during the last two miles.

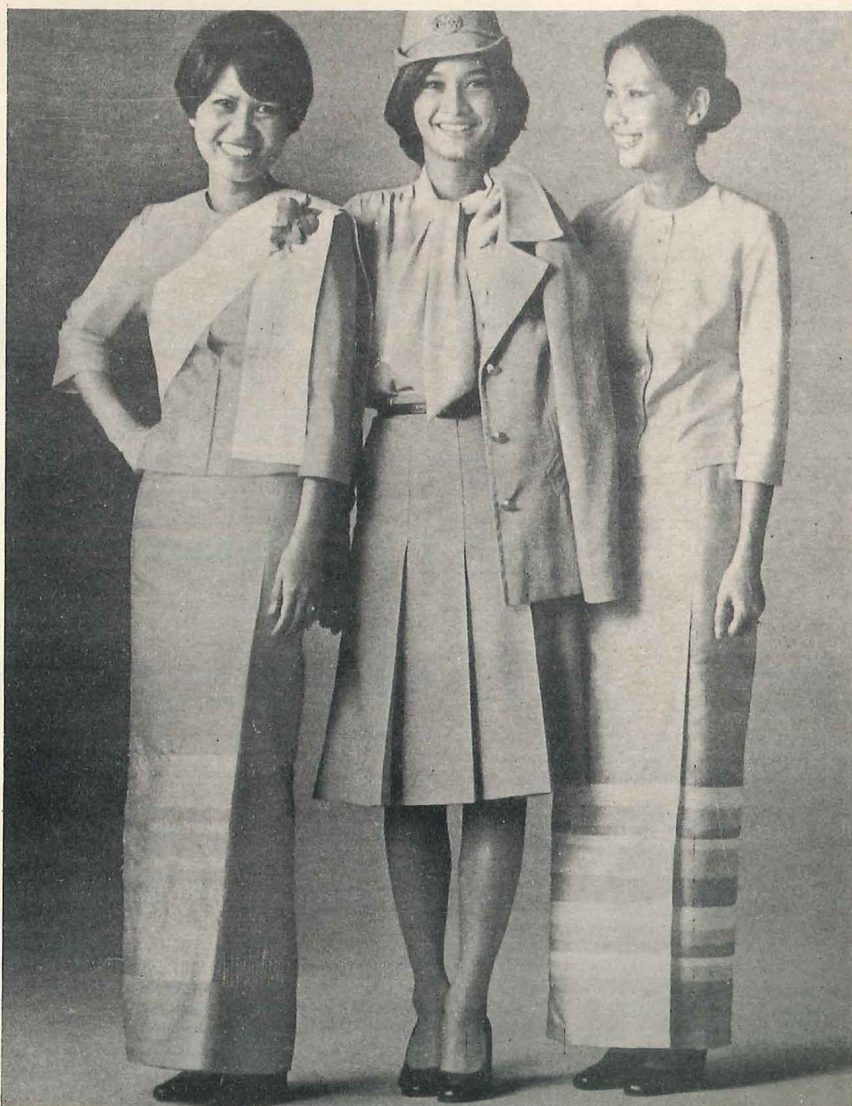
Within half an hour, my vital signs were within normal limits although my lower extremities were in a painful state of temporary paralysis. Seated on the warm marble tiers of the stadium built for the first Olympic Games in 1896, I watched the seemingly endless line of runners finish the race, and pondered the forces that motivate such feats. The poet Oppian wrote on the subject sixteen hundred years ago: "As runners

on the track, leaping forward from the start and urging their swift limbs ever on and on, raise clouds of dust in their eagerness to reach the distant post; each of them longs to win through to the finish to receive the sweet reward of success, to force his way first to the line and place on his brow the victor's wreath."

I wasn't sure how long it had taken me to run the course from Marathon to Athens, or where I placed. It didn't seem to matter.

—RICHARD BIRNER

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Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine, Vass. Sofias 152, Piraeus	412-1211
Ministry to the Presidency Zalokosta and Kriezotou	363-0911
Ministry to the Prime Minister Zalokosta 3	322-7958
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication, Xenofontos 13	325-1211
Northern Greece, Diikitirion, Thessaloniki	(031)260-659
<b>EOT (National Tourist Organization)</b> Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545
<b>U.N. REPRESENTATIVES</b> Information Centre, Amalias 36	322-9624
U.N.D.P., Amalias 36	322-8122
High Commissioner for Refugees, Skoufa 59	363-3607
<b>EMBASSIES</b> Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Irodou 16	737-883
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferis 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vass. Sofias 3	361-8613
Ethiopia, Vass. Sofias 25	718-557
Finland, Sekeri 4	363-2392
France, Vass. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarilidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vass. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vass. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodou 2	790-072
Mexico, Vass. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, Vass. Sofias 29	727-514
Norway, Vass. Konstantinou 7	746-173
Panama, Vass. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Ravine 14-16	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sudan (Consulate), Rigilis 6	717-298
Sweden, Vass. Konstantinou 7	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou B8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vass. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vass. Sofias 7	360-2635
Venezuela, Vass. Sofias 112	770-8769
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925



The Athenian Magazine, Sp

<b>Mayor of Athens</b>	324-2213
<b>Aliens' Bureau</b>	362-8301
<b>Residence/Work Permits</b>	362-2601

## CHAMBERS OF COMMERCE

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

## BUSINESS ASSOCIATIONS

Athens Business and Professional Women's Club, Mihalakopoulou 38	717-427
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Karitsi Sq. 12	324-7711
Federation of Greek Industries, Xenofontos 5	323-7325
Foreign Press Club, Akadimias 27A	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistria 28	360-0411
Hellenic Export Promotion Council, Stadiou 24	322-6871
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Likourgou 14-16	324-7805
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3	362-3150

## POSTAL SERVICES

Post offices are open Monday through Saturday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 10 pm.

PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from the following post offices only: Koumoundouros 29 (Tel. 524-9568); Stadiou 4 in the Stoa at the Tamion Building (Tel. 322-8940); Psychiko (Tel. 671-2701); and Ambelokipi (Tel. 646-3541). Parcels should be left unwrapped until after inspection.

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## THE CENTRAL BANK

<b>The Bank of Greece (Central Bank)</b> Venizelou 21 (Mon-Fri 8-1:30)	323-0551
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## INVESTMENT BANKS

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

## COMMERCIAL BANKS

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

<b>Commercial Bank of Greece</b> Venizelou 11 (Mon-Sat 8-8, Sun 8-12)	323-6172
<b>Credit Bank</b> Pezmazoglou 10 (Mon-Fri 5:30 pm-8:30 pm)	324-5111
Kifissias 230 (8am-7:30)	671-2838

## Citibank N.A.

Kolonaki Square (Tues, Thurs, Fri 6pm-8pm)	361-8619
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## Ionian & Popular Bank of Greece

Mitropoleos 1 (Mon-Fri 8am-7pm, Sat 8am-8pm, Sun 9am-12)	322-1027
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## National Bank of Greece

Kar. Servias 2 (Mon-Sun, 8am-8pm)	322-2737
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## FOREIGN BANKS (Mon-Fri 8-1:30)

Algemeine Bank Nederland, Paparigopoulou 3	323-8192
American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	325-1906
Bank of Nova Scotia, Venizelou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8	324-1831
Barclays Bank, Voukourestiou 15	361-9222
Bank of Manhattan, Korai 3	323-7711
Citibank N.A., Othonos 8	322-7471
Continental Illinois of Chicago, Stadiou 24	324-1562
First National Bank of Chicago, Venizelou 13	360-2311
Grindlays Bank, Kar. Servias 1	324-7015
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Venizelou 25-29	324-9531
Williams and Glyn's Bank, Akti Miaouli 61, Piraeus	452-7484

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British Council, Kolonaki Sq. 17	363-3211
Goethe Institut, Fidiou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
L'Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karitsi Sq. 8	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	363-9872
YMCA (XAN), Omirou 28	362-6970
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Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
EL AL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukorestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
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Kuwait Airways, Filellinon 17	323-4506
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Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
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Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Rumanian), Venizelou 20	362-4808
Thai International, Lekka 11	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743

### AIRPORT INFORMATION

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

### TRAINS

Recorded timetable (Greece)	145
Recorded timetable (Europe & Russia)	147
To Northern Greece and other countries	821-3882
To Peloponnisos (English spoken)	513-1601

### SHIPS

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

### MARINAS

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Zea	451-1480
Glyfada	894-1967

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Delphi - Amfissa - Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis - Edipsos - Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914
Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhilalos	831-7186
Recorded announcement of all station numbers	142

### TAXI STATIONS

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

### YOUTH HOSTELS

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

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American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs, Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron Delta	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Paradissos Tennis Club, Marousi	681-1458
Politia Club, Visarionos 3	362-9230
Varibopi Riding School	801-9912
Yacht Club of Greece, Tourkolimano	417-9730
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Poison Control	779-3777

### For U.S. Citizens

Emergencies	981-2740
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14 Messogion	770-5711
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### CONSUMER COMPLAINTS

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Suburbs	250-171

### MUNICIPAL UTILITIES

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

### SCHOOLS AND COLLEGES

Educational institutions which may be of interest to the international community.

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Athens College (Katza)	665-9991
Campion School	671-8197
College Year in Athens	718-746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Deree-Pierce (Agia Paraskevi)	659-3250
Dorpfeld Gymnasium	681-9173
Hellenic International School	808-1426
Italian School	280-338
La Verne College	808-1426
Lycee Francais	362-4301
St. Catherine's British Embassy	801-0886
Study in Greece	722-789

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#### Greek Orthodox Churches of special interest

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

#### Other denominations:

Ayios Grigorios (Armenian) Kriezti 10	325-2149
Crossroads International Christian Centre Kessarias 30, Ambelokipi	808-0491
St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
Roman Catholic Chapel Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Andrews Protestant American Church, Sina 66	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox), Filellinon	323-1090
Trinity Baptist, 3 Aristotelous Ano Glyfada	894-9551

### PETS

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

ATHENS TIME: GMT + 2



# Cockles, Mussels, and Other Shelled Creatures

**J**UST off the shoreline, beneath the submerged rocks of the Attic coast, live millions of shell creatures — mussels, abalone, cockles, and other soft-fleshed sea animals who are protected by their hard shells. They burrow into the spongy sea bottom or cling to hard rocks, seldom straying far, pursuing a passive existence beneath the sea surface splashing above.

Inland and around the coast dwell several million soft-fleshed, shell creatures of another species. They are called Athenians, a genus of shell people that throughout the day scurry between office and home, in and out of their fuel-propelled shells, honking, swerving, and sometimes smashing into each other. These shell people are particularly fond of gathering at a place called Omonia Square. Despite its name, it is not square, but perfectly circular. During most of the day Omonia Square is a carousel of shells going round and round.

Shell people, who are to be found in most parts of the world, only began to develop their shells at the beginning of this century. Prior to that, they walked about virtually unprotected, their soft flesh covered only by cloth, hitching rides with other shell-less creatures called horses and donkeys. That the people shell is a recent development is apparent in the weakness of its structure, which easily crinkles, bends and crunches. These shells survive only a few years, whereas the shells of many sea animals last them a lifetime. Nevertheless, people have grown highly dependent upon their shells, withdrawing into them for much of each day, even when to do so is unpleasant and frustrating.

Like sea shells, people shells come in various colours, shapes and styles. Shell creatures of the sea seldom trade in their shells for new ones. By contrast, people tire of their shells, and tend to discard them regularly in favour of new ones in different colours and shapes.

A people shell does have some advantages over a sea shell. For one thing, more than one person can use a single shell at any one time. In fact, there are special shells that can serve large numbers of people all at once. These large, long shells come in several colours but blue ones and yellow ones predominate. The yellow type has two antennae sticking out of its back, while

the blue type has none. Both could be described as centipede shells, since they can carry many people whose total number of legs can easily reach or exceed one hundred but, unlike centipedes, these large people shells do not use any legs for propulsion. As in the case of smaller people shells, the legs remain tucked up inside, well above the ground.

There exists a great contrast between the habits of sea shell creatures and shell people. The former lead an ordered existence, plodding about in search of food or else waiting patiently until food comes to them. They seldom



interfere with one another, living in natural harmony with their cowed brethren. Shell people jerk about in their long, yellow shells, twin antennae probing skyward, muscling into swarms of smaller grey shells or honking multicoloured shells which in turn dart around long blue shells, all honking, scraping, bumping, and shoving madly.

Although frantic activity is predominant, at regular intervals shell people fall into a docile stupor. Such periods are preceded by a mass ritual during which shell people are driven by instinct to arrange themselves into long columns. They then grow very still, rousing only occasionally to snap at other shell people or to inch forward a few centimetres.

Though the creatures of the sea are generally distributed among the rocks of the Attic coast, local shell people collect by the millions in one area of Attica,

emerging from their mobile shells at specified hours of the day to seek refuge in closely-packed piles of boxes built one on top of the other. These clusters of boxes line the narrow corridors of Shell City. Another unique feature of shell people: when not in their shells, they are usually in their boxes. Unlike the shelled creatures of the sea, shell people must leave their shells to perform various natural functions. This is perhaps because the acquisition of shells is only a recent development in the long evolutionary process. According to objective observers, however, more and more shell people will gradually be able to subsist for more and more time in their shells. During the transitional period, the shell people are subject to the constant torment of where to leave their shells when they're not in them — a problem other shell creatures do not face. Often they must just drop them off in a random fashion. As a result, the roads and streets of Shell City are strewn with abandoned shells, which not only impede the progress of moving shells but threaten temporarily shell-less people trying to reach their shells. A variety of attempts are made to deal with this dilemma. Buildings are torn down to make space for large lots where shells may be dropped off. Other buildings are constructed to house temporarily abandoned shells rather than people.

Looking down from the sky upon Shell City, as do feathered species or other people in flying shells, great litters of abandoned shells lying in parallel rows with occupied shells moving between them at varying speeds are visible between cluster upon cluster of boxes. On some days slight shifts in the formations become apparent as some shell people migrate in vast numbers to the seashores. There they cluster on the shoreline in greater numbers than the mussel shells below in the sea. It is assumed by some scientific observers that the evolution of the shell people is inevitable and that future generations of the species will have advanced to the non-erect or sitting position. Like scallops and mussels, oysters and limpets, they will remain permanently in their shells — eating, sleeping, drinking and performing all the sundry natural functions of their species — and need never emerge.

—WILLIAM REID, JR.



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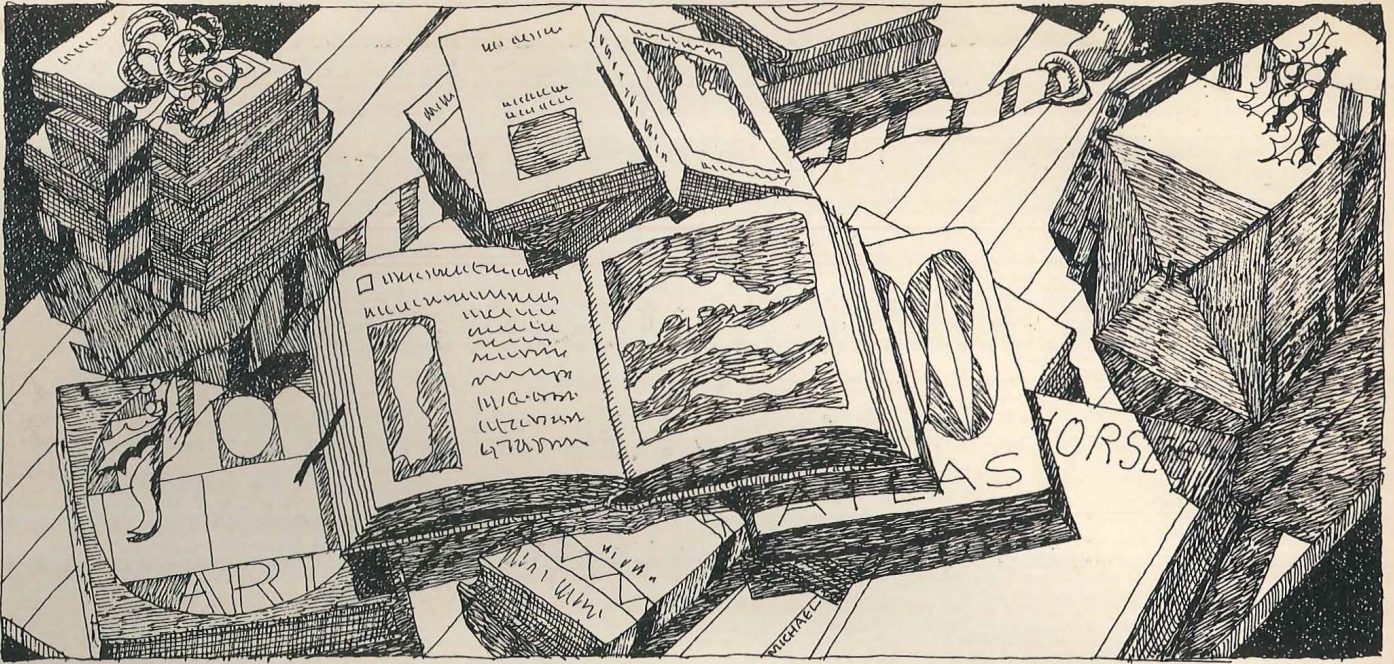


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## BOOKS FOR THE HOLIDAYS

**T**HERE is no scarcity of good English language books about Greece. Time was, less than a decade ago, when almost all the Greek titles worth reading were published in Great Britain, while in the United States scant interest was shown in the Greek area. Today, American presses are vigorously producing a wide range of popular and scholarly works in both hardcover and paperback editions. A number of small presses have appeared in the United States, dedicated to the publishing of Greek topics; large, established publishing houses and prestigious university presses are turning out translations, memoirs, history, literary analyses of Greek writers, case studies in political science, and, to a lesser extent, fiction. Meanwhile, British writers and publishers continue to demonstrate their traditional interest in Greece, offering each year high quality books. All of this publishing activity provides the reader with a compelling list from which to select books for Christmas giving, and for his own pleasure.

Books on Greece are generally published in small quantities and are sold out rather quickly. If you cannot find the items you want at the foreign-language bookstores in Athens, do not despair. They are usually willing to order them for you. Two booksellers abroad who specialize in Greek subjects will often have the desired book in stock or will be able to locate it for you. They are: Zeno's, 6 Denmark St., London, WC2H 8IP, England. Wm. O'Neill, Old and Rare Books, 111609 Hunters

Green Court, Reston, Va. 22091, U.S.A. In Thessaloniki, Molho's carries a wide selection.

For serious readers, a subscription to any of the following first rate scholarly journals would be a much appreciated gift: *The Journal of the Hellenic Diaspora* (quarterly), 461 8th Ave., N.Y. 10001; *Byzantine and Modern Greek Studies* (annual), Journals Dept., Basil Blackwell and Mott Ltd., 108 Cowley Rd., Oxford OX4 1JF, England; *Journal of Balkan Studies* (biannual), 45 Tsimiski St., Thessaloniki, Greece. These three journals review important books on Greek topics and publish original articles by scholars.

**ALEXANDRIA STILL: FORSTER, DURRELL AND CAVAFY** by Jane Pinchin (Princeton University Press, Princeton, N.J., 1977, 245 pages). The city of Alexandria in the past had a great influence on the works of E. M. Forster, Lawrence Durrell and Constantine Cavafy. This is the first attempt to compare the three authors and their relationship to Alexandria. Professor Pinchin's careful work serves as an intriguing companion piece to *Cavafy's Alexandria: A Study of a Myth in Progress* (Harvard University Press, Cambridge, 1976) by the author's colleague at Princeton, Edmund Keeley.

**THE BLUE GUIDES: GREECE** by Stuart Rossiter (Ernest Benn, Ltd., 1977, 768 pages with maps. Paperback). This well-known guide to Greece is accurate, comprehensive, and

straightforward. If you have the earlier editions (1967, 1973), don't dash out and buy this new number, particularly since many recent changes have not been included. It is, however, a fine gift and a highly useful reference for the person who does not have a guide to Greece.

**BRITAIN'S GREEK EMPIRE** by Michael Pratt (Rex Collins, London, 1978). Journalist Pratt's admirable first book traces the history and cultural heritage of the Ionian islands — from their emergence from Venetian rule through the British protectorate, to their ultimate union with Greece. The Ionian Islands have a special identity and have made a rich contribution to Greek culture. The black and white photographs add to the high quality of this book.

**BY FIRE AND AXE: THE COMMUNIST PARTY AND THE CIVIL WAR IN GREECE, 1944-1949** by Evangelos Averoff (Caratzas Press, New Rochelle, N.Y., 1978). Although the author — the present Minister of Defence, and a veteran politician, philanthropist, and historian — adds nothing new to the knowledge of this period, the work provides an interesting perspective, which is shared by a significant segment of Greek society. The photographs are excellent.

**DISASTER AND FICTION: MODERN GREEK FICTION AND THE IMPACT OF THE ASIA MINOR DISASTER OF 1922** by Thomas Doulis (University of California Press, Berkeley, 1978). The author's thesis is that the Asia Minor disaster of 1922



traumatized leading Greek writers. The subjects that concerned them after 1922 are the meat of his book. The works of Venezis, Myrivilis, Kazantzakis, Prevelakis, and other important Greek writers are examined to determine how each was affected. This explorative book by a professor of English at Portland State University is an important publication.

**EPIRUS** by Arthur Foss (Faber and Faber, London, 1978, 224 pages). For the armchair traveller who cannot venture to this remote corner of the Balkans or the intrepid wanderer who seeks a historical overview for a trip through Ali Pasha country, this book is an appealing gift. Foss captures many aspects of regional life which undoubtedly will be erased before the end of the decade. Like Patrick Leigh Fermor, C.M. Woodhouse, and a host of others, Foss became intimately familiar with Greece during the War. He first came here in 1944 as a British soldier with the Allied Military Mission.

**GREECE AND THE BRITISH CONNECTION, 1935-1941** by John Koliopoulos (Clarendon Press, Oxford, 1977, 315 pages). One of the most interesting books of the year. The work explores Britain's relationship to Greece from the return of George II in 1935 through the German Invasion of 1941, and the British contribution in psychological and material terms to the Greek Resistance.

**THE GREEK ISLANDS** by Lawrence Durrell (Faber and Faber, London 1978, 287 pages). Mastercraftsman Durrell roams the Greek Islands from the Ionian to the Aegean Sea. The prose is lyrical and the pictures captivating. This is certainly one of the choice new books of the season.

**LEGACY OF THASOS** by Joan Wynne-Thomas (Springwood Books, London, 1978, 119 pages). A journalist with more than a casual interest in archaeology, Joan Wynne-Thomas spent two years on Thasos digging and researching this book. Her text, ranging from the seventh century B.C. to the advent of Christianity, explains the many ruins on the island and the contents of the small but fascinating museum in its capital. The book is enhanced by good photos, detailed plans, and a glossary of Greek terms. Thasos is rich in ruins and a guide on the order of this work is essential to any visit to the island.

**LETTER TO THE TSAR NICHOLAS I: MY POLITICAL CAREER, 1798-1822** by John Capodistria. Translated by Dorothy Trollope (Doric Publica-

tions, London and Athens, 1977, 137 pages). John Capodistria was a Corfiot who joined the Russian service and was one of the Tsar's Foreign Ministers. A driving force in the Greek Revolution and a key personality and architect of the early Greek state, he became Greece's first President (1828-1831). In this letter to the Tsar, he explains his political philosophy and expectations for the fledgling Greek state, then struggling for independence from the Turks.

**THE LIFE AND DEATH OF A GREEK VILLAGE** by Homer Balabanis (Falcon Publishers, San Francisco, 1977, 91 pages. Paperback). Professor Balabanis, now an American citizen and an economist by profession, recounts his life in his native village in Asia Minor which he left in 1913. Unpretentious and touching without being maudlin, the work merges memoir with folklore, sociology and history into an appealing tale. Balabanis's recent return to Turkey and his happy reunion with Turkish neighbours is a triumph of tolerance over bitterness.

**LIFE IN THE TOMB** by Stratis Myrivilis. Translated by Peter Bien (New England Press, Hanover, N.H., 1977). Peter Bien has done the English reading public a good deed by translating Greece's all time best seller (over eighty thousand copies). Myrivilis, a native of Mytilini, provides insight into the Greek reaction to World War I, and introduces a relatively obscure but important theatre of the War, the Macedonian Campaign.

**THE MAN WITH THE BLACK WORRY BEADS** by George Rumanes (Pocket Books, N.Y., 1974, 310 pages). If you missed this light, entertaining thriller when it first appeared in 1973, look for it now. The setting is occupied Piraeus during World War II, and the action included love scenes, "shoot outs", moments of patriotic heroism, treason and even some rather fine character analysis.

**THE MILITARY IN GREEK POLITICS; THE 1909 COUP D'ETAT** by S. Victor Papacosma (State University Press, Kent, Ohio, 1977). Professor Papacosma presents the first complete account of the "Ghoubi Revolt", the military *coup d'état*, which occurred early in the century and perhaps set a precedent for later military take-overs. Although the modus operandi of the military clique differed greatly from that of the 1967 junta, there are interesting parallels and comparisons to be drawn. The author is one of the most objective and solid commen-

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## CRUISE CAPERS...

Now that the heat of summer is slowing and turning to cooler temperatures, many are turning their thoughts to the Red. The Red Sea, that is, and the splendorous and fantabulous one and two week cruises out of the port of Suez that the MV NEPTUNE and MTS JASON will be offering from year-end holiday time. Any travel agent worth his salt can tell all about these unusual explorations. To 'authenticate' the newness and appeal of these new cruises, some outstanding travel writers have planned to board the January 2 sailing. Among these are Len Scandur, *New York Daily News*, Kay Showker, *Chicago Tribune*, Coleman Lollar, ASTA Travel News, and Connie Sherley, the author of a scintillating travel column. All these Red Sea cruises, incidentally, are by EPIROTIKI LINES.

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tators on modern Greek history.

THE NEEDLE ARTS OF GREECE: DESIGN TECHNIQUES by Joan Petrakis (Charles Scribner's Sons, N.Y., 1977). This beautifully illustrated volume focuses on needlework of the seventeenth, eighteenth and nineteenth centuries and the valuable artistic legacy of these designs. The author discusses regional motifs and their relationship to Greek history and provides charts and patterns that enable the reader to copy the designs. This enduring tradition in Greece deserves the full and careful attention that Ms. Petrakis has devoted to it.

NEOKLASSIKA SPITIA TIS ATHINAS KAI TOY PIREA (Dodoni, Athens, 1974, 250 pages). Even if you cannot read the Greek text, the book is worth the purchase. Excellent, clear, full-page photographs of the surviving neoclassical architecture in Athens and Piraeus capture a period of architectural style in Greece which is being destroyed today.

A PETRAKIS READER by Harry Mark Petrakis (Doubleday and Co., Garden City, N.Y., 1978, 384 pages). Petrakis fans will be delighted with this new publication which offers a selection of twenty-eight of the master storyteller's older narratives. The Greek-American author has the knack of conveying the "ethnic condition" in a striking way and deserves to be considered with the best authors who specialize in ethnic literature.

THE PHILHELLENES by C.M. Woodhouse. Second Edition. (Doric Publications, London and Athens, 1977, 164 pages). The impeccable scholarship of C.M. Woodhouse, as well as his lucid style and first-hand knowledge of Greece, have produced many enjoyable books. The Philhellenes and the Greek Revolution of 1821 remain a lively controversy among scholars, so the Woodhouse evaluation should be compared with others to get a full picture. Woodhouse is at odds with, for example, the stinging analysis of British and Greek behaviour in William St. Clair's *That Greece Might Still be Free: The Philhellenes in the War of Independence* (Oxford University Press, London, 1972).

SCOBIE, HERO OF GREECE, THE BRITISH CAMPAIGN, 1944-1945 by Henry Maule (Arthur Barker Ltd., London, 1975, 282 pages). The Scobie mission to Greece during the Civil War left a legacy of controversy and the author's bias is reflected in his title. The book is nonetheless interesting because of

its many references to specific locations (the battle for "Fix Brewery", the fight of "Sigrou") and is suspenseful reading for those who are familiar with Athenian landmarks. Maps of the city showing the embattled areas add to the realism.

THE STONES OF ATHENS by R.E. Wycklerley (Princeton University Press, Princeton, New Jersey 1978, 294 pages). A valuable book for the observant walker or the curious scholar, this compilation of essays about classical Athens makes the ancient city come alive in a manner that enables the reader to see modern Athens in a new light. This volume is a part of Princeton University's Limited Paperback Editions, which publish paperback editions of large and specialized books. The superb photographs and plans render the features of the ancient city intelligible amid the cement and steel of contemporary structures.

THE TYRANTS by Charles E. Jarvis (Ithaca Press, Lowell, Mass., 1977, 161 pages). The painful split between Royalists and Venizelists in Greece during World War I also ruptured the Greek-American communities in New England and, eventually, all of North America. (It fell upon Archbishop Athinagoras, who later became the Patriarch, to unite the splintered communities.) The author has successfully dramatized this crisis in novel form. His characters are lusty and real, their voices strong and human. Jarvis excels in portraying the Greek immigrant in America, as evidenced by his novel and his earlier works. This book, because of its down-to-earth quality, should appeal to readers in search of light, entertaining reading.

THE WRONG HORSE by Lawrence Stern (Times Books, N.Y., 1977, 170 pages). A veteran journalist with the *Washington Post* gives his view of the Cyprus crisis of 1974. Much discussion has centered around the events covered and the dilemmas presented in this analysis. The book contains some factual errors and suffers from the plight common to many attempts at "instant history" — a lack of documentation from archival materials and the absence of deep reflection. Yet Stern does present clearly the scenario of the summer of 1974 — the junta's overthrow of Archbishop Makarios, the placement of Sampson in his stead, the Turkish invasion, and an evaluation of America's response to the crisis.

—BRENDA MARDER



# music

## THE ATHENS CHOIR FESTIVAL

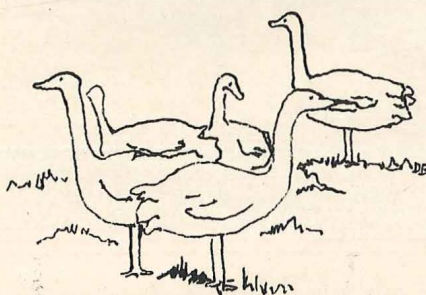
HAVING in the past lamented the lack of a choral tradition in Greece—other than Byzantine hymnody and the Italianate singing of the Ionian islands—I am pleased to report on the growing success of the little-heralded Athens Choir Festival. Begun three years ago under the sponsorship of the Commercial Bank of Greece, and the Bank's choir director, Thrasivoulos Kavvouras, this year's festival at the Hilton Hotel spanned a full week of afternoon and evening concerts by local and European choirs.

The host choir, an all male group made up of employees of the Commercial Bank of Greece, gave the opening performance on October 16th, followed by the European choirs and concluding with the Greek religious and popular singing ensembles. The Bank's choir has been in existence for some years, and under Mr. Kavvouras's able direction has won an admirable reputation for itself both in Greece and abroad. Clearly an amateur assemblage, it is nonetheless capable of some very fine sounds.

The visiting choirs offered a splendid variety of choral technique, repertoire, and visual delight. The best known and, without doubt the most professional of the groups, was the Monteverdi Choir of Hamburg, which has made numerous recordings of a very high calibre, and given concerts abroad as frequently as in Germany. Its conductor, Jurgen Jurgens, is an eminent figure in the performance of Renaissance and Baroque music in which his choir specializes. It was a great delight to hear so fine a choir in Athens. Of nearly equal professionalism were the Brenesti Madrigalists of Bruno (Brünn), Czechoslovakia, whose performances emphasized the lovely and little-known Renaissance musical tradition of Eastern Europe. Two Italian choirs, the Coro Polifonico Luca Marenzio, and the Gruppo Polifonico Francesco Coradini, gave enchanting performances in bell-like vibratoless tones, but two groups in the popular vein stole the show—the Coro Leidor of Toloza, Spain and Les Petits Chanteurs de Fribourg of Switzerland.

The Coro Leidor is just one of many excellent Basque choirs that have preserved the admirable choral tradition of this ancient people. Composed of some fifty men dressed in the dashing

costume of their mountainous homeland, the choir sang with great spirit and bravura. Under the direction of Father Fernando Alzpurua, the singers gave us a wide variety of music from the Spanish Renaissance to the present, but was at its most exciting when performing Basque folk songs. Although the few solo passages indicated that most individual singers were not of solo calibre, the group as a whole produced a magnificent sound, whether in pianissimo or fortissimo passages. In the former they most impressively demon-



strated their excellence. Many choirs come across well in loud moments with tenors soaring to high Bs and Cs, but to sustain whole pieces at a barely audible pianissimo, as Alzpurua's forces did on more than one occasion, is clearly the hallmark of a fine choir.

Just as appealing in their presence and enthusiasm were the twenty-five boys, aged seven to seventeen, who make up the Little Singers of Fribourg. Decked out in colourful uniforms which proudly display the colours of Switzerland and their own historic canton of Fribourg (a French speaking Catholic bastion on the border of the Swiss German Protestant heartland), the boys sang a pleasing potpourri of Swiss folk melodies and children's songs arranged by their director, Abbé Pierre Kaelin. He is also the conductor of an adult ensemble, La Chanson de Fribourg, and well-known in Swiss musical circles. As he remarked to me after one of their performances, the group is less than ten years old and does not pretend to be another Vienna Boys Choir. Although nothing of the highly-varied and complex *Weinersängerknaben* repertoire was attempted, the boys of Fribourg sang with as much love of singing as can be heard anywhere. Performing against an instrumental background of pre-recorded tapes (a most interesting and innovative effect)

they projected a naturally-beautiful boy's sound, true to pitch, and obviously well-rehearsed in its apparent ease of production.

The Festival on the whole was a great success musically, and for the sponsors' sake, I hope financially as well. The single drawback, and a major one to be sure, was the unsuitability of the Terpsichore Hall of the Hilton where the performances took place. A long, flat, thickly-carpeted reception room designed for conferences and large cocktail gatherings, it was everything a hall for singing should not be. Until the opening of the new music centre, however, concertgoers in Athens must continue to make do with such makeshift facilities. In the meantime, it is certainly to be hoped that the Commercial Bank of Greece will continue to support such a fine musical venture, so enriching to the Athens musical scene, in the years to come.

MY pessimistic observations on the coming orchestra and opera seasons in last month's issue have, fortunately, not materialized. The opera season began on schedule (though the projected season has many repeats from last year as if to anticipate possible strikes and last-minute upsets), and the orchestra has begun performances. Rumours of discontent and possible strikes at a later date are still very much in the air, and it remains to be seen whether or not Mr. Hatzidakis can hold his unhappy forces together.

The Hellenic International School concert series opened on October 18 with a splendid performance of Baroque solo and trio sonatas by Bach, Telemann, da Vinci and Leclair played by Urs Rüttimann, Swiss-born flautist with the Athens State Orchestra, and Philip Morgan, a young British violinist lately of the Royal Philharmonic. Mr. Morgan was at his finest in the Leclair Sonata in D-major, a double-stringed tour de force played from memory, while Mr. Rüttimann gave a beautifully-clear and affecting performance of the da Vinci Sonata in D-minor. Raita Grinbergs Diamantopoulou provided sensitive and stylistically correct harpsichord continuo work throughout, and together the three performers brought the evening to a perfect climax with the Telemann trio sonata in G-minor.

—ROBERT BRENTON BETTS





*The Trial*

# theatre

## Two Approaches to Martyrdom

THE K.E.A. theatrical company is currently presenting *The Trial* by Nikos Zakopoulos in its tiny two-hundred-seat theatre-in-the-round in the Plaka. This is a modest group effort, under actor-director George Bellos, whose aim is to produce quality Greek and foreign plays dealing with universal problems. In Patisision, the well-established Kalouta Theatre is presenting *Jesus Christ Superstar* in its eight-hundred-seat house. This is an elaborate undertaking produced by Marios Stavrolemis in cooperation with actor-director Dimitri Malavetas and composer Mimis Plessas. *The Trial* is daring in its modesty, *Jesus Christ Superstar* stunning in its ambition. Antithetical as these groups and their productions may be, there is some comparison to be made.

The Artistic Society of Athens (K.E.A.) was founded in 1970 for the purpose of establishing schools of drama, design, and graphic arts. It is housed in a fine old building in the Plaka. Its initial success enabled its

founder, George Bellos, to become more venturesome and to open two theatres. The first, set up in 1974 on the school's premises, was conceived as a laboratory for students where they could experiment and put into practice their training; the second opened in 1978 as a theatre-in-the-round dedicated to quality drama. To promote these ventures, the KEA society was formed. The experimental theatre is open to students from other drama schools, and the professional theatre-in-the-round, while giving some priority to graduates and teachers of KEA, is open to artists sharing the theatre's philosophy. Its first venture was last year's production of Albert Camus's *The Misunderstanding*. The company has opened the current season with Nikos Zakopoulos's *The Trial* and will present, later in the season, Jean Paul Sartre's *The Flies*, Felicien Marceau's *The Egg*, Sophocles' *Antigone*, Zisis Scaros's *Mountain in Flames*, and Notis Peryalis's *Open Doors*.

In *The Trial*, Nikos Zakopoulos

confronts the dilemma of a progressive-minded man of honour and integrity trapped in a situation that pits his survival and beliefs against political expediency. An educator of repute known for his sense of ethics, he is tried for a murder he has not committed, having been framed by a group of extremist revolutionaries. His judges, the blind servants of a crypto-totalitarian, pseudo-democratic government, offer him his freedom in exchange for a plea of guilty to terrorist activities. By cooperating with them, he would tarnish his reputation and prestige and betray his sense of ethics. If he does not cooperate, he will be punished for a crime he has not committed, which is precisely what the revolutionaries hope for. As a dead — and silent — martyr he would be of more value to their cause. If he remains alive, he cannot be exploited as a martyr to their cause, and his idealism and commitment to truth and freedom would make him a threat. Unwilling to yield to violence, blackmail and personal expediency, he follows his own course, adhering to his ideals, and faces the scorn of both his enemies and his friends.

Zakopoulos drew on the historic trial of Nikos Ploumbidis a quarter of a century ago, but only as a vehicle to condemn both violence and expediency. The play ends with the cry, "murderers", but this is not addressed to oppressors but to "the obedient servants to violence or to expediency". The only vibrant character in the drama is the accused. The others are puppet figures: servile judges, fearful lawyers and witnesses for the defence, and the shadow-images of dead comrades who voice both sides of the conflict facing the accused.

A play of ideals and symbolism is not an easy one to write or produce. Zakopoulos has had to over-simplify the issues in order to bring out the symbolism. Nevertheless, this is a daring attempt and, even more, a caustic statement about those who, in the name of ideology, resort to methods that destroy the very principles they are supposedly fighting for. In staging this drama, Director George Bellos was probably confronted with a dilemma as harassing as that of the hero of the play. Symbolism and realism are two entirely different dramatic forms. Although the plot of the story is drawn from reality, the playwright's approach to this theme is symbolic. Bellos wisely opted for an expressionistic interpretation, focusing on the subjective, emotional responses aroused by the events. In the first part of



the play, however, it's a bit heavy-handed. The judges, although garbed in judicial robes, behave and speak like members of a military tribunal with the inclinations of coroners. Judges who are committed to the status-quo and have sold their souls to the established forces are much more subtle than that. Between the repetitiousness of the script and Bellos's expressionistic approach, the judges become caricatures and the relentless pitch of the trial proceedings tiresome. In the second part, Bellos was able to use the expressionistic method to advantage, drawing profound meaning from the script. Bellos, in the role of the accused, and the entire cast, brought to their roles a precision and commitment that was impressive. Maria Sanikopoulou's ingenious sets and the very suitable music by Stamatis Kraounakis contributed to the play's effectiveness.

*The Trial* and *Jesus Christ Superstar*, by the English playwrights Tim Rice and Andrew Lloyd Webber, share a common theme: individuals with a sense of mission who choose to sacrifice themselves for the sake of their ideals. Beyond this, the two are diametrically opposite and the martyrdom is fundamentally different. In *The Trial*, those who would see the accused sacrificed for a cause are the apostles of evil. In *Jesus Christ Superstar*, the apostles represent love. Zakopoulos deviates from the historic trial of Nikos Ploumbidis to create a universal, symbolic, and intellectual drama, Rice and Webber deviated from the story of Christ to create a universally popular show.

The decision of producer Marios Stavrolemis, composer Mimis Plessas, and director Dimitri Malavetas to hazard an adaptation of *Jesus Christ Superstar* is a daring one. The stage versions in London, New York, and Paris, as well as the admirable film version by the Canadian director, Norman Jewison, have made it all too familiar. The new acoustic installation needed here alone would normally have made the production prohibitive in Greece. The production also demanded a considerable number of vocalists of the "folk" genre not readily available locally. The challenges were formidable but the trio of Plessas-Malavetas-Stavrolemis dared to undertake them and they have succeeded.

To approximate a replica of the London production — but on a smaller scale — the producers sought young amateurs with the suitable vocal attributes. These enthusiastic recruits have a commitment which would not have been found readily in the

professional establishment of the local theatre where team work or the concept of repertory work is notably rare. By and large, theatrical companies in Greece are built around the "star" system. One or two established performers set-up their own theatre, more often than not functioning as director and producer, and fill supporting roles with lesser-known or inexperienced actors and actresses. In turn, the latter, having established some sort of reputation, break-off and set up their own companies. Mimis Plessas primarily chose amateurs (the few exceptions had gained their experience in "team-oriented" companies) and spent several months training them for their roles, thus averting the problem of adjusting the production to the stars' images. The result is an enviable achievement. The musical numbers are excellent and the acting free of histrionics. Ioanna Papantoniou's costumes and her stern, simple, unobtrusive sets are superb. The costumes are cleverly conceived and enhance Angela Hardcastle's tasteful choreography even though the limited abilities of the dancers are restricting.

The orchestra under the fine direction of Michalis Rozakis contributes to the success of the show.

Two scenes in this production are bound to suffer from comparison with the film version: the hanging of Judas and the Crucifixion of Christ. Such comparisons are not, however, fair. Film serves as a better medium for this rock-opera than the stage because the simplified story is devoid of dialectics and demanding characterizations. Impressionism prevails, and impressionism is more readily presented on film. Furthermore, the resources of a local theatrical production cannot be compared to those of a heavily-financed international film production. The show at the Kalouta Theatre is a landmark because nothing like it has ever been presented before on the Greek stage and it reaches unexpected heights. The jubilant expressions of Stavrolemis, Plessas, and Malavetas on opening night, when they received a most extraordinary and well-deserved ovation from the audience, was testimony to their achievement.

—PLATON MOUSSEOS



*Jesus Christ Superstar*





## MEDEA IN MANHATTAN

IT'S a chilly October Saturday in Manhattan. Outside, on East Thirty-first Street, New Yorkers are celebrating the change of season as autumn slides towards winter: joggers puff by on their way to and from the East River pathway, pre-Christmas sale hunters stalk decorated shops, and chic young creatures in tweeds and bluejeans amble along behind their poodles. Inside the Church of the Good Shepherd, it is a different scene. This small, Episcopal church, which resembles a miniature Westminster Abbey, has been transformed into the open spaces of ancient Corinth. Thick cables run along the aisles. Tall, stage lamps stand ready to be connected. Next door, plywood, styrofoam and paint wait to be shaped into palace walls by carpenters. The altar area has become a stage. Five members of the chorus — women of various ages — surround "Medea". They are dressed for this rehearsal in jeans, turtleneck sweaters, and lumberjack shirts. Medea, played by a commanding woman in her early fifties,

who is dressed in a simple dark robe and jogging shoes, faces Jason standing passively nearby in a polo shirt and jeans. Creon, in a brown leather jacket and thick glasses, has just disappeared into the wings.

The Church is under siege not from a hostile Aegean power but from an Off-Off Broadway group called Attic Productions. The goal of Attic is to produce quality drama with a professional cast on a very limited budget. Broadway shows may spend hundreds of thousands of dollars to attract audiences, which can number several thousand each night in the larger theatres. Off-Off Broadway productions put on their shows in garages, lofts, churches, halls, and, occasionally, small theatres which seat no more than a few hundred.

Attic Productions, Inc. is beginning its existence with an American premiere of Paul Roche's translation of Euripides's *Medea*. The play is directed by John McPeak. An actor in his mid-thirties who has been in a number

of New York and touring shows (including *One Flew Over the Cuckoo's Nest*, *Camelot*, and a Greek-American play, *Masks of Angels* by Notis Peryalis), McPeak looks exhausted after two intense months of work, but his energy has not failed him. He furiously jots down notes as the rehearsal progresses, patiently listens to assistants reporting on production problems (the main one being the poor sound quality in the high-ceilinged, stone church), and coaches his actors with careful precision. Can the chorus be more animated? Should Medea "open up" more? When will the sound system arrive so that the taped music can be played? What happened to the carpeting—a donation—that was supposed to have arrived from South Carolina? Once again, there will be little sleep this night.

Medea is played by Louisa Horton. She was well-known and respected twenty years ago for a variety of roles in plays such as *Voice of the Turtle*, Rose Franken's *Soldier's Wife*, and Margaret Webster's touring productions of *The Taming of the Shrew*, *Julius Caesar*, and Shaw's *St. Joan*, as well as several films, including Arthur Miller's *All My Sons* which starred Burt Lancaster. Last year she decided to resume her career and chose to work with Jose Quintero as understudy to Nora in O'Neill's *A Touch of the Poet* which starred Jason Robards.

As Medea, Horton mixes the dangerous anger of a trapped tiger with the cold control of a cunning intellect. Medea is one of the most magnificent roles an actress can hope to play, but one of the most tricky. Who is Medea? To what degree is she, as Jason says, "a Barbarian"? What depth of hurt would drive a woman to murder her children? How is it that she is somehow noble, alive, and innocent—despite her atrocity? Each rehearsal finds Horton's performance closer to revealing these complexities.

Sunday night there are lights for the first time. The hum of weekend travellers returning through the Manhattan night on nearby Second Avenue does not interfere with the ancient drama unfolding in the church. This time the chorus is more precise and moves with more intent motivation. The pace of the performance is better than the night before. Medea explodes at Jason: "I leave this land displaced, expelled, deprived of friends, only my children with me, and alone." The echo in the church is still an unresolved problem, but a sense of Euripides's ancient tale as a unified, dramatic whole begins to emerge.



While the drama builds, the rest of the crew members adjust lights and confer with McPeak about technical problems. An elderly woman carrying a shopping bag has wandered in and sat down in the back pew to pray. She looks up in confusion as she tries to understand how this show fits in with church ritual. Puzzled, she silently slips out.

On Monday, the costumes arrive. Not everything is in place, but the costumed chorus and actors on the skillfully-lit altar-stage weave the spell of drama. Adjustments have to be made. The orange dresses of the chorus, which resemble those seen on Attic vase paintings, are too long; Medea's dark green dress appears too "Greek" for the barbarian queen; and the actors wonder if they look more Biblical than ancient Greek. One of Medea's children is still wearing the Mickey Mouse shirt she wore to school earlier in the day. McPeak gives the sign and the church is cast into darkness.

There are the inevitable rough spots as the drama progresses, but the momentum of two month's work begins to emerge in the emotional power of many sequences. In the final scene, Medea appears near the altar with the bodies of her children before her, uncompromising in her passion. She has killed her children, according to Jan Kott in *The Eating of the Gods*, "...not only to revenge herself to him, but because she cannot kill Jason; she kills Jason in them." Her final words rise from a void and transcend thousands of years to reverberate through the stone edifice:

So, call me a tigress if you like,  
or a Scylla haunting the Tyrrhenian  
shore I have done what I ought:  
broken your own heart to the core.

She stands above Jason with her arms outstretched. Looming between them, high up on the altar, a carved-wood figure of Christ "the Good Shepherd" can be seen with arms outstretched as if to accept them both. The altar will be hidden when the production opens on Thursday, but for this brief moment, the two traditions come together in Manhattan.

Meanwhile, in other parts of the city, posters advertise Jules Dassin's contemporary adaptation of the Medea myth, *A Dream of Passion*. The film stars Melina Mercouri as a Greek theatrical actress playing the role of Medea, and Ellen Burstyn, as an American woman who has murdered her children. On stage and on screen, the Medea tragedy reaches out from ancient times.

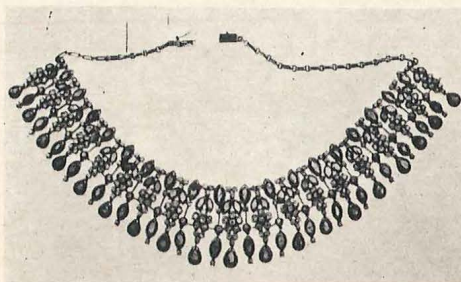
—ANDY HORTON



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# cinema

## The New Musical

“YOU ain’t heard nothin’ yet folks. Listen to this,” said Al Jolson in *The Jazz Singer*, captivating audiences with this history-making phrase in the first talking-picture, and sounding the death toll of the silent era. That was in 1927 and *The Jazz Singer* was soon followed by the first all-talking picture, the first all-talking drama, and, finally, the first all-talking, all-singing, all-dancing picture (*On With The Show*, 1929), which brought the Broadway musical to the screen. Now, a half century later, Hollywood has brought us *Saturday Night Fever*, the new, one-hundred-percent, all-polyester disco-musical, a concoction with ingredients from *West Side Story*, *Hair*, *Mean Streets*, *American Graffiti* and *Jesus Christ, Superstar*, in which run-of-the-mill sitcoms replace plot, and heavy doses of crudity replace the libretto. Love makes way for hit-and-run sex, and comedy makes way for puerile jokes about parents, religion, and teenage pregnancies.

Suddenly, musicals are popping up at the rate of one a month. Their heroes, whose battlefields are the neighbourhood discos or the back seats of cars, are either dancers or rock stars. In the “dancer” category, we have the trend-setting *Saturday* and *Grease* (both starring John Travolta), *Thank God it’s Friday* (with Donna Summer and Hilary Brane), and England’s contribution to the genre, *The Stud*; (in this case, the hero is the owner of a discotheque). In the rock category, there’s *American Hot Wax*, *The Buddy Holly Story*, *I Wanna Hold Your Hand* and *Sgt. Pepper’s Lonely Hearts Club Band* (both based on the Beatles), *Hair*, filmed by Milos Forman (*One Flew Over the Cuckoo’s Nest*), and *All That Jazz* directed by Bob Fosse (*Cabaret*). Lying somewhere between these is the Swan Song of the Big Band, *The Last Waltz*, filmed by Martin Scorsese. Most will be showing in Athens this season. *Stud*, *Saturday Night Fever* and *Thank God it’s Friday* made their first appearances in October and should be around for a while.

It is easy to dismiss *Saturday Night Fever* and *Thank God it’s Friday* as trendy, bad cinema (and bad musicals), but one cannot ignore the impact they have had around the world or the questions they have raised. Since its



Sgt. Pepper’s Lonely Hearts Club Band



The Last Waltz



Grease





John Travolta in *Saturday Night Fever*

release in the USA, *Saturday Night Fever* has become a box-office hit. During its first two weeks here in Greece, one hundred thousand tickets were sold and its soundtrack album (with original music by the Bee Gees, and performed by the Bee Gees, Yvonne Elliman, and Tavares) has sold more than fifty thousand copies since its release five months ago. *Friday*, which lacks the appeal and sheer energy of its predecessor, has had less impact, its major claim being fifty-two bands on its soundtrack. (*Stud* has twenty hit songs by Tina Charles, Manfred Mann and others.)

In *Saturday Night*, John Travolta plays Tony, a nineteen year old living in Brooklyn with his fundamentalist Catholic-Italian parents, and working in a paint shop. His only preoccupation is to make it every Saturday night to the local disco, and his only passion is dancing. He sets out to find a competent partner in order to win a dance contest which takes place towards the end of the film. In *Friday*, the story-line is even thinner, and consists of a series of vignettes about disco life on a typical weekend: a singer (Donna Summer) who's looking for her big break; teenagers trying to win a dance contest; a housewife trying to loosen up her lethargic husband; and so on.

If the story lines are simple, so are the characterizations. Musicals do not allow for complex stories and character development, which must be sacrificed to other elements. Essential in this type of film—in order to lessen the monotony of the musical numbers and to provide them with a *raison d'être*—is plot, and strikingly absent from the latest musicals are credible plots. It's difficult not to compare *Saturday Night Fever* with *West Side Story*, which is still one of the best examples of its genre, because of the many similarities. But the similarities are strictly superficial: the name of the hero, the frictions between two street gangs (the common adversary being once again the Puerto-Ricans), the youthfulness of the protagonists, the "attraction" at first-sight (in a dance hall) of the hero and the heroine. *West Side Story*, an adaptation of Shakespeare's *Romeo and Juliet*, has a universal theme, however, and a solid plot, yet Arthur Laurents invented a subplot (the love affair between Anita and Bernardo, Maria's brother who, in the original was Juliet's cousin, Tybalt) to heighten the interest. From the opening scene, the characters are clearly defined, with the finger snapping of the Jets and the Sharks giving a staccato pace to the movie and setting into motion the fight that unleashes the destructive forces that hang over the entire action. At a rapid pace (since the songs and the dances consume so much time), one scene leads to another until the final climax, all to Jerome Robbins's beautiful choreography and Leonard Bernstein's superb musical score, and all masterfully directed by Robert Wise.

*Saturday Night Fever*, directed by John Badham, does present in the opening sequence a character identifiable at first sight: Tony is shown walking down a street, swinging a tin of paint, swaying his hips, and oozing the latest fad in sex appeal, while the soundtrack is heard in the background. The scene, like most of the film, leads nowhere, carries little hint of anything to come, and is an end in itself—although it does presage the hours Tony will spend before the mirror blow-drying his hair and acquiring the total macho-disco look.

Producers have always been sensitive to the public's fantasies and to the latest trends, and they know how to create trends—which is disquieting when one considers how easily the public can be manipulated. In 1930, people emerged from movie theatres humming *Brother, Can You Spare a Dime*. Three years later, they were singing *Happy Days Are Here Again*.

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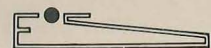
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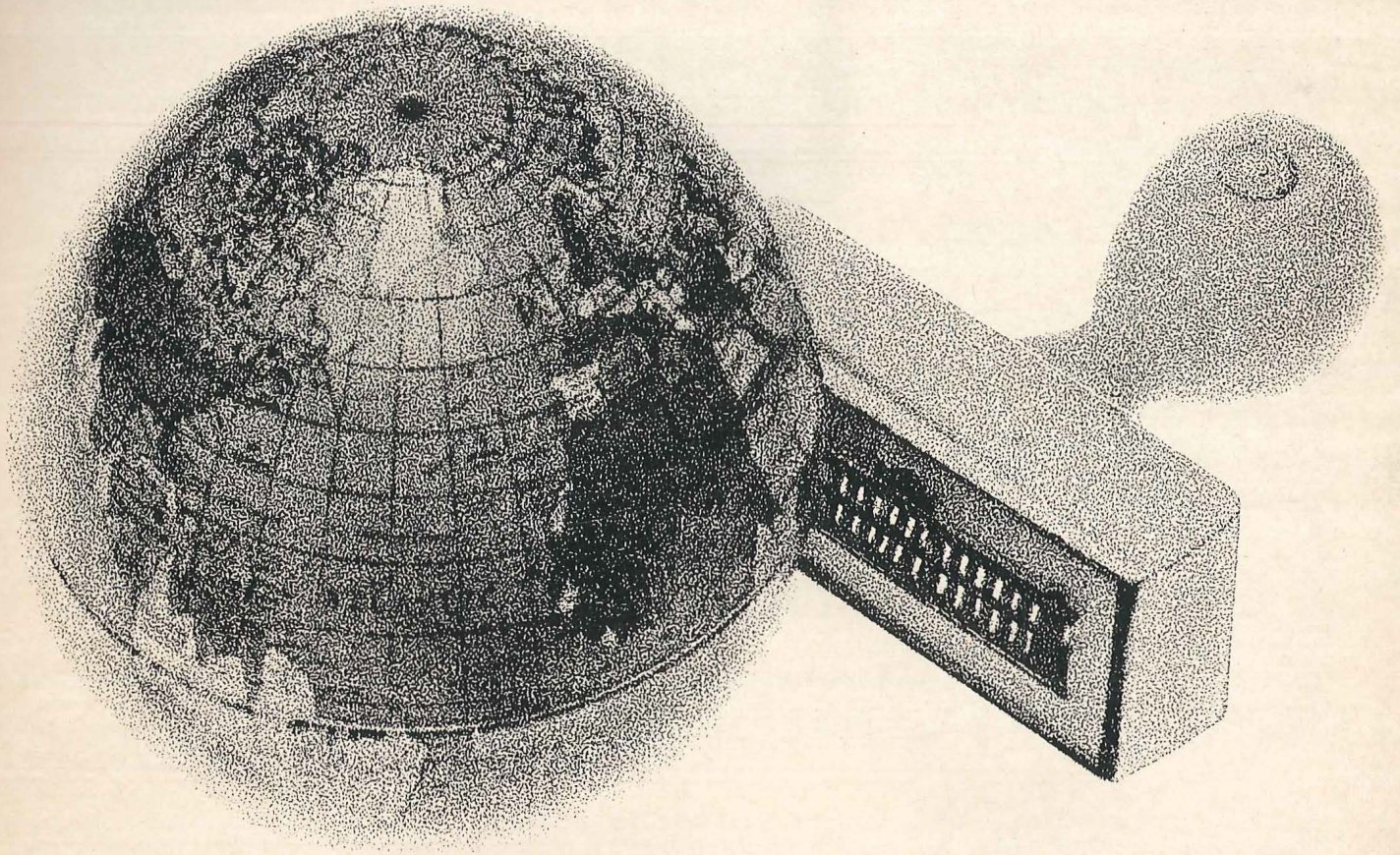
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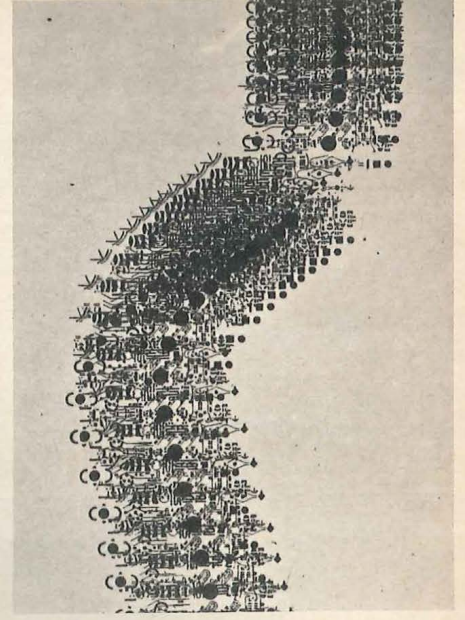
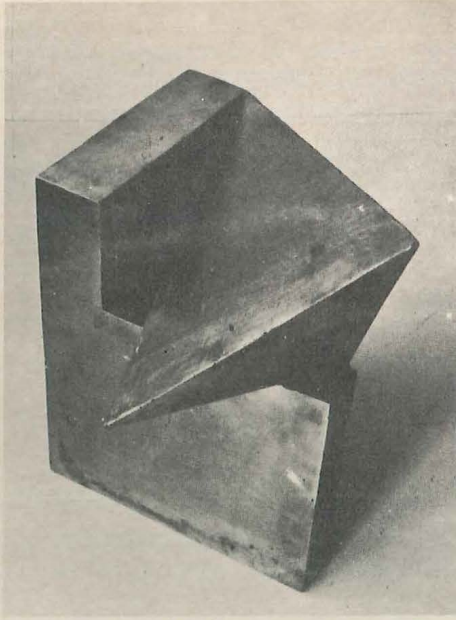
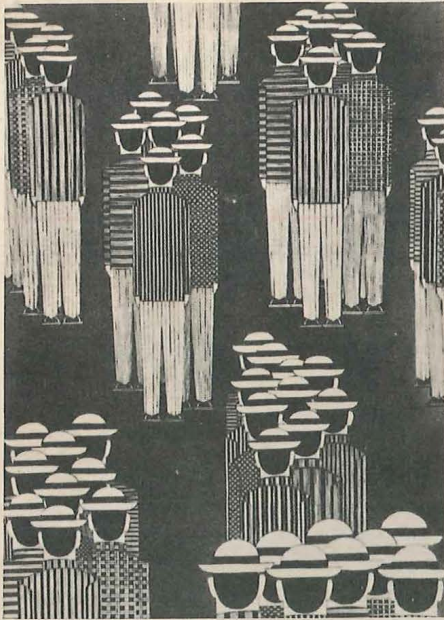


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From the Zappion Exhibition: works by Yannis Gaitis, Klearhos Loukopoulos, and Constantine Xenakis.

# art

## EXHIBITIONS IN RETROSPECT

THE exhibition entitled "Images of Greek Art" held at the Zappion Exhibition Hall in October was organized by the eminent Greek art critic Emmanuel Mavromatis in conjunction with the annual Contemporary Home Exhibition, a commercial venture at which the latest items in household equipment, appliances, furnishings and decorations were on exhibit. The art exhibition, which included works of the best contemporary Greek artists, did not appear to fit readily into the framework of the home exhibition — unless it represented an attempt to popularize the visual arts.

It was in the sixties that an international movement began to "bring art to the people" and democratize the arts. At that time, the multiple and the print blossomed, making art works available to a wider public. It represented a reaction against the unique art work available only to a small elite. Despite this movement, contemporary art remains beyond the reach and comprehension of the general public.

The exhibition at the Zappion did not contribute to public enlightenment. It had all the faults common to group shows, not the least of which was its hybrid character. Numerous artists and their various styles were represented, some by a single item. The assemblage thus defies description. Broadly speaking, it was a retrospective of Greek art of roughly the last twenty years. Most of

the important Greek artists were represented but since the selections at such shows are governed by the tastes and the preferences of the organizers, a number of equally important artists were omitted. Mr. Mavromatis arranged the exhibition according to stylistic divisions. These included Abstraction, the Image/Object, Geometry in Art, Intervention of the Art Object in the Environment, and Technology in Art. In general, it was a mediocre presentation. If the purpose was to attract and educate people who would normally not visit exhibitions, it is unlikely to have succeeded. Rows of works hung unimaginatively in the peristyle of the Zappion evoked the atmosphere of a highly institutional museum devoted to the veneration and preservation of the exclusive art object. "Educating" the public in this manner — if this was the intent — is both artificial and unrealistic. It is doubtful that the exhibit had any impact on the crowds visiting "The Contemporary Home Exhibition" except to reinforce their feelings that art is lofty, sacred, and incomprehensible.

**A**CHILLES Droungas is one of Greece's more talented artists working in the engraver's medium. It was thus surprising that this proficient printmaker held a large exhibition of oils at the Zoumboulakis Gallery in November. It was not until 1974 that

Droungas first began experimenting with the medium of paint and this exhibition consisted of paintings executed mainly between 1976 and 1978.

Droungas's oils are executed in the same realistic idiom as his prints. His work does not reflect the deadpan statements of the most recent realistic movement, Hyper-realism, but conforms rather to the realistic techniques of 'trompe l'oeil' painting, combined with distinct surrealist overtones.

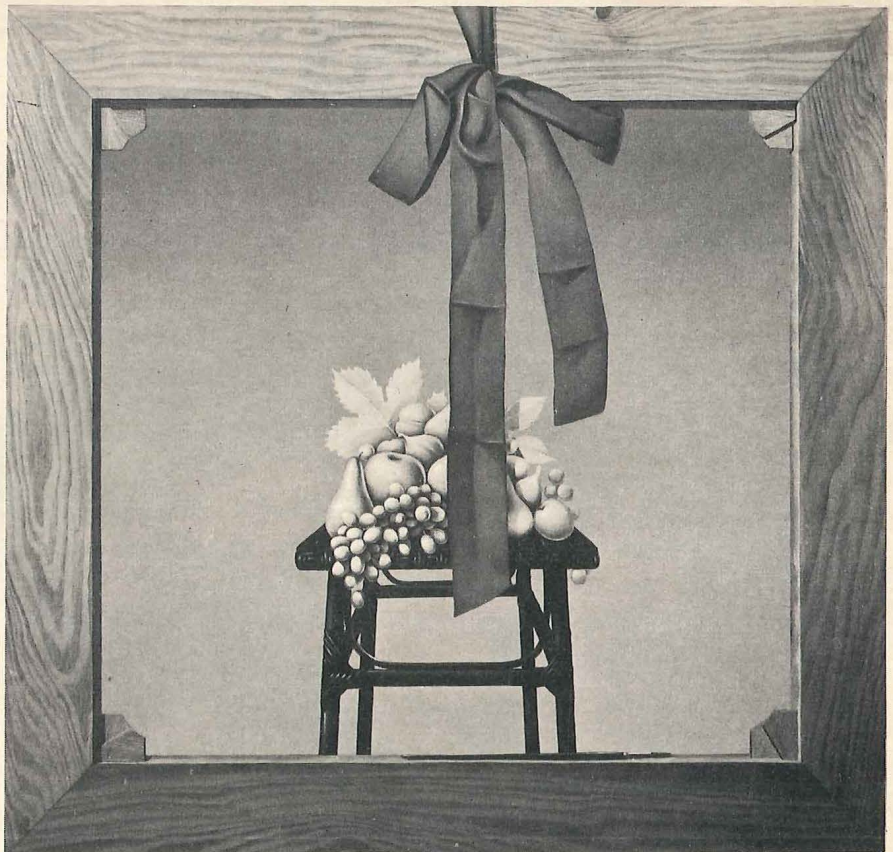
Generally, the exhibition lacked the vigour of the artistically worthy and the truly original. Droungas works are meticulous and precise, reflecting the exacting demands of the printing techniques. They are vested entirely in a technical skill and the ability to reproduce his subject convincingly. The three-dimensional illusions of his trompe l'oeil — the drops of water which seem to have been splashed across the surface of *After the Rain* or the clothes "draped" over the top of a real screen which stands on the gallery floor — compels the viewer to employ the sense of touch in order to deny what the eye sees as real. There is an air of mystery inherent to Droungas's works which fascinates on a certain level. Nonetheless, the sole value of the trompe l'oeil style, (a capricious, artistic form without a continuous history) lies in its technical excellence and decorative character. In certain works Droungas himself seems to parody the style. *Still Life and Frame* consists of faint



traces of a still life in a starkly realistic illusory frame. In *White Still Life* "ceramic" fruits are substituted for the real fruits usually depicted in such works. In *Ionian Pillar* the reality of a perfectly-depicted pillar is cancelled by a red ribbon "tied" across the surface of the painting. In the "heroic" series Droungas seems to be parodying the art of painting. These works usually consist of a blank background surrounded by illusory painted frames — both of which appear to be strewn with laurel branches and bound in a tangle of white and blue ribbons. The use of Greek columns, the laurel leaves and the colours of the Greek flag are perhaps allusions to our ancient and modern heritage.

Paintings such as *White Triangle* or *Telephone Call* evoke the surrealistic atmosphere of his prints, suggesting a ghostly presence, a suspension of time. It is an enigmatic realism derived directly from surrealism. In some earlier paintings sunglasses or airplanes are incongruously positioned on landscapes. Although the intention of the artist is not clear, the works are again derivative of Surrealism.

**I**N his latest work, on exhibit at the Athens Gallery in November, Minas makes belated, if not shallow, comments on man's entry into the "plastic age" and the fact that synthetics have become indispensable in contemporary life. This, of course, is an unoriginal and long-accepted notion. In his paintings Minas alludes to the fanatic attempts to encase all the consumer items of daily life in plastic wrapping. His "protected and preserved" subjects span a broad spectrum — from clothing to youthful, female bodies, to crisp vegetables (cauliflower and peppers). The message is obvious: the ills and indirect oppression of technology and the forced uniformity and standardization of a consumer society. Only rarely does he convey a sense of "plastic panic", as in the stiflingly lifeless *Wedded Couple*, which resembles his earlier compositions when he was more perceptibly influenced by Pop Art, or in a large work depicting a cropped detail of plastic sheeting. In a painting of a plastic-wrapped female nude, he fails to convey the sense of suffocation presumably intended. The figure appears to be dummy-like, the colour of her skin and the single visible eye seem to be unreal. In several works Minas has selected details which are depicted in close-up and comprise the entire theme of the painting, a common device in photography.

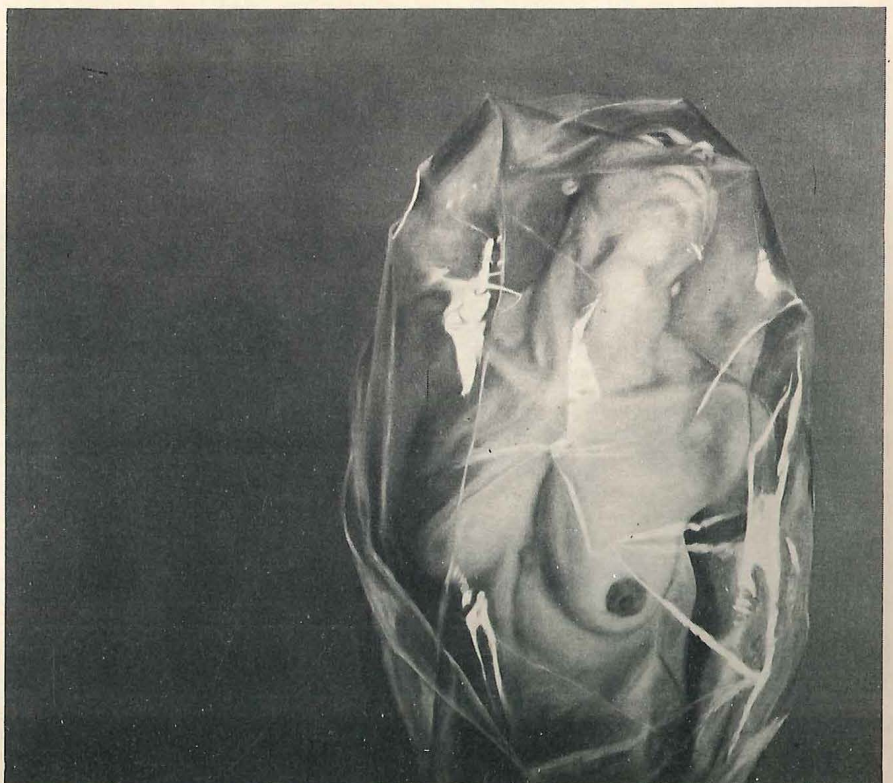


Droungas, "White Still Life"

The most successful element in Minas's work is to be found in his choice of colour. To emphasize the synthetic and artificial, he uses colours that imitate the effect of artificial, fluorescent lighting. The result is an odd marriage between garish and dull tones, which enhance the theme of the exhibition. It is a redeeming device in

work which is otherwise thematically redundant and stylistically derivative. Curiously enough, Minas reverts to oil paint, not acrylic — in a further comment about our 'synthetic' age — which accounts for the bright tones in the works.

— CATHERINE CAFOPOULOS



A work by Minas.



## THE SPECIALTIES OF ASIA MINOR

THE two-headed eagle — facing east and west, with graceful wings outstretched — was the renowned symbol of the Byzantine Empire. During the forthcoming holidays, the eagle will reappear in a contemporary tradition, imprinted on the sweet breads and cakes of the Asia Minor Greeks whose specialties have made a lasting impression on the Greek cuisine. The disastrous 1922 Greek campaign in Asia Minor — an unsuccessful attempt to regain Constantinople and the territories that once were part of the Byzantine Empire — had tragic consequences for Greeks living in Turkey. Many were forced to flee and, with the exchange of populations with Turkey that followed, many came to Greece where they established refugee settlements scattered throughout the country. Several of these settlements in Athens survive today as established neighbourhoods, among them Nea Smyrni, Nea Philadelphia, Nea Ionia, Nea Iraklion, and Kesariani. Memories of their lost home and the suffering that resulted from the exodus are still vivid in such communities.

In Elias Venezis's *Beyond the Aegean* (translated from the Greek by E.D. Scott-Kilvert), the noted writer recalls with a childlike simplicity the kind, rugged characters and the real and imaginary episodes that shaped his life in his Turkish homeland. The food references in the work are a particularly fascinating reflection of the attitudes and way of life in the area: hungry travellers are invited to share a supper of black bread, roast lamb, eggs, cheese, wine and honey; in observance of an old custom, a pomegranate is thrown on the ground, its red seeds spilling out, when newlyweds return to the parents' home; the shoulder bone of a lamb is raised to the light by a grandfather to read its divine message.

Clearly, the Asia Minor Greeks cling to memories, rituals, and traditions distinct from those of the Greek mainland and islands. Among the many Athenian establishments begun by Asia Minor settlers is a fine embroidery school specializing in the stitches of the area — the Mikra Asiotiki Skoli at Patriarhou Grigoriou 5 in Nea Smyrni. Its founder, Athina Kerestetzi (I recommend the school to those in-

terested in learning how to make the reversible stitches featured on the distinctive embroideries known as *tsevredes*) provided me with the recipe for the Asia Minor version of fried codfish.

The delicacies of Smyrna and other cities of Asia Minor have become



staples on Greek menus. These include *baklava*, *melitzanosalata*, *moussaka*, *gyro*, *soutzoukakia*, as well as yogurt soups, bread, and dessert specialties. Meat cooked with green olives or with quince are less familiar but equally delicious. Although they use ingredients popular in the Greek cuisine, Asia Minor cooks tend to cube their meats more, dice vegetables finely, and add more cumin, *mahlepi*, rose water, and other seasonings to their dishes. The results are distinctive and superb.

### SMYRNA NEW YEAR'S CAKE

1 cup sweet butter, softened  
1 heaping cup granulated sugar  
3 eggs, lightly beaten  
Rind of large navel orange, grated  
½ cup orange juice  
5½-5¾ cups cake flour  
3 teaspoons baking powder  
½ teaspoon salt  
Byzantine eagle seal  
2 small whole cloves

The clove-studded cake featuring the Byzantine emblem is usually baked to

celebrate New Year's Day. The small wooden stamp (*sfragida*) is usually available before the holidays in wood specialty and hardware shops.

Cream the butter until light and fluffy using an electric mixer or wooden spoon. Gradually add the sugar. Set aside three tablespoons of the beaten egg to brush over the cake later. Gradually add the remainder to the batter, beating steadily. Beat in the orange rind and some of the orange juice. Sift five cups of the flour with the baking powder and salt and slowly add to the batter alternating with the orange juice. Continue adding flour by hand until the dough is soft and manageable. Knead a few minutes and form into a round shape. Butter a ten-inch cake pan. Cut waxed paper to fit the pan bottom and butter the paper. Set the cake in the pan. Press seal in cake centre. Decorate the edges with the prongs of a fork, and use two cloves to dot the eyes. Bake in a moderate oven (350 F or 176 C) for twenty minutes. Brush the reserved beaten egg over the cake. Continue baking thirty-five minutes longer until chestnut coloured. Cool on a rack for five minutes before turning out of the pan and removing waxed paper. Cool. Note: This cake is dry-textured and excellent with coffee or tea.

### YOGURT SOUP

2 cups thick yogurt  
6-8 tablespoons milk  
Pinch of salt  
Minced parsley for garnish

Place yogurt in a bowl. Stir with a wooden spoon, and gradually add the milk until the mixture reaches the consistency of thick creamed soup. Salt to taste. Serve in chilled cups or bowls and sprinkle with parsley. Serves four. (Yogurt is also frequently added to chicken soup. When the soup is ready to be served, gradually add the broth to the yogurt until dissolved, then pour into the soup. Reheat but do not boil.)

### COD AND GARLIC SAUCE

½ kilo dry codfish  
1 teaspoon baking powder  
½ cup flour  
2 eggs, lightly beaten  
Water  
Vegetable oil for frying

Soak the codfish in water for one to two days, changing the water at least twice. Drain. Remove the bones and skin and





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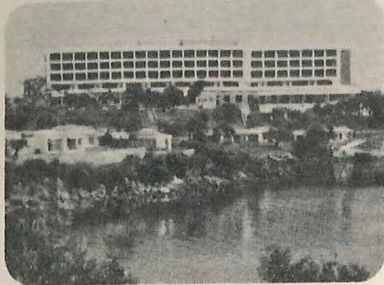
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discard. Cut the fish into fine strips and place in a bowl. In another bowl, combine the baking powder and flour. Make a well in the centre and add the eggs and enough water to make a batter thick enough to drop from a spoon. Dip the cod in the batter. Heat approximately one and a half centimetres of oil in a frying pan. Fry the cod until golden on both sides. Drain. Serve warm with *skordalia* or garlic sauce (see *The Athenian*, February, 1977) and a salad. Serves three to four.

### MEAT WITH GREEN OLIVES

2 tablespoons margarine  
3 loin pork chops  
2 pinches oregano  
Water if necessary  
½ cup tinned tomato sauce  
10 green olives  
½ cup dry white wine  
Freshly ground black pepper (optional)

Heat the margarine in a heavy pan and saute the chops on both sides until browned. Turn frequently to avoid burning. Crumble the oregano over the chops and cover the pan, allowing the meat to secrete its juices (add only enough water to avoid burning) before adding the tomato sauce. If the olives taste very salty, rinse in hot water several times before adding them to the meat. Shake to stir. Cover the pan. Simmer over a minimum heat for one hour. Stir in the wine during the last five minutes. (Cut a chop to be sure the pork is cooked through.) Delicious with boiled potatoes and thick, cold apple sauce dusted with nutmeg. Serves three.

### SMYRNA SAUSAGES (SOUTZOUKAKIA)

½ kilo ground beef, lamb, or veal  
2 slices white bread, crusts removed, soaked in water  
1 egg, lightly beaten  
1 teaspoon ground cumin  
2 teaspoons fresh parsley, finely chopped  
1 teaspoon salt  
¼ teaspoon freshly ground pepper  
Vegetable oil for frying (optional)  
Tomato sauce

In a large bowl, combine the ground meat, soaked bread, egg, cumin, parsley, salt, and pepper. Knead until well-blended. Pinch off pieces slightly larger than walnuts and form into elongated sausage shapes, fuller in the centre than the ends. Heat one-half cup of the oil and fry the sausages until browned on all sides. (Alternatively, place the sausages in a pan and bake in a moderately hot oven for twenty minutes.) Drop sausages into a preheated hot sauce (one of your choice or see the recipe in *The Athenian*, March, 1977). Simmer for fifteen minutes. Serve with rice or cracked wheat and a salad. Serves four to five.

— VILMA LIACOURAS CHANTILES





## KOSMOS

### OCTOBER 14

As the nation prepares for tomorrow's local elections after weeks of hectic campaigning, spokesmen for Prime Minister Karamanlis and the New Democracy Party continue to insist that such local elections are apolitical and that they have remained aloof. If in most areas slates of candidates happen to be entirely composed of New Democracy Party supporters or leaders — notably a slate in Athens headed by Mr. George Plytas who resigned his cabinet post to run for Mayor of Athens — it is pure coincidence, they protest. Despite these persistent, official reprimands from the Government, the opposition parties and the citizenry have readied themselves for a political election.

### OCTOBER 15

The results of most municipal elections throughout the nation are indecisive. In those areas where a single slate of candidates failed to gain the required clear-cut majority, elections will be held again in one week. These include Athens and Piraeus. In Athens, composer Mikis Theodorakis, who led the Communist party ticket, is eliminated, and urges his supporters to cast their votes in favour of Dimitris Beis, who leads the group supported by most opposition parties. In Piraeus, Aristidis Skilitsis, who was mayor of the Athens suburb during the Junta period, wins heavy support and qualifies for next week's final election. Skilitsis's large vote is attributed to his successful efforts to spruce up Piraeus during his tenure, and not to his politics. In Volos, an elderly woman erroneously drops her daughter's divorce papers into the voting box instead of her ballot.

Shipowner Michael Averof, his wife Maria, and their two-year-old daughter

Christiana perish in a fire that sweeps through their twenty bedroom home in Surrey, England. Averof, the nephew of the Greek Minister of Defense, dies when he reenters the house trying to rescue his family. Mrs. Averof was the daughter of shipowner Nicholas Pateras.

### OCTOBER 19

The Ministry of Social Welfare adds the Sariza Water Company to the growing list of bottling concerns whose products are found to contain harmful bacteria. Greece, which has long prided itself on the excellence of its drinking water and the quality of its mineral water from certain areas of the country, is now importing water from Bulgaria. In reply to questions in Parliament, Health Minister Spyros Doxiadis says that far stricter standards for beverage and food packing will soon be enforced.

### OCTOBER 20

After lying dormant for three years, a new fainting epidemic sweeps through the telephone company's (OTE) headquarters in Patission Street. Objecting to working conditions, the Union of Telephone Operators has complained to the World Health Organization. Doctors are studying the possibility that the faintings may be due to acoustical imbalance caused by long periods of listening through a receiver with one ear and picking up surrounding noise with the other.

### OCTOBER 22

Dimitris Beis, borough president of the Zografou district of Athens, defeats George Plytas in a run-off election for the Mayor of Athens. With the support of all candidates defeated in last Sunday's election, George Kyriakakis defeats Aristidis Skilitsis in Piraeus.

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#### OCTOBER 23

Two Soviet warships arrive in Piraeus for a five-day goodwill visit. The cruiser *Derzinski* and the destroyer *Skory* are returning the call of the two Greek warships which put into Odessa last month.

Edward Chapman, father of British journalist Ann Chapman who was murdered near Glyfada during the dictatorship, departs for London saying that he has made his last trip to Greece. For the past five years Chapman has frequently come to Greece to investigate his daughter's murder which he believes was politically motivated. His efforts to investigate the affair have proven fruitless. During Mr. Chapman's most recent visit here his home in England was broken into and documents pertaining to his daughter were stolen.

#### OCTOBER 25

An Athens public prosecutor charges Marios Michailidis with homicide after a grand jury in the United States indicts him for the murder of his wife, Alexandra, daughter of the late American diplomat David K.E. Bruce. Mrs. Michailidis's death in 1975 was first ruled a suicide. Dissatisfied with the findings, however, the Bruce family proceeded with a private investigation whose results led the authorities to reopen the case. In Athens, where he has been living with his first wife, Michailidis proclaims his innocence of all charges which include bigamy and the embezzlement of paintings, icons, rare books and antiques from the Bruce family.

#### OCTOBER 27

Premature winter weather brings blizzards to Thessaly and floods to

Athens and Thessaloniki. In eastern Macedonia, a state of emergency is declared when numerous villagers are isolated by snow. Spirits in Thessaloniki are not dampened, however, as the Feast of Saint Demetrios is celebrated with special fervour. What are believed to be parts of the preserved remains of the city's patron saint were recently returned from Italy.

#### NOVEMBER 2

Former Junta leader Stylianos Pattakos and his son-in-law are acquitted in court of charges involving the delivery of defective automobiles. Although Pattakos proclaimed at the opening of the trial that he was Caesar's wife and therefore above suspicion, the less-than-imperial court felt that Pattakos had to prove his innocence.

#### NOVEMBER 6

A strike by the Panhellenic Union of Telephone Technicians, involving over thirty percent of OTE employees, snarls already snarled lines while recorded announcements such as the correct time and weather forecast are interrupted by recordings explaining that recorded announcements are also affected by the strike.

#### NOVEMBER 7

An anonymous phone call leads to the rescue of Eleni Karyoti who had been locked up in the basement of her home by her relatives for twenty-nine years. Although the five hundred inhabitants of Kostalexi in Thessaly knew of the matter, they believed her to be insane and that it was purely a family concern. It is said that the forty-seven year old woman had a mental breakdown when a Leftist guerilla to whom she was engaged was shot by Right-wing villagers in 1949 when the bitter Civil

War was coming to an end. On preliminary examination, however, psychologists wonder if her present mental state is not due to her long incarceration. Her brother and sisters have been arrested.

#### NOVEMBER 7

Members of the Opposition in Parliament say that the proposed luxury tax on dogs is unfairly graded. They believe that lower income dog-owners should not be taxed but pets who eat filet mignon every day and go to the hairdressers should be socked for two thousand drachmas a month.

#### NOVEMBER 9

An emergency meeting organized by the Ministry of Public Works informs the Prime Minister — and the public — that the unplanned and uncontrolled growth of Athens is leading the city to urban chaos. Present at the meeting are Ministers Mitsotakis and Zardinidis and Deputy Minister of Public Works, Stefanos Manos. They report that with three and one half million inhabitants — over one third of the country's population — Greater Athens is growing at the rate of 120,000 a year. This is equivalent to one village moving into the city every day, its inhabitants requiring adequate housing, sanitation, transportation, social services, as well as one new schoolroom every twenty-four hours to meet children's needs. As Athens contains 43% of the country's industry, 50% of its middle income population, and 95% of the foreign companies operating here, there is no reason to expect the influx to decrease. Traffic congestion and a pollution rate three times higher than acceptable limits are only the more noticeable results. Unless a long-range workable and enforceable plan is drawn up and adopted, the future of the city — and the country — is in peril. The Ministry will officially present such a plan in December.

#### NOVEMBER 10

Minister of Defense Evangelos Averof-Tossitsas arrives in Paris to receive the first International Acropolis Prize. The literary honour, presented by the city, is awarded to writers who express the ideals of Ancient Greece in elegant French. In spite of his long devotion to Public Service and his Private Muse, Mr. Averof announces that he prefers to think of himself as a farmer. This modern Cincinnatus who beats swords in his Ministry in Athens during the week, spends his weekends on his estate in Epirus. The prize money will be donated to the Greek-French Institute of Ioannina.

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# television and radio

A guide to some television programs that may be of interest to the foreign community. All are subject to last-minute changes, and most times are approximate. 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. On weekdays both networks begin broadcasting in early afternoon, go off the air during the siesta hours, and resume in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1 am and on Sundays they broadcast continuously from early afternoon until midnight.

## MONDAY

**ERT** 1:45 Every Afternoon (cartoons, games, stories for the entire family)\*...6:05 Meet the Animals (documentary)...6:25 The Last Nine Thousand Years (documentary)...7:45 Songs of the World...9:35 Theatre\*

**YENED** 1:30 Peyton Place (dubbed)\* (resumes at 2:15 after the news)...7:00 Love Affairs...10:00 Film or series (usually in English)

## TUESDAY

**ERT** 1:45 Every Afternoon\*...7:15 Contemporary Art... Music program

**YENED** 1:30 Dr. Kildare (resumes at 2:15 after the news)...5:30 Fury...7:30 Music for All...10:00 Film (usually in English)

## WEDNESDAY

**ERT** 1:45 Every Afternoon\*...6:05 Clowns...7:15 Sports\*...8:30 World at War (documentary)...9:30 Film\*

**YENED** 1:30 Bus Stop (resumes at 2:25 after the news)...5:30 Sir Francis Drake...7:00 Combat...11:00 Police Woman

## THURSDAY

**ERT** 1:45 Every Afternoon\*...6:05 Tom and Jerry (cartoons)...6:25 Charlie Chaplin films...10:30 Music program...11:00 Shadows of Fear

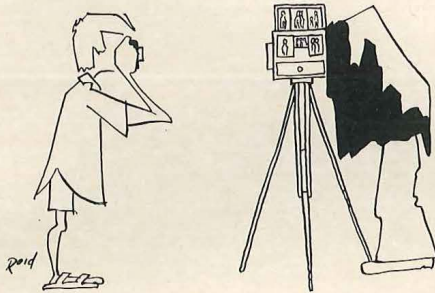
**YENED** 1:30 Ben Casey (resumes at 2:15 after the news)...7:00 Little House on the Prairie

(dubbed) ...8:15 Pop Music...8:30 Battle Line (stories of World War II)...10:00 Roger Moore in The Saint...11:00 Crimes of Passion

## FRIDAY

**ERT** 1:45 Every Afternoon\*...6:05 Magic Clown...7:15 Happy Days...8:20 Music Program...10:30 Classical Music...11:00 Charlie's Angels

**YENED** 1:30 Long Hot Summer (resumes at 2:15 after the news)...2:00 News\*...7:00 Man from Atlantis...11:00 Starsky and Hutch (detective series)



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

## SATURDAY

**ERT** Every Afternoon\*...3:15 Film...6:20 The Big Blue Marble (international children's show) ...7:15 Documentary...11:00 Film (resumes after the midnight news)

**YENED** 1:30 Lucy (resumes at 2:15 after the news)...2:45 Sports\*...4:45 Robin Hood...5:30 Documentary...6:30 Pop Music...8:30 Music Program...10:00 Film\*...12:15 Honey West

## SUNDAY

**ERT** 2:30 Rock Concert...3:15 Disneyland...4:00 In Search Of (documentary narrated by Leonard

Nimoy)...6:00 Snoopy (cartoons)...8:00 The Waltons (dubbed)\*...9:30 Sports\*...10:00 Film (usually in English)

**YENED** 2:15 Classical Music...2:45 Film\*...4:45 The Life of Charles Dickens...6:15 The Odd Couple...7:30 The Muppet Show...10:00 Music Show...11:00 Film or series (usually in English)

## NATIONAL RADIO COMPANY — ERT

There are three stations. The National Program (728 KHZ, 412 m) and the Second Program (1385 KHZ, 216 m) are on the air throughout the day with music, drama, news and commentary. The Third Program (665 KHZ, 451m) broadcasts from 8 am to 12 noon and from 5 pm to 1 am Monday through Saturday and on Sunday from 9 am continuously through 1 am, a wide range of music, readings and discussions. News in English, French and German on The National Program at 7:30 am Monday through Saturday and at 7:15 am on Sunday. Weather reports in Greek and English at 6:30 am Monday through Saturday and 6:35 am on Sunday.

## THE ARMED FORCES RADIO — YENED

News broadcasts (980 KHZ or 306 m) in English and French Monday through Saturday at 3 pm and 11:05 pm and Sunday 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: *All Things Considered* (Monday through Friday 9:05 am); *News analysis and interviews following 7 pm news* (*Voices in the Headlines, Issues and Answers, Meet the Press, Face the Nation, Capitol Cloakroom*); *Drama Theatre* (Monday through Friday 8:05 pm) featuring *Starr of Space, X Minus One, The Whistler, Mystery Time, Gunsmoke*; Paul Harvey (10:15 pm).

## ATHENS SHOP HOURS

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

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Barbers and Hairdressers	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-5pm
Dry Cleaners and Laundries	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8:30pm	7am-4pm
Fish	7:30am-2pm	7:30am-2pm 5pm-8pm	7:30am-2pm	7:30am-2pm 5pm-8pm	7:30am-2pm 5pm-8pm	7:30am-4pm
Bakeries	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm
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.



# JIMMY CARTER'S CONTRADICTIONS REGARDING CYPRUS

On September 16, 1976 U.S. President Jimmy Carter stated: "The policy of the Ford Administration of tilting away from Greece and Cyprus has proved a disaster for NATO and for American security interests in the Eastern Mediterranean..." He concluded by saying: "Peace must be based upon the United Nations General Assembly Resolution 3212 of November 1, 1974 endorsed by Cyprus, Greece and Turkey, calling among other things for the removal of all foreign military forces from Cyprus. The widely reported increase in colonization of Cyprus by Turkish military and civilian forces should cease. Greek Cypriot refugees should be allowed to return to their homes."

On September 26, 1978 President Carter issued the following Presidential statement: "I hereby determine and certify: (1) that the resumption of full military cooperation with Turkey is in the national interest of the United States and in the interest of the North Atlantic Treaty Organization; and (2) that the Government of Turkey is acting in good faith to achieve a just and peaceful settlement of the Cyprus problem, the early peaceable return of refugees to their homes and properties, and continued removal of Turkish military troops from Cyprus in the context of a solution to the Cyprus problem, and the early serious resumption of inter-communal talks aimed at a just, negotiated settlement."

Despite the two statements, there has been no progress regarding Cyprus.

- There are still 200,000 Greek Cypriot refugees on the island-nation of Cyprus (one-third of its entire population).
- There are still 28,000 NATO-armed Turkish troops in Cyprus illegally occupying 40 percent of the island.
- There are an estimated 35,000 Turkish colonizers in Turkish-occupied Cyprus.
- Damage resulting from Turkish aggression on Cyprus amounts to over \$2 billion.
- Turkey has failed to cooperate with the International Red Cross and other relief organizations in tracing the whereabouts of an estimated 2,100 missing Greek Cypriots.
- Furthermore, following the lifting of the embargo, Turkey has instigated a series of provocations in the Greco-Turkish frontiers.



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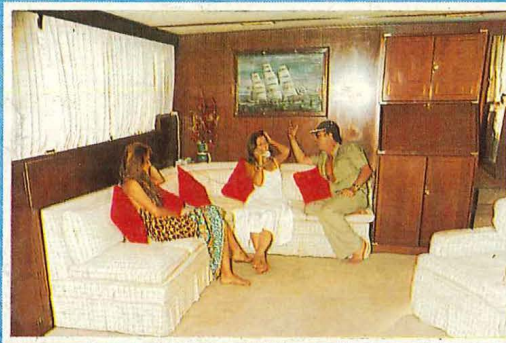
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