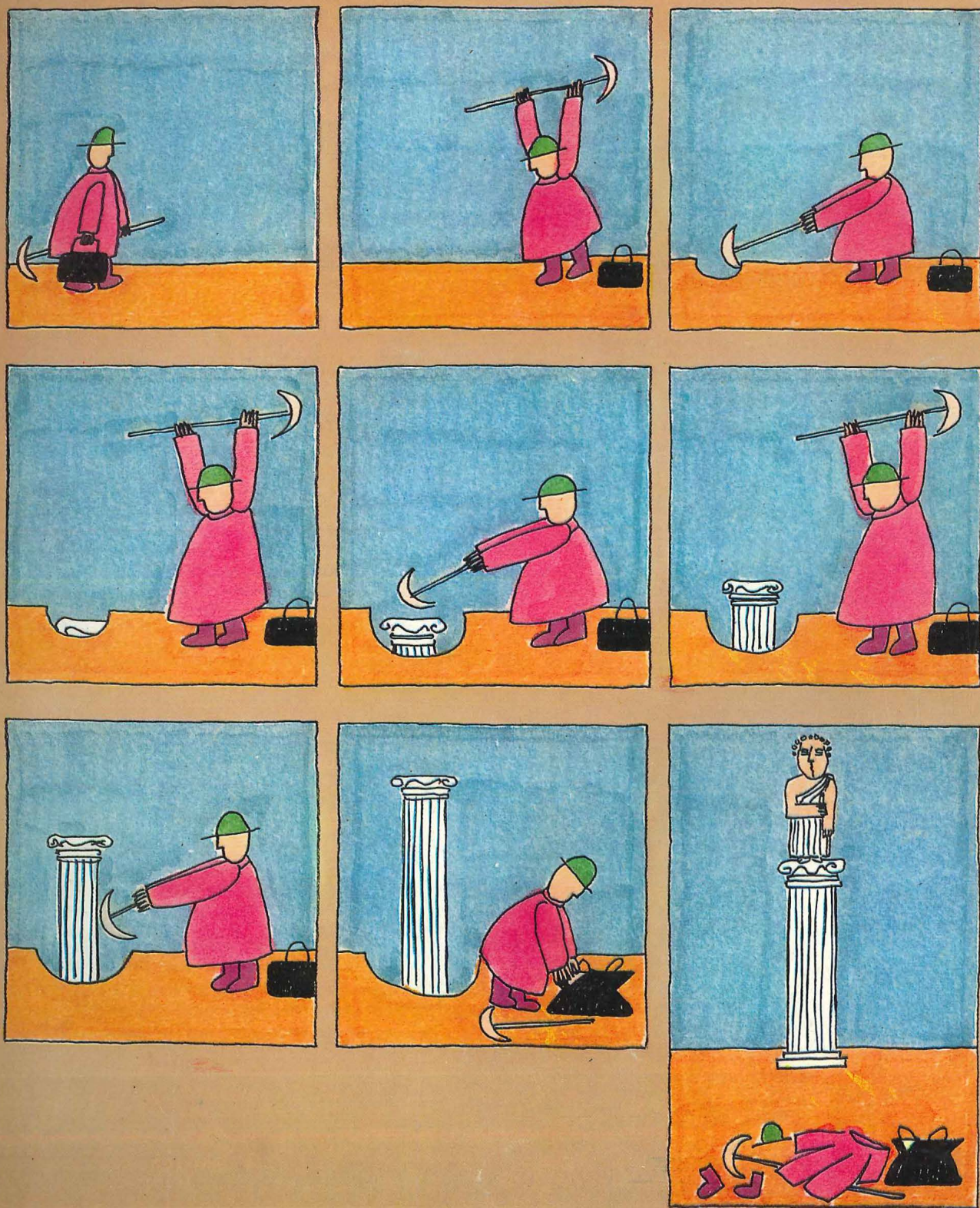


ATHENIAN

Greece's English Language Monthly



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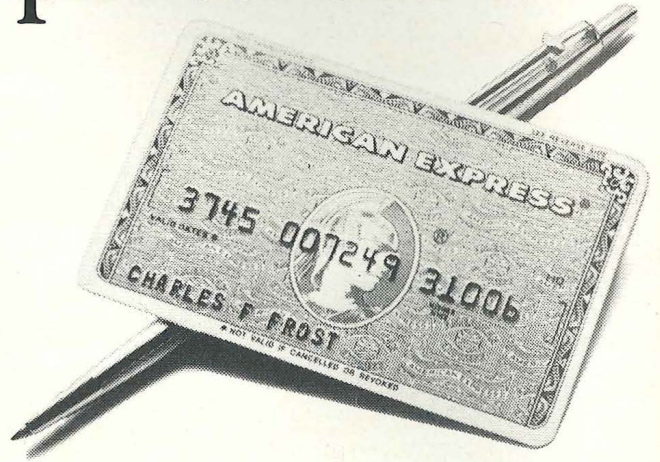
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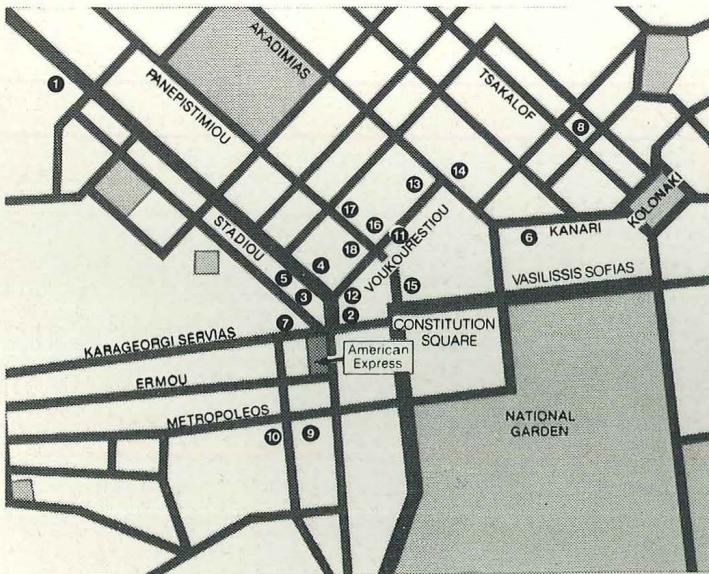
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2. **Louvre.** An elegant front leads to one of the finest exhibitions of antiques, jewellery and silverware. 2 Stadiou.
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4. **Tresor.** Fine examples of individual designs in gold. Do not miss the fine watches and other jewellery. 4 Stadiou.
5. **La Boutique Vourakis.** Great names in watches and jewellery – Baume and Mercier of Geneva, Cartier of Paris, etc. All presented in an elegant atmosphere. 9 Stadiou.
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7. **Martin Alfred.** Fine examples of Greek handicrafts, decorated bronze vases, dolls and the best of typical local work. 6 Karageorgi Servias.
8. **Ritsi Boutique.** The best in high fashion in imported menswear, with matching accessories for your inspection. 13 Tsakalof.
9. **A. Kokkinos.** The best in the renowned long-stranded virgin sheep's wool rugs known as Flokati. Ready for shipping, with full money back guarantee. Write for Mail Order facilities. 3 Metropoleos.
10. **Voula Mitsakou.** Exquisite furs in the latest fashions, with displays of jewellery and ceramics to complement the furs. 7 Metropoleos.
11. **Guy Laroche.** Cool, restrained, Parisian-styled mens and womens wear. Scarves, ties and accessories enhance the name of Guy Laroche. 16 Voukourestiou.
12. **Marie Manot.** High fashion for ladies: Elegant windows leave little doubt of the beautiful clothes awaiting within. 2 Voukourestiou.
13. **Petra Nova.** The relatively small front hides a large display of semi-precious stones inside. Relaxed atmosphere and well informed staff. 19 Voukourestiou.
14. **Codi.** Christian Dior is only one of the famous names found in this beautiful menswear shop. Something for the man who has everything. 18 Akadimias.
15. **Dambergis.** A wide range of cosmetics and perfumes, plus a pharmacy counter at the rear of the store. 6 Panepistimiou.
16. **Nikos & Takis.** Impeccable ladies wear in the latest fashions, together with matching accessories. 10 Panepistimiou.
17. **La Chrysotheque Zolotas.** Beautiful and individualised jewellery, gold necklaces in breathtaking designs, and the best in mens watches and lighters. 10 Panepistimiou.
18. **Petridis.** Exclusive designs of both mens and ladies shoes for almost every occasion. 9 Panepistimiou.

All information was believed to be correct at the time of going to press.



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SAS
SCANDINAVIAN AIRLINES

community calendar

FEBRUARY 1

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

FEBRUARY 2

St. Andrew's Women's Guild — Talk by Prof. Christodoulidis on the Cyprus Question. Call Mrs. Alexander (801-2851) for information.
American Community Schools — Middle School trip to Egypt (through Feb. 9).

Hellenic International School — Second semester ends.

Multi-National Women's Liberation Group — General meeting, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

FEBRUARY 4

American Club — Gospel Night, dinner 6-7:30 pm, with the Ivory Singers at 7:30 pm. Independence Room. Reservations necessary.

FEBRUARY 6

Hellenic International School — Third semester begins.

Duplicate Bridge — American Club, Kastri, 10 am-2:30 pm.

French Institute — Lecture by Marie-Hélène Pliaka-Delaigue: "O Stoun, Tidimir, Sabba et Dahorin interdite!", 11:30 am and 6:30 pm.

Bingo — American Club, Kastri, 8 pm.

FEBRUARY 7

German Community Centre — Carnival party for elder members, 5 pm.

American Club — Lockheed Night, Cocktail Lounge.

Helianthos Yoga Union — Lecture by Atmananda: "The Bhagavad as Lived by the Krishna Consciousness Group" (in English), 8:30 pm.

FEBRUARY 8

Hellenic International School — PTA meeting for grades 7-9, 3:30-6 pm.

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

FEBRUARY 9

Hellenic International School — PTA meeting for grades 10-12, 3:30-6 pm.

Italian Institute — Round-table discussion with professors from Greek and Italian universities: "Man in Traditional and Contemporary Philosophy", 8 pm.

FEBRUARY 10

American Club — Surf and Turf Night, Americana Room. Reservations necessary.

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

FEBRUARY 12

Lion's Cosmopolitan Club — Dinner meeting, 9 pm. Call Mr. Baganis (360-1311) for information.

FEBRUARY 13

Duplicate Bridge — American Club, Kastri, 10 am-2:30 pm.

French Institute — Lecture by Edith Desaleux: "La Ruche: Vaugirard et Montparnasse", 11:30 am and 7:30 pm.

Bingo — American Club, Kastri, 8 pm.

PROPELLER CLUB MEMBERSHIP DRIVE

Prospective members may write to The Propeller Club, Mobil Oil Hellas, P.O. Box 163, Athens, or telephone Ms. Kal Chafoulis, Tel. 951-3111, Ext. 419 for information and applications.

LET'S DANCE

The annual Propeller Club Ball will be held March 3 at the Hilton. This year's theme is "Let's Dance" with a Fred Astaire-Ginger Rogers motif and 1940s music. Dinner, dancing, and entertainment begin at 9 pm. A lottery will be held with a new Fiat as first prize. Tickets may be purchased in advance from Propeller Club members, at the U.S. Embassy, the Bank of America, Executive Services, in the Athens Tower and the American Bureau of Shipping, Piræus (1,000 Drs. per person).

FEBRUARY 14

American Community Schools — High School Career Day.

German Community Centre — Coffee afternoon (with music) for younger members, 4:30 pm.
American Club — Valentine's Day Dinner. Check bulletin board for information.

Helianthos Yoga Union — Lecture by Bob Najemy: "Illness as a Way to Health" (in English and Greek), 8:30 pm.

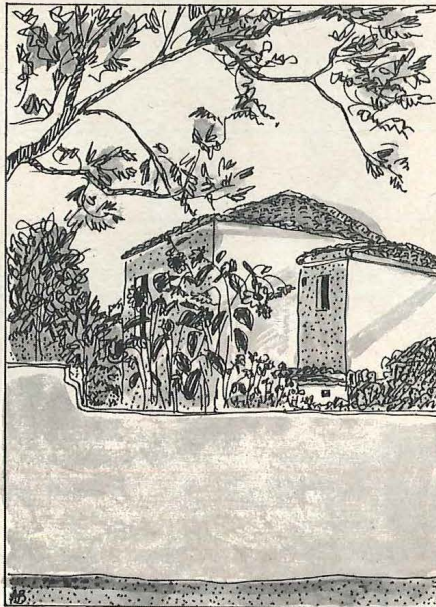
FEBRUARY 15

American Community Schools — Middle School boys' and girls' basketball teams play Pinewood School in Salonica (through Feb. 17).

American Women's Organization of Greece — Lecture by Susan Katsev with a film: "With Captain Sailors Three; the Ancient Ship Kyrenia", Deree-Pierce College, 9:45 am.

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

Multi - National Women's Liberation Group — General meeting, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.



FEBRUARY 16

American Community Schools — High School Student Council Valentine's Day Dance, 8-11:30 pm.

Italian Institute — Lecture by Prof. Christou of the University of Salonica: "Giorgione", 8 pm.

FEBRUARY 19

School Closings — American Community Schools, Hellenic International School (Washington's Birthday holiday).

La Verne — Registration for the Spring term (through March 2).

British Council — Lecture by D. Kyriazis-Gouvelis, professor of Constitutional Law at the Pandios School of Political Science: "House of Commons: History of Organization" (in Greek), 8 pm.

Goethe Institute — Lecture by Prof. Klaus Kilian on the excavations at Tiryns, 8 pm.

FEBRUARY 20

Duplicate Bridge — American Club, Kastri, 10 am-2:30 pm.

Bingo — American Club, Kastri, 8 pm.

Rotary Club — Chinese Night, with guest speaker His Excellency the Ambassador of China, King's Palace Hotel, 9 pm.

FEBRUARY 21

American Community Schools — High School PTSA meeting, 7:30 pm.

American Club — Frank E. Basil Night, Cocktail Lounge.

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

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NAME DAYS IN FEBRUARY

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

DATES TO REMEMBER

Feb. 11 *Apokries* (Carnival) begins (through March 4)
Feb. 12 Lincoln's Birthday—USA
Feb. 14 St. Valentine's Day
Feb. 19 Washington's Birthday—USA
Feb. 25 National Day—Kuwait
Feb. 27 Shrove Tuesday
Feb. 28 Ash Wednesday
March 1 St. David's Day—Wales

PUBLIC HOLIDAY

March 5 Clean Monday

FEBRUARY 22

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

FEBRUARY 24

American Club — Wine and Cheese Night.

German Community Centre — Carnival party, 8:30 pm.

FEBRUARY 26

Goethe Institute — Lecture by Peter Noelke on museums and education, 8 pm.

Lion's Cosmopolitan Club — Dinner meeting, 9 pm. Call Mr. Baganis (360-1311) for information.

FEBRUARY 27

Duplicate Bridge — American Club, Kastri, 10 am-2:30 pm.

Bingo — American Club, Kastri, 8 pm.

FEBRUARY 28

Hellenic American Union — Lecture by Prof. Philip Centlon: "The Institution of American Presidency Since 1945", 8 pm.

Goethe Institute — Lecture by Spyros Harokopos: "Medical and Social Protection of the Child" (in Greek), 9 pm.

MARCH 1

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

MARCH 2

St. Andrew's Women's Guild — Talk by Mrs. Anita Yacoumi, Director of the American Save the Children Federation Program in Greece, 10 am. For further information call Mrs. Alexander (801-2851).

Multi - National Women's Liberation Group — General meeting, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

TRAVELS WITH JTC

The Joint Travel Committee's forth-coming excursions include Cyprus: Feb. 16-19, \$199, for information call Mrs. Saltman (894-4908) or Mrs. Lettan (895-9111) and an African Photo Safari: Feb. 23-Mar. 2, \$ 850, for information call Mrs. Maroudis (724-645) or Mrs. Phillips (671-7826).

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publisher's note

The new management of The Athenian succeeds Helen Panopolis Kotsonis, who founded the magazine in April 1974. It is a fitting time, therefore, to restate the original purpose of the magazine: to inform its readers here and abroad about current affairs, cultural events, people in the news and topics of historical and social interest. Above all, we hope to reflect in its pages the life of contemporary Greece and to make it interesting and understandable.

While it is the primary purpose of a periodical to inform its readers, it may also serve as a medium for the exchange of opinion. Henceforth the Athenian welcomes material for a Letters to the Editor column.

Public attention has so focused on the recent discoveries of prehistoric and archaic Greek culture that certain art forms of the classical age seem to have gone into temporary eclipse. Greek pottery of the classical period was not only a unique aesthetic achievement but a vigorous and detailed record of the everyday concerns of the culture that produced it. As such it has few equals in the history of ceramic art. William Reid's "On Grecian Urns" provides a vivid glimpse of this era with a tour through the relatively quiet vase galleries of the National Archaeological Museum which offers one of the finest collections of its kind in the world.

The spirit of Carnival is not as lively or as pervasive as it was a generation ago. It has survived, however, and in some places it continues to flourish. In "Carnival Time" Ellie Emke describes some of the customs which can still be seen on certain days in certain parts of Athens and in the provinces.

Our cover is by Annamaria Beleznay.

goings on in athens

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), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on weekdays, at 7 pm on weekends but call ahead to be certain. Jerome Kern's *Showboat* (Feb. 3, 4, 23, 24, 25)... Gaetano Donizetti's *Anna Bolena* (Feb. 9, 11, 15, 17, 21)... Giuseppe Verdi's *Othello* (Feb. 14, 16, 18). Program 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. Call for programs. The hall is near Syntagma Square, just below the Kolokotronis statue, off Stadiou Street. Admission is free.

CONCERTS AND RECITALS

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

LITSA KOYTALARI-IOANNOU — Piano recital with works by Scarlatti, Clementi, Beethoven, Bartok, and Ibert. Feb. 1 at 8 pm. Italian Institute.

LINA TENZERI AND DIMITRIS MICHAILIDIS — Soprano and piano, performing arias by Gluck, Durante, Schubert, Wolf, Donizetti, Verdi, Bizet, Massenet. Feb. 6 at 8 pm. Italian Institute.

ARS ANTIQUA — "L'Ensemble de Musique ancienne" in a concert of music from the 12th to 17th centuries. Feb. 7 at 8:30 pm. French Institute.

IULIAN BYZANTINE — Guitar recital with works by Scarlatti, Bach, Albeniz, and Berkeley. Feb. 8 at 8 pm. British Council.

HIS CONCERT SERIES — Barbara Gavakou-Psarropoulou, soprano, of the Lyriki Skini (National Opera). Feb. 14 at 8:15 pm. Hellenic International School.

PETER O'LEARY AND YERASIMOS PYLARINOS — Tenor and guitar with songs from the 16th century. Feb. 15 at 8 pm. Hellenic American Union.

ANASTASIOS ZOUMBOULIDIS — Piano recital. Feb. 21 at 8 pm. Hellenic American Union.

ANGUS MORRISON — Piano recital with works by Mozart, Chopin, Howells, Bax, Ireland, and Debussy. Mr. Morrison is professor of Piano at the Royal College of Music, London. Feb. 22 at 8 pm. British Council.

MUSICA POETICA — Concert of European songs, with lute accompaniment. Feb. 27 at 8 pm. Goethe Institute.

RITA VOURTSI — Piano recital with music by Schubert, Casella, and Zoras. Feb. 27 at 8 pm. Italian Institute.

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. Tony M. (Andonis Mavridis), paintings (Feb. 5-25).

ATHENS, Glykonos 4, Tel. 713-938. Yannis Psychopedis, drawings (through mid Feb.). Katzourakis, oils (from mid Feb.).

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Hours: Mon. 6-9 pm, Tues.-Fri. 10:30 am-1:30 pm and 6-9 pm, Sat. 10:30 am-1:30 pm. Yannis Kounelis, installations (through Feb. 20). Gilberto Zorio, installations (Feb. 26-March 18).

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Boyatzian, oils (through Feb. 15).

DESMOS, Akadimias 28, Tel. 360-9449. Elias Dekoulakos (through Feb. 17).

EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Exhibition for the "Year of the Child" (through Feb. 7).

GALERIE GRAVURES, Plateia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth century Greek engravings.

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Mihalis Papadopoulos, oils (through Feb. 10). Lia Agapiou, paintings (Feb. 12-28). An exhibition in honour of Vassilis Rotas with paintings by Maria Vlossopoulou (March 1-14).

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Yannis Paraskevadis, paintings (through Feb. 12). Yorgos Stathopoulos, drawings and oils (Feb. 13-18). Nikos Houliaras, paintings (March 1-13).

ORA, Xenofontos 7, Tel. 323-0698. Paris Prekas, paintings, and Irini Aperghi, paintings and assemblages (through Feb. 16). Asandur Baharian, paintings, and celebrations for Ora's tenth anniversary (Feb. 19-March 9).

POLYPLANO, Dimokritou 20, Tel. 362-9822. Maria Kandreviotou, paintings (Feb. 15-28).

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Gavarnie, gravures (Feb. 5-24).

THOLOS, Filellinon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm, and Wed. 11 am-1 pm. Jean-Marc Fiancette, paintings (through Feb. 9). Eva Benedict, paintings (Feb. 12-28).

TO TRITOMATI, Loukianou 21b, Tel. 714-074. Pavlos Moschidis, drawings and etchings (Feb. 5-15). Minos Argyrakis, oils (Feb. 19-28). Hatzykiriakos Ghikas, oils (March 4-31).

ZOUMBOULAKIS, 20 Kolonaki Sq., Tel. 360-8278. Closed Mondays. Yorgos Zogolopoulos, sculpture (through end of Feb.).

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. Glinos, paintings, and Themis Tsironis, naive and applied painting (through Feb. 13). Aria Komianou, etchings, and Tasos Zografos, paintings (Feb. 15-March 2). Panos Valsamakis, ceramics and Yorgos Tsiouris, paintings (March 6-20).

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' regular hours.

BRITISH COUNCIL — Exhibition of works and illustrations by Edward Ardizzone (Feb. 2-23). "English for Special Purposes", two hundred books including dictionaries, courses for commerce, the arts, sciences, and technology (Feb. 27-March 6).

FRENCH INSTITUTE — Exhibition of paintings, ballet and theatre set designs, and book illustrations by Mario Prassinis (through Feb. 24).

ITALIAN INSTITUTE — Exhibition of books and photographs dedicated to the theatre of Eduardo de Filippo (Feb. 12-19). Exhibition of Italian medallions from the last thirty years (Feb. 20-March 10).

ZAPPION, in the National Garden, Tel. 322-4206. "Children of This World", a photographic exhibition in cooperation with UNICEF and the Goethe Institute (Feb. 10-25).

MUSEUMS

Museum hours often change on short notice. Be sure to call before setting out.

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 9 am to 3:30 pm daily. *Closed Tuesdays and Sundays.* Admission 50 Drs.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long,

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colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9 am to 3:30 pm daily and on Sundays from 10 am to 2 pm. *Closed Tuesdays.* Admission 25 Drs., students 10 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. Guide books 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 9 am to 3:30 pm. *Closed Sundays and Mondays.* Admission 50 Drs., students 20 Drs.

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 9 am to 4:30 pm. *Closed Mondays.* Admission 25 Drs., students 10 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 9:30 am to 4 pm and Sundays 10 am to 4:30 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 9:30 am to 1:30 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 9 am to 1:30 pm. *Closed Tuesdays*. Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of 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 9 am to 3 pm daily and 10 am to 2 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*.

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

POINTS OF INTEREST

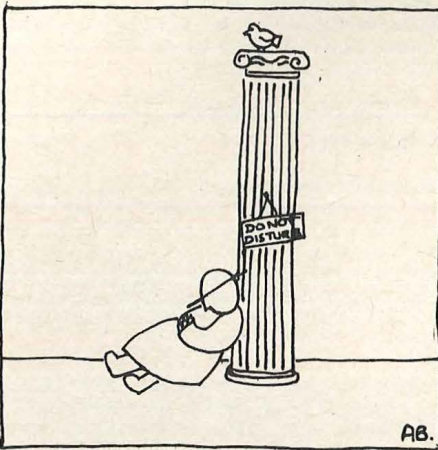
THE ACROPOLIS. Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athene Nike, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been temporarily removed), and movement has been slightly restricted. Open daily 9 am to 3:30 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 9 am to 3:30 pm daily and 10 am to 2 pm on Sundays. 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 9 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 9 am to 5 pm daily. *Closed Tuesdays*. Admission 25 Drs. Free on Sundays.

LYKAVITOS (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 roster of activities includes lectures, children's programs, and the permanent physics exhibit. Call for details and hours. Most 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.

MONASTERIES

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

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

KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery on the lower slopes of

Mt. Hymettus. The church has seventeenth- and eighteenth-century frescoes. Open daily from 8:30 am to 5 pm. From Massalias St., take bus 39/52 to the terminus. It is then a short walk, either along the paved road or the footpath that goes behind the cemetery, to the monastery.

PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and a "secret school", open daily from 8:30 am to 7 pm. The grounds are open all day. Near the monastery is the Rododafnis Palace, built for the Duchesse de Plaisance, and converted in 1961 to a royal residence, but it is closed to the public. A taverna is nearby. In Athens, take bus 105 from Othonos St. and in Piraeus bus 191 from Felaneron.

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.

ITALIAN INSTITUTE, Patission 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, Patission 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.

MISCELLANEOUS STUDIES

ATHENS CENTRE FOR THE CREATIVE ARTS, Pangrati Cultural Centre, Archimidou 48, Pangrati, Tel. 701-2268. Classes in beginning, intermediate, and advanced Greek, studio art, yoga, and modern dance. Registration from Feb. 1. Classes begin Feb. 12.

BALLET LESSONS. The following schools use the London Royal Academy of Dance method (for children ages 3 and up, Grades Primary to IV). The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patisision 75, Athens, Tel. 821-3535.... Sofi Katsouli, Mikras Asias 19, Ilisia, Tel. 777-9052 and Theofanos 33, Ambelokipi, Tel. 642-6782.... Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965.... Carol Hanis, Tsouderou 27, Kalamaki, Tel. 981-6310.

FIBREWORKS, Iperidou 5, Tel. 322-9887. Courses in tapestry, weaving, rug techniques, spinning, natural dyeing, macrame, crocheting, batik, Greek dancing, and cooking in Greece. Tuition: approximately 2,500 Drs. On-going registration. For further information call 895-8797.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek lessons for beginners through advanced levels. 2,600 Drs. for each six-week term (36 hours), registration fee 230 Drs. Registration Feb. 20, classes begin Feb. 21. Art classes: 3,000 Drs. for an eight-week term. Registration Tuesdays and Thursdays 9 am to noon. Classes begin Feb. 19.

HELLIANTHOS YOGA UNION, Perikleou 25, Neo Psychiko, Tel. 671-1627, 681-1426. Yoga classes (in Greek or English), discussion and meditation sessions. On-going registration.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Greek folk dancing: 500 Drs. per month, 300 Drs. registration fee. Gymnastics: 750 Drs., registration fee 300 Drs. Ongoing registration Mondays through Fridays 11 am to 1 pm.

YMCA (XAN), Omirou 28, Tel. 362-6970, 361-4944. Greek lessons for beginners and advanced students. Call for further information and registration.

YWCA (XEN), Amerikis 11, Tel. 362-4291. The series of courses and lectures being offered to foreign residents include Greek-language courses for beginners and advanced, English, French and Spanish literature (in their respective languages); archaeological monuments and sites, Byzantine art, contemporary Greek history, and lectures on the problems of integration in Greek society. Detailed information and registration daily 9 am to 9 pm.

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: Sarandaphou 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 (Agirolefkes-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.

SKIGREECE CLUB, Archimidou 48, Pangrati, Tel. 701-2268. Ski trips to Mt. Parnassos organized every weekend through March 18. Fee: 2400 Drs. (includes transportation, accommodation, ski passes, meals). Registration forms are available at the SkiGreece office.

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 Peloponisos: Tripoli, Tel. 071-222-101 or 071-222-335.

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*): Ivan Turgenev's *A Month in the Country*, directed by Alexis Solomos and starring Mary Aroni. On the New Stage (*Nea Skini*): Ziogas's *Comedy of the Fly* and Maniotis's *The Match*. (*Ethniko Theatro*, Agiou Konstantinou 20, Tel. 522-3242)

AN ACCIDENTAL ACCIDENT (Ena Tiheo Atihima) — 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*, Patisision 37, Tel. 523-8742)

THE BED (To krevati) — The Ben Travers (O Mistress Mine, A Cuckoo in the Nest) farce with Elsa Vergi and Christos Frangos, directed by Victor Pagoulatos (*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 Aliki Vouyouklaki. (*Aliki*, 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*, Ilision and Kerasoutos, Tel. 778-0826)

ENDLESS DISTANCE (Makrinos Dromos) — By Soviet playwright Alexei Arbuzov, translated by Athina Sarantidi and directed by Grigori Messala. Music by George Tsangaris. Sets and costumes by Spyros Karayannis. (*Kyvos*, Vassileos Konstantinou, Piraeus, Tel. 412-4633)

THE DEVIL'S DISCIPLE

George Bernard Shaw's *The Devil's Disciple* is being presented at the British Council from Feb. 14 to 17. The cast includes Gerard Killingworth, Susan Triganda, Suzanne Parry, Bill Thomas, Suzanne Antonaros and, the director, Peter Brandt. Performances are at 7:30 pm and tickets are 50 Drs. Students admitted free on the first night. For further information call the British Council (363-3211).

EVITA — A current success in Paris. By Jacques Gabriel on the life of Evita Peron, who is played by Anna Fonsou. (*Orvo*, Voukourestiou, Tel. 323-1259).

FAUSTA — A historical drama, placed during the early Byzantine period, written by the nineteenth-century playwright, Dimitrios Vernardakis. Directed by Dimitri Myrat who stars with Voula Zoumboulaki. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

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 Patisision 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 evgurias i eftyhismeni dysi) — A satire by Manolis Korres under the direction of Stamatis Hondroyannis. (*Kava*, Stadium 50, Tel. 321-0237)

HENRY IV — Luigi Pirandello's play directed by Takis Horn who plays Henry. With Jenny Rousseau. Sets and costumes By Yannis Karydis. (*Moussouri*, Platia Karitsi, Tel. 322-7748)

INDIANS (Indiani) — Myrto Paraschi presents American playwright Arthur Kopit's 1968 play set in the Wild West. Ironically, it was first staged in London by the Royal Shakespeare Company. (*Theatro Re*, Ketalinias 18)

THE LADY CAPTAIN OF CORFU STREET (Kapetanissa Odou Kerkyras) — A Nikos Atherinos production starring Despina Stylianipoulou. Music by Menelaos Theophanidis, choreography by Nikos Karlas. Omiros Efstratiadis directs. (*Louzitania*, Evelpidon St., Tel. 882-7201)

MADAME LIFE (Mantam Zoe) — A satirical review with Zozo Sapountzaki (*Piraeus*, Syntagmatos and Kodrou 34, Tel. 412-1965).

MY WIFE, MY HUSBAND AND MYSELF (I gyneka mou o andras mou k' ego) — A Greek version of a Somerset Maugham play with G. Siscos, Haritini Karolou and others (*Avlea*, B. *Merarchias* and *Kountouriotou*, Piraeus, Tel. 413-1010).

OPPORTUNITY STREET — (Odos Efkerias). A musical by George Lazaridis with Nikos Rizos, Maro Kontou and Vassos Adrianos. Directed and choreographed by Vangelis Silinos. Sets by Manolis Maridakis and music by George Theodossiadis. (*Diana*, Ippokratous 7, Tel. 362-6956)

PLUTO — A revival of Aristophanes' satire by the Amphitheatre 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)

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 Theatreine) — A musical by Elias Lymberopoulos and Stamatis

Philippouli. Directed by Costis Michaelides, and starring singer Tolis Voskopoulou. Music by George Theodosiades, 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*, Ippokratous 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 STREETCAR NAMED DESIRE (Leophorio o Pothos) — The Tennessee Williams classic newly adapted by Platon Mousseos. Kalkia Analyti and Costas Prekas star, and Costas Rigopoulos directs. The sets are by Yannis Karydis and the special musical arrangement is by Rinio Papanicola. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

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 Stamatis Kraounakis and sets by Maria Stanicopoulou. (K.E.A., Kekropos 1, Tel. 322-9889)

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 Ippokratous, Tel. 362-7248)

THE TRIAL (I Diki) — A play by Nicos Zacoboulos presented by the Artistic Society of Athens, directed by George Bellos with music by Vlachopoulou, Sotiris Tzevelekos, and Nicos Tsoucas. (*Rex*, Panepistimiou 48, Tel. 361-4592)

THE TROJAN WAR (O Troikos Polemos) — A parody by Alecos Sakellarios, starring Thanassis Vegos and Takis Miliadis (*Vretania*, Panepistimiou and Voukouristiou, Tel. 322-1579).

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)

THE TWO GENTLEMEN OF VERONA — William Shakespeare's comedy presented by the Ascetic Theatre Company. (*Endopia*, Stratiotikou Syndesmou 13, Kolonaki, Tel. 362-7827).

WHICH WAY DOES THE BUS GO? (Pou pai to Leoforio?) — A series of funny sketches written by George Skourtis, Costas Moursellas, Antonis Simidzis, and Mitsos Efthymiadis, presented by the Folk Scene of the Art Theatre under the direction of George Lazanis. Sets and costumes by Damianos Zarifis. (*Veaki*, Stournara 32, Tel. 522-3522).

WITH MY MONEY AND MY MISTRESS (Me Ton Para Mou Ke Tin Kyra Mou) — A comedy by Tsiforos and Vassiliadis and starring Yannis Gionakis in the principal role. (*Minoa*, Patission 91, Tel. 821-0048)

CINEMA

New releases expected 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 between 8-8:30 and 10-10:30. Among the re-releases expected: *Gone with the Wind*, *Goldfinger*, and *Sir Carol Reed's 1949 classic thriller, The Third Man*, based on *Graham Greene's novel and starring Joseph Cotten and Orson Welles*.

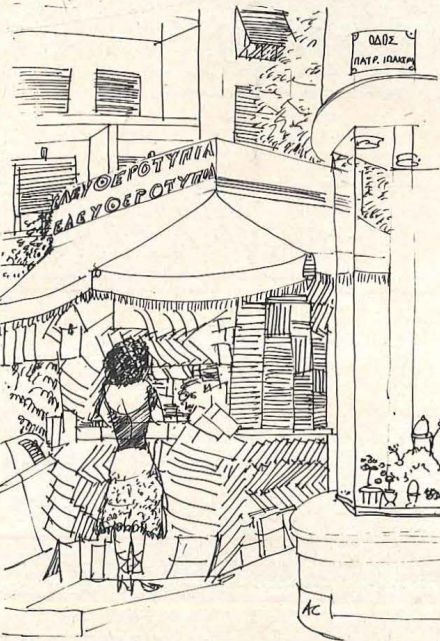
AUTUMN SONATA (Fthinoporini Sonata) — Ingmar Bergman's latest film, starring Liv Ullman, as a soft and simple church organist, and Ingrid Bergman (in her first role in a Swedish film in decades), as her long-absent mother, a famous, concert pianist preoccupied with her career.

CASEY'S SHADOW (To Telefteo Lepto tis Agonias) — Martin Ritt (*The Front*) has directed this story by Carol Sobieski about a poor Cajun family

which raises horses and dreams of escaping its misery by racing its best colt in the one million dollar All-American Futurity at Ruidosso, New Mexico. It's Saturday matinee entertainment, with a predictable ending, but Walter Matthau's portrayal of the father adds a cynical touch to this film about obsession with winning.

DESPAIR (Apognossi) — Based on a novel by Vladimir Nabokov, this is the first international production in English by the talented young German filmmaker Rainer 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.

THE EYES OF LAURA MARS (Dio Matia pou Krivoun Polla) — In this thriller, Faye Dunaway plays a fashion photographer with an exceptional gift: the images that cross her mind are "previews" of forthcoming events (most of them violent, of course) which she is able to photograph with her camera. Hence she runs around trying to prevent dire things from happening and, since she continually fails, the film is able to deliver what it was meant to deliver: goriness. This package of gratuitous violence is directed by Irwin Kertchner.



FEDORA (Faidora) — With this long-awaited film about America's obsession with staying young, director Billy Wilder's notable career has come full circle since his 1950 masterpiece, *Sunset Boulevard*. Like the latter, it deals unsparingly with an aging star's (Marthe Keller) refusal to admit her vanishing beauty, with an added message: old age too can be beautiful. Also starring Henry Fonda and William Holden, the film was shot in part on the island of Corfu.

GREASE (Griz) — Based on the 1972 Broadway musical, and directed by Randal Kleiser, this second vehicle for John Travolta is a nostalgic flashback of the Fifties, with the concomitant sounds. Unfortunately, there is little else about that interesting decade. Also starring pop-singer Olivia Newton-John.

JESUS OF NAZARETH (O Iisus 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.

MAGIC (Fones sto Skotadi) — Written by William Goldman and directed by Richard Attenborough (the team that gave us *A Bridge Too Far*), this thriller, which features a psychotic ventriloquist (Anthony Hopkins) who kills under the influence of his dummy, is nothing more than another excuse to deliver strong emotions, i.e. gruesome violence. Ann-Margret co-stars as the ventriloquist's girlfriend.

PIRANHA (Piranha, to Sarkofago) — If you're wondering how to put a little action into your aquarium or swimming pool, go have a look at

all the devilish tricks director Joe Dante has devised for his frisky little tropical fish. "Sharks," proclaim the advertisements, "come alone, but piranhas come in thousands."

PRETTY BABY (I Kouklitsa tis Neas Orleans) — French film director Louis Malle, a master at portraying innocent children passing into corrupt adulthood (*Lacombe, Lucien*), has gone Hollywood for the first time in this story of a child prostitute (Brooke Shields) in New Orleans during World War I, and her romance with famous American photographer E.J. Bellocq (Keith Carradine). Photographed by Ingmar Bergman's talented cinematographer, Sven Nykvist.

SUPERMAN I (Souperman 1) — It's the bird, it's the plane, it's the film everyone has been hearing about (and almost everyone has been waiting for) during the last three or four years. Starring Clark Kent's alter ego (played by Christopher Reeve), and Marlon Brando as Superman's Father. The super-production, directed by Richard Donner, promises as much entertainment as *Star Wars*, if not more, since it has one added feature: a flying human. Written by Mario Puzo (*The Godfather*), designed by John Barry (*Star Wars* and *Clockwork Orange*). Gene Hackman, Christopher Lee, and Terence Stamp are among the villains who keep the citizens of Metropolis biting their fingernails.

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. "Children's Book Illustrators and Authors", four short films about Edward Ardizzone, Shepherd and Milne, John Aiken, and Michael Bond (Feb. 5 at 6 and 8 pm). *Romeo and Juliet*, Franco Zeffirelli's production starring Olivia Hussey and Leonard Whiting (Feb. 12 and 13 at 7:30 pm, admission by ticket only).

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Henri Colpi's *Une aussi longue absence*, written by Marguerite Duras (Feb. 5 at 6:30 and 9 pm). Michel Vianey's *Un type comme moi ne devrait jamais mourir* with Jean-Michel Folon, Francine Racette, Bernadette Laffont (Feb. 9 at 6:30 and 9 pm).

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Hans Jurgen Syberberg Festival: *Ludwig II — Requiem Für Einen Jungfräulichen König* (Feb. 6 at 7 and 10:30 pm)...*Karl Mayn* (Feb. 7 at 6 and 10 pm)... *Winfred Wagner und die Geschichte des Hauses Vahnfried* (Feb. 8 at 7 and 10:30 pm)...*Hitler — ein Film aus Deutschland* (Feb. 9 at 7 and 10:30 pm). All have English sub-titles. *Ae 612 Ohne Landeerlaubnes* (Feb. 12 at 6 and 8 pm). *Acht Jahren Stäter* (Feb. 14 at 6 and 8 pm). *Kurzschluss* (Feb. 16 at 6 and 8 pm). *Mozart — Aufzeichnungen einer Jugend* (Feb. 21 and 23 at 6 pm).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. The "Hollywood Looks at Hollywood" series with the documentary film *Hollywood on Trial* (Feb. 6 at 8:15 pm)... *The Front* with Woody Allen and Zero Mostel (Feb. 7 at 8 pm)... *Silent Movie* with Mel Brooks and Marty Feldman (Feb. 13 at 8 pm). "Americans Abroad" series begins with *Daisy Miller*, starring Cybill Shepherd and Eileen Brennan (Feb. 27 at 8 pm)... *The Wind and the Lion* with Candice Bergen and Sean Connery (March 7 at 8 pm).

ITALIAN INSTITUTE, Broadway Cinema, Patission and Ag. Meletiou. Eduardo De Filippo's *Filumena Marturano*, starring Mr. De Filippo, Zatiaia De Filippo, and Zamara Lees (Feb. 13 at 8 pm). *Questi Fantasm*, based on the comedy by Eduardo De Filippo and starring Renato Rascel, Erno Crisa, Ugo D'Alessio, and Franc Valeri (Feb. 14 at 8 pm). *Matrimonio all'Italiana*, based on Eduardo De Filippo's *Filumena Marturano* starring Sophia Loren, Marcello Mastroianni and directed by Vittorio de Sica (Feb. 15 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 at 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

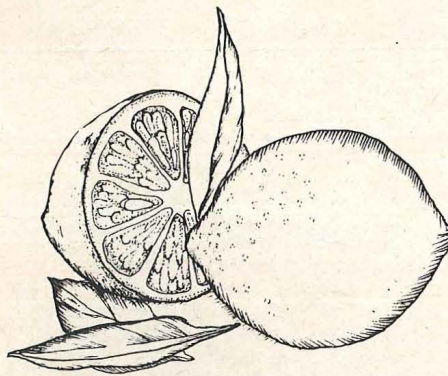
George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialties. Expensive. Daily 12:30 to 3:30 pm and 8 pm to midnight.

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 suprisingly moderate prices. Daily 8:30 to 1 pm. Closed Sundays.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla 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.

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 Psyhiko, 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 Philopappou Hill, Tel. 923-2047. Charming oriental hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed 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, Iotondos 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.

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, Eginitou 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



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taste. The atmosphere is intimate and friendly, there is an informal bar, fireplace, and dining by candlelight. Moderately expensive. Daily from 9 pm. Reservations necessary on weekends.

Toscana, Thisseos 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* and *Fillet 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, Xenokratou 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.

MIKROLIMANO (TOURKOLIMANO)

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

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

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

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

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

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

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

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

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

Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the

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

PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. Tavernas serving peinirli can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable. Meanwhile that import from across the Adriatic, pizza, has been encroaching on peinirli territory in recent years and pizzerias have mushroomed all over Athens and the suburbs.

TAVERNAS

Simple fare in simple surroundings. The tablecloth may be paper, the service casual, the menu a variety of mezedes (hors d'oeuvres), broils, the occasional prepared dish and salad. Ouzo, wine and beer to drink and fresh fruit for dessert. The waiter will be shocked if you ask for coffee but may make you a cup of 'metrio' if you insist. The prices are reasonable.

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

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. 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.

Kavaleratos, 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.

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. Specialities 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



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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.

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.
- Epestrete, 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 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 Kostrosinos 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.

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.
- Meausa, 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, Kesariani, 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

Women in Arms

THE central military camp of Athens at Goudi has been the scene of several notable events in the past which it might be best to forget. The latest, however, which took place on January tenth, was a happy exception.

At dawn three hundred and fifty young women passed through the main gates of the camp. They were the first contingent of women ever to take academic and physical examinations preliminary to induction into the country's armed forces, which will occur in mid-February for those who pass. The protests threatened by women's lib groups never materialized and only the applicants' families were present outside the walls to wish them well. The women's quadrangle which is ready for its future recruits was in spit-and-polish condition to receive the new applicants.

The complicated protocol included some innovation: each woman was addressed in the formal plural rather than in the familiar singular usual among officers in speaking to the male rank-and-file. The candidates swept through the initial I.Q. test with ninety-six percent passing, and then proceeded to examinations in mathematics and languages, and finally physicals.

At the midday break, refreshments were served by members of the Entertainment Unit wearing maroon jackets and black bow ties. Interviews during the recess revealed that the military hopefuls came from many different backgrounds and their reasons for applying were equally various. Though some admitted that they "couldn't think of anything else to do", most had plans for an active career. While several confessed that their main objective was to get away from home, others said that they were encouraged to enlist by their families.

One candidate declared that it was a historic day for Greek womanhood. Coming from a military family, she wants to continue the tradition. Another woman, who failed University entrance by one point on three different attempts, plans to make a military

career as a meteorologist. A third who has had training as a microbiologist wants to be a hospital assistant. "If I succeed," she said, "all my dreams will have come true."

The subject of marriage may become a controversial one. As all the recruits are single, it remains to be seen, if any apply for permission to marry during their fourteen-month service, whether they will be required, like their brethren-in-arms, to produce affidavits



regarding their fiancé's political convictions.

Although the clear preference for the army and the air force over the navy has put certain nautical noses out of joint, most candidates said that they were only afraid of seasickness. All of them, however, expressed a fearless desire to serve their country. Their countrymen (and countrywomen) should be proud of them.

February Rip-Off

FITTINGLY (or perhaps better, unfittingly), February sales, which start on the first of this month and end on the twentieth, roughly coincide with the celebration of Carnival. This is appropriate as one may consider the sales as part of Carnival, or Carnival as a much needed release after the storm and stress of a day in the shops.

There are many opportunities to take advantage of at this time but they should be approached with caution. During sales, many shops hide away their good items and bring out old stock. Normal sizes also have a way of vanishing, leaving the field free to Amazons, Titans and Lilliputians. Nor is it any secret that there is a flourishing business with factories which turn out goods of poor quality especially for

sales. And in most cases shops do not accept returns.

The psychology of salesmanship at this time is to get everyone to buy unthinkingly and in a hurry, and to lure clients who have no clear idea of what they want. Some believe that to be forewarned is to be forearmed. But this works both ways. Clever buyers visit shops about a week before the sales start and jot down the prices that they see. Even cleverer shopowners, however, may raise their prices two weeks before the sales and then advertise a spectacular discount at sale time which is in fact what the goods can be bought for during the rest of the year.

On the other hand, the February sales have their virtues. Knowing clearly what one wants from the start is a great advantage. Most stores are reputable and display good values. And if there are family needs to be got at a bargain, this is the time to find them.

Since buying things one doesn't need is a cornerstone of modern consumer societies, you must not be depressed if you return home with a load of plastic bags full of things that no one can fit into and that nobody wants. You can still feel that you have stimulated the economy. And, who knows, what looks hopeless on second thought may be just the thing to wear at a Carnival masquerade.

National Graffiti

WHATEVER one may think of using public walls for private or partisan expression, graffiti is proliferating throughout the country. A generation ago boldly painted advertisements for certain brands of refrigerators, rice, coffee and so on painted cheerfully on whitewashed rubble walls were already a feature of the countryside. Political slogans seem to be the chief form of expression today and there is hardly a wall in the country free of them. Perhaps this is a reaction to Junta days when graffiti were confined to official slogans generally seen around military compounds. The latest political graffiti may read spiritedly, but they

don't amount to much as an art form. KK red, Fascist black, Nea Dimokratia blue and PASOK green exhibit a bit of colour variation, but as design, the genre is still undeveloped.

Although 'freedom for graffiti' is not one of the proposed amendments to children's rights in 1979—The Year of the Child—it might be well for the grown-up to put away his spray can for awhile and let the child have *his* say on the nation's walls.

This is already being put into effect by schools in certain neighbourhoods of Athens and Piraeus, with the encouragement of local officials who would like to see already defaced walls around public buildings painted over with children's art. The movement which began in January will hopefully spread. Aesthetically speaking it is bound to be an improvement on the wordy status quo — and morally speaking too.

Sports d'Hiver

OPPPOSITION members in Parliament have voiced objection to the large amount of public funds being delegated by the National Tourist Organization for the development of ski resorts. While the critics are all in favour of stimulating tourism, they protest that such development caters only to those who can afford luxury sports.

Whatever justice there may be in these objections, there luckily exists an alternative winter sport which costs nothing, which is highly stimulating, and which is growing so popular that it is becoming something of a fad: this is winter swimming.

The origins of this noble sport go back a long way and most likely are connected with Epiphany when boys jumped into the sea to retrieve the cross. For many years, however, stalwart enthusiasts from Piraeus to Sounion have been plunging into the water all year round. While the Neo Faliron Club of Winter Swimmers always receives much publicity on New Year's Day and Epiphany, and members cut their *vassilopitta* on the beach, there are swimmers — some of them septuagenarians — all along the Apollo Coast who claim not to have missed for decades a day in the sea — come rain, snow or sleet.

Parenthetically, a word should be said for that alternative activity, winter jogging. While it is no longer looked upon with hilarity on the part of passers-by, jogging has had a chequered career in this country. Although there is a brisk business in fancy Adidas outfits,

these are usually used as lounging suits and roadside jogging is rarely observed. This may be due to local motorists being unused to driving on ice and snow, which can make the sport hazardous. Although devotees may be found along the back streets of our more fashionable suburbs, jogging is still in its infancy and there are no jogging groups cutting *vassilopittas* yet. As one man devoted to both sports explained, "That level of ecstasy which comes after an hour's jogging can be reached in seconds by splashing into the mid-winter Saronic."



Unexpectedly, on January sixth, winter swimmers received a new convert. A priest, presiding over Epiphany ceremonies near Nafplion, tossed a cross which was tied to a cord around his waist into the water. In an excess of zeal, the youth who retrieved the cross tugged on the cord and the priest plunged into the sea.

The Bald Facts

LITIGATION is a favourite national pastime which means that much of the country spends a great deal of time in court. This is what accounts for so many thousands of students applying for entry into law schools every year.

The most unusual trial to capture national attention in some time, and now entering its second significant stage, involves the Hairdresser and the Hairless Lady. In November 1975 a forty-eight-year-old housewife visited a *coiffure* establishment in Kallithea for a *decapage*. The chemicals used for

stripping the colour from her hair before dyeing were left on for an hour instead of ten minutes, leaving the client quite bald within a few days.

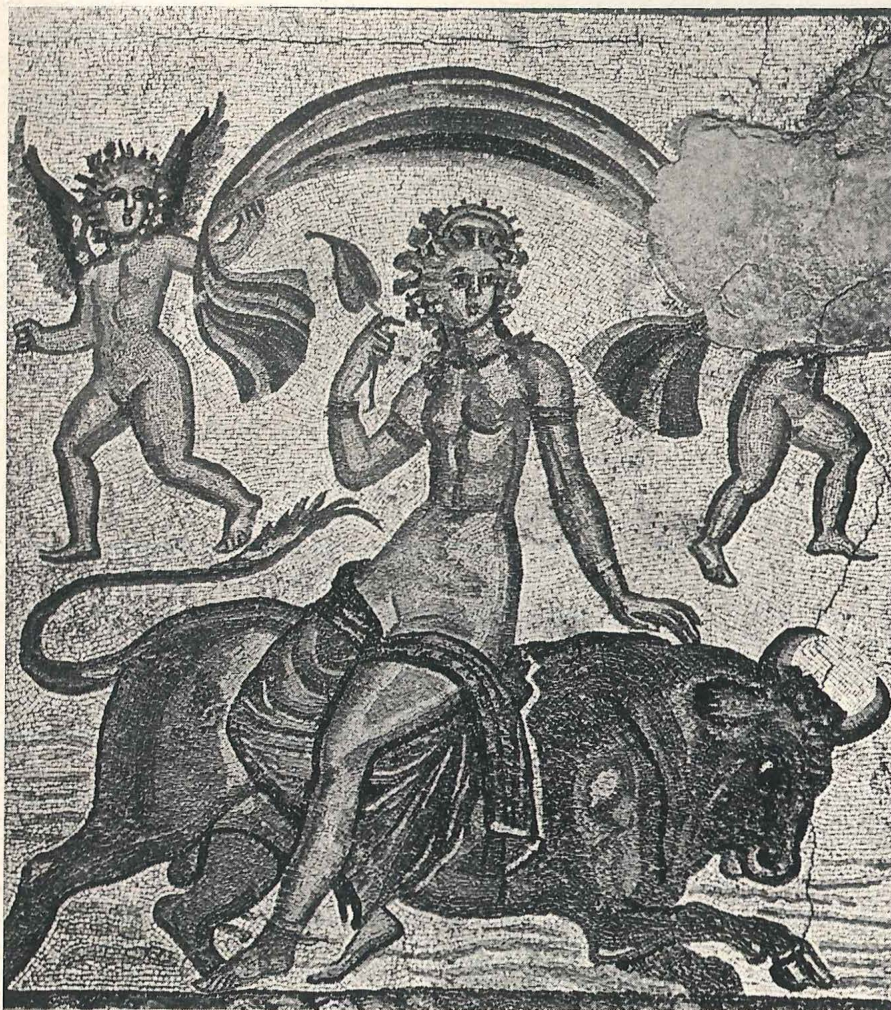
The housewife sued the hairdresser and a petty sessions court handed down the decision that the defendant be given an eight-month prison sentence and the plaintiff be awarded ten thousand drachmas' compensation. The hairdresser appealed the case and a second trial began. The results of the opening session were truly hair-raising. At a dramatic moment the plaintiff removed her peruke revealing a head smooth as a billiard ball. At this point her brother jumped up in court and shouted, "You have ruined my sister!" The pandemonium that followed caused an adjournment of the proceedings. The next installment is anyone's guess. In the old days, such a state of affairs might have provoked a vendetta. While this is unlikely today the final outcome of the case may create a legal precedent which hopefully will not have to be cited often.

A Volta in Search of Travolta

ALTHOUGH the film *Saturday Night Fever* was dismissed as unworthy of serious attention by intellectual cinema reviewers (of which Athens has a great many), the city's weekend temperature noticeably rose in December and January. The reason for this is easy to explain. To exorcize the week's routine in an orgy of weekend dancing is something that Athenians can empathize with. *Saturday Night Fever* was a common local complaint long before the Italians discovered Brooklyn. Indeed, the cheerful crash of breaking plates to the accompaniment of the *tsifteteli* could be heard in the bouzouki joints of Byzantine Athens when North Americans were still living in wigwams.

Since it is obviously the duty of any vibrant, international city to pursue ephemeral fashions, the search for a native Travolta last month took on the dimensions of an interurban quest. The discovery was finally made at the end of a dance competition at the discotheque Retro. With great *eclat* the Travolta crown was laid on the balding head of a forty-year-old, slightly paunchy taxi cab driver who had won his first dance prize at the Aigli Nightclub in the Zappion Gardens twenty-three years ago. Any non-terpsichorian resemblance to the original Travolta being purely coincidental, we can only repeat what Athenians are tirelessly trying to explain to their bewildered foreign friends, "we are not like other people".

THE ABDUCTION OF EUROPE



A mosaic from Sparta depicting the abduction of Europa.

ONCE upon a time there was a beautiful princess named Europe. She was the beloved daughter of King Phoenix and Queen Telephassa, whose kingdom, Phoenicia, occupied just about the land where the Lebanese civil war has been raging. Europe's fame attracted the attention of Olympian Zeus, god of gods, who not only had a sharp eye for beauty but also had a knack for transforming himself into all sorts of things or animals to get his way, particularly when he wanted to avoid incurring the wrath of his jealous wife Hera. So he changed himself into a handsome white bull and gently approached Europe and her girl companions who were playing near the beach off her Phoenician palace. Europe was deceived by the bull's peaceful manners and fearlessly approached him; she even stroked him and sat on his back. Information is not very clear as to

whether one of the maidens then accidentally waved a red veil or whether wily Zeus had planned the whole thing that way, but once Europe sat firmly on his back, the bull suddenly dashed off into the sea and, to the horrified screams of the maidens, carried the princess away, past Cyprus, onto the Grecian island of Crete. There Zeus set up a home for Europe, who had three sons by him. The most celebrated of these was Minos, well known for another bull—the Minotaur of the Knossos labyrinth.

This is the myth according to Hesiod. Apparently it created considerable impression among the ancients, for the abduction of Europe was depicted in countless friezes, vases, paintings, and mosaics. In fact, the princess was considered so important a personage in ancient history that, like Amerigo Vespucci several millenia later, she gave

her name to a whole continent. Aeschylus is credited, in a drama entitled "Europe", with having attributed her name to the then known Western continental world as a whole, though he probably had a hazy notion of its boundaries. Most school children now know that it refers to the land mass east of the Urals, inhabited by diverse peoples with troubled histories, superior culture, and inflated per capita wallets.

It had always been the dream of conquerors, politicians, visionaries and multinational industrialists to unite Europe in one way or another—from Caesar and Charlemagne to Napoleon and Coudenhove-Kalergi. But it was only after World War II that Europeans decided they had had enough of strife and adopted the slogan "make business—not war". The work of such politicians as Jean Monnet, Robert Schumann and many others led to the slow but gradual unification of non-communist, Western Europe in a variety of shapes, forms and sizes. The Organization for European Economic Cooperation (OEEC) was formed in 1948 originally to handle Marshall Plan aid to Europe but in 1961 made way for the broader organization for Economic Cooperation and Development (OECD). Meanwhile, Belgium and Luxembourg had formed an economic union and together with the Netherlands were known as the "Benelux" countries. But the most practical and concrete step was taken on May 9, 1950, when France's Foreign Minister Schumann proposed to place French and West German production of coal and steel under a common authority. This led to the establishment in 1952 of the European Coal and Steel Community (ECSC), which together with the European Economic Community (EEC) and the European Atomic Energy Community (EURATOM) set up in 1958, formed the European Communities or Common Market, originally made up of France, Germany, Italy and the three Benelux countries. Its much looser rival, the European Free Trade Association (EFTA), was established in 1960 between Austria, Denmark, Norway, Portugal, Sweden, Switzerland and Great Britain; but this organization was further weakened in 1973 when Britain and Denmark left

and (together with Ireland) joined EEC. This list of organizations, of course, does not include the Council of Europe, which remains very much alive in the political and cultural fields, and the defence-oriented but broader North Atlantic Treaty Organization (NATO), both of which were founded in 1949.

The Greeks may have invented Europe, but Hesiod and Aeschylus notwithstanding, it has not proved very easy for Greeks to gain entry into Europe's Common Market. In fact, the Greeks have been waiting at the gates for twenty years. As long ago as February 1957, the Greek Government (then as now headed by Constantine Karamanlis) told the OEEC Ministerial Council that the creation of the EEC and other economic associations was of "the greatest interest and importance to Greece". In a memorandum submitted to the OEEC in June 1957, followed by a detailed twenty-six-page "statement in support of the memorandum on the formation of a European free trade area" presented a month later, the Greek delegation stressed that "free trade in Europe, although positively supported as a sound and essential objective for Europe as a whole, is bound to be associated only with disadvantages and serious setbacks, until a reasonable degree of development is achieved in countries like Greece suffering from low incomes and large unemployed manpower". In simple terms, this meant that while it did not want to be left out of European economic organizations being formed at the time, Greece recognized itself as being still "in the process of development" and thus required time, special arrangements, incentives and assistance before integrating its economy with those of the more developed countries of Western Europe. U.N. statistics for 1955 were invoked to show that whereas the weighted average of net national income per head for most OEEC countries was at the time \$720 at market prices, the corresponding figure for Greece was a mere \$230—which in any case was higher than Portugal's \$188.

When it became apparent that all OEEC member countries could not integrate their economies in a single, closely-knit, free-trade area, Greece began negotiations in earnest with EEC in 1959. These aimed at Greece becoming an "associate"—not a full member—of the Common Market. It was then recognized on all sides that the Greek economy was not strong enough to withstand the shock of full EEC membership immediately and needed a

more or less lengthy period of time to catch up with the economies of the six. After two years of negotiations, a Greece-EEC association agreement was initialled in Brussels on March 30, 1961 and formally signed, amid great publicity in Athens on July 9, 1961. The Association Agreement—the first of its kind which EEC concluded with other countries—provided for the establishment of a customs union, the development of joint action by the signatories and the harmonization of their policies, as well as the placing of financial resources at the disposal of the Greek economy designed to promote and speed up its development. It took thirteen more months for the parliaments of the countries concerned to ratify the Athens agreement and ratification documents were exchanged on August 24, 1962. The Agreement itself went into effect on November 1, 1962, when customs tariffs on industrial products exchanged between Greece and EEC countries began to be progressively reduced.

In April 1967, when democratic and parliamentary processes were suspended in Greece, the EEC Commission decided to restrict application of the association agreement to its "current operation". Broadly speaking, this unilateral move seemed understandable. What appeared less understandable, however, was the fact that EEC chose to "freeze" that part of the agreement that would have benefitted Greece—namely, the promotion of Greek agricultural exports and financial assistance to Greece—but left quite "unfrozen" the tariff reduction schedule, which in effect benefitted EEC industrial exports. When democratic rule was restored in Greece in 1974, EEC "defroze" the entire agreement, at the request of the Greek Government, but it became apparent that the seven-year delay had proved a net loss for Greece.

On June 12, 1975, the Karamanlis administration formally applied for Greece's full membership in EEC. The application was addressed both to the EEC and to the nine member government. After some wavering, the EEC Council of Ministers ruled on February 9, 1976 that it was "in favour of the application" and agreed to open negotiations "at the most appropriate time and in a positive spirit". The actual negotiations lasted for about two and a half years and were completed, for all practical purposes, at a sixteen-hour session in Brussels on December 21, 1978.

Here, briefly, is a rundown on the

basic terms of the agreement reached between the EEC and Greece, as these appeared in various announcements since last December. The time-tables referred to are understood to begin as of the coming into force of the accession treaty.

— EEC organs. As of accession date, Greece will participate in all EEC organs as a full and equal partner. For example, there will be one Greek commissioner sitting on the EEC Commission, 24 Greek deputies in the European Parliament, five votes for Greece in the EEC Council of Ministers, 400-500 Greek employees in various EEC departments, as well as Greek participation in the European Court of Justice, the European Bank and all EEC Consultation and special committees.

— Customs union. Greece may impose duties or taxes of equal value on certain industrial imports from EEC regarding products also produced in Greece. These duties or taxes as well as any quantitative limitations must be reduced annually and abolished in five years time at the latest, whereupon there will be a complete customs union between the EEC and Greece. The same procedure will apply to steel products circulating between ECSC and Greece. During this five year period, Greece's duties on imports from third countries must also be gradually brought to line with EEC's common external tariffs. In the same period, Greece will gradually assume the rights and obligations deriving from preference agreements concluded between EEC and several third countries. However, Greece will maintain the right to impose certain limited controls on the import of 14 industrial products from EEC and 17 industrial products from third countries.

— Movement of capital. This will be attained within five years, when there will be full freedom of capital and "invisible" transfers between EEC and Greece. It will include freedom to transfer funds for the purchase and sale of immovable property or company shares. However, even after the five-year period, Greece will maintain the right to impose provisionally certain restrictions on capital transfers abroad, if faced with acute balance of payments problems.

— Movement of labour. Greek workers already employed in EEC countries will assume equal rights with EEC workers as of accession day, including the right to receive family allowances. New Greek workers who wish to emigrate and be employed in the

EEC PROFILE, 1976

MEMBERS	AREA (thousands sq. kms)	POPULATION (thousands)	TOTAL GNP (US \$ millions)	PER CAPITA GNP (US \$)
1. France	549.1	52,920	346,730	6,550
2. Italy	301.2	56,190	171,250	3,050
3. West Germany	248.6	62,000	457,540	7,380
4. United Kingdom	244.0	56,070	225,150	4,020
5. Ireland	70.3	3,164	8,090	2,560
6. Denmark	43.1	5,070	37,770	7,450
7. Netherlands	40.8	13,770	85,320	6,200
8. Belgium	30.5	9,830	66,660	6,780
9. Luxembourg	2.6	361	2,330	6,460
<i>Candidates</i>				
10. Greece	132.0	9,128	23,600	2,590
11. Spain	504.8	35,701	104,090	2,920
12. Portugal	92.1	9,732	16,480	1,690

Source: World Bank Atlas, 1977

EEC will not be able to do so before the lapse of seven years, but even during the seven-year period they will enjoy preferential employment over other non-EEC workers in case a member country is in need of new labour.

— Community Funds. As of accession day, Greece will be able to draw on the resources of various Community Funds in order to finance regional development programs, technical and professional education and the restructuring of agricultural crops.

— Agriculture. Greece's agriculture will be gradually harmonized with the EEC common agricultural policy within a period of five years. This will include the free movement of agricultural products and the gradual bridging of differences in the prices of such products, through a complex system of subsidies to be paid to Greek farmers. The transition period will be extended to seven years only in the case of peaches, fresh tomatoes, and tomato paste.

Reaction to the agreement reached in Brussels ranged, as expected, from enthusiasm on behalf of the Government to reservations or utter rejection on behalf of the Opposition parties. Prime Minister Karamanlis said the agreement would be "the starting point of a better life for our people". He explained that "accession to EEC constitutes at the same time a political and an economic choice that will affect deeply the nation's future. It will assist and speed up the country's economic and social development, for it will permit our people to develop freely

their activities within a market of 260 million inhabitants. It will raise the living standard of our population, and in particular that of farmers and working people, bringing them by stages up to the level of their European colleagues". Mr. Karamanlis added that, in the political field, with Greece's "equal participation in a strong family of free, independent and democratic peoples — which is what United Europe will be — we will ensure our national independence... and strengthen our democratic institutions". But these benefits, he concluded, "will not be attained automatically, and without efforts or toils. On the contrary, we will need constant and laborious efforts in order to adapt not only the structure of our economy but also our mentality to the new situation that will be created."

On the other hand, the leader of the Opposition, Mr. Andreas Papandreou, reiterated his opposition to EEC accession, preferring instead the establishment of special relations with the Community. He said his Panhellenic Socialist Movement believes that the accession agreement should be submitted to a popular referendum prior to its signature. The Union of the Democratic Centre expressed itself also in favour of a referendum, though it supported EEC accession on terms of "full equality". The Communist Party of the Interior also favoured the agreement in principle, but disapproved of the terms agreed upon which, it claimed, "run contrary to Greek interests". The Communist Party of Greece has been altogether opposed to accession.

Simultaneously with the settling of minor outstanding issues, such as Greece's contribution to the Community budget and other technical details, legal experts both from the Community and the Greek side have begun drafting the lengthy text of the accession agreement, which will probably be signed in Athens sometime before the end of next June. Then the agreement will have to be ratified by the parliaments of Greece and the nine EEC member countries, and probably by the European Parliament as well, before coming into force. This ratification procedure, depending as it does on complex parliamentary practices in the various countries concerned, may take as much as a year or more to complete. After the association agreement was signed in July 1961, it took the Italian Parliament a little more than a year to ratify it, after repeated reminders to that effect to the Italian Government from the Greek side. This time the Italians have promised to be the first to ratify the new agreement, as a gesture of neighbourly friendship. Thus the accession agreement, which will make Greece the tenth member of the Common Market, is expected to come into force by January 1, 1981 at the latest.

No sooner had the EEC concluded negotiations for Greece's accession than it has had to begin tackling the applications of Spain and Portugal, also for full membership. As in Greece's case, and perhaps for other reasons too, it will probably be several years before these two countries take their places as the Community's number eleven and twelve. If and when this happens, the European Community will encompass most of non-Communist Western Europe, with the exception of Switzerland, Austria and the Scandinavian peninsula. Princess Europe will then be able to take a chartered bull's ride westward to Cabo da Roca, then northward to Londonderry and eastward to Elsinore before returning to her Cretan abode—possibly after a courtesy visit to Brussels. She will meet hardly any passport, customs or currency obstacles on the way. On the contrary, she will meet considerable language obstacles at EEC headquarters—where the linguistic bedlam will get worse with the addition of three more official languages to the present six—all this despite the fact that the only dowry Europe was able to carry with her when hijacked from her native land was the Phoenician alphabet.

—ANTONY M. ECONOMIDES

THE MAKING OF A MANDARIN

AN interesting document came my way the other day. It is not as elegant as one of Lord Chesterfield's "Letters to his Son", but it gives an excellent insight into the workings of the mind of a senior government official, one of those "mandarins", as they are more commonly referred to, who supervise the vast and ponderous machinery of the country's cumbersome bureaucracy.

It is a letter written by a mandarin, on the eve of his retirement, to a young nephew who has just been appointed to a minor position in some ministry in Athens. This is how it goes:

My Dear Nephew,

First let me congratulate you on your appointment as a permanent civil servant. As you know, nothing can budge you from your employment during the next thirty-five years except death, a gross misdemeanour, or your resignation following your marriage to the heavily-dowried daughter of a shipowner or industrialist. But do not have any illusions in this respect because it takes brains to marry money and if you had any you wouldn't have entered the civil service in the first place.

From now on, you owe allegiance to nobody except the all-powerful State which is your employer and, of course, to me who got you the job. If you do your duty by the State (and by me) you have nothing to worry about. You will receive regular promotion and you will eventually reach the age of retirement, as I have done, with all the benefits that go with it, including a couple of well-paid appointments to the Board of Directors of state-owned companies.

In your first post you will probably have to learn some kind of routine that is not very difficult but which, with a little practice, you can build up into a small mountain of paper work that might even fool your superiors. Remember that the first civil servant devised at least five complicated procedures in his department so that he could get jobs for five of his relatives and that every subsequent civil servant has done the same. So, in any self-respecting administration, the work that could be done by one man must be shared-out among at least a hundred people. Each of these is therefore faced with the problem of how to do nothing, yet appear to be on the verge of collapse from overwork.

I do not know what your specific job in the Ministry is going to be but if you

watch your colleagues, you will soon get the hang of it. Two neat stacks of files on each side of your desk, three open ledgers before you and a constantly ringing phone are standard equipment. (The best way to have a constantly ringing phone is to write the number up in about a dozen phone booths under the name "Mimi" with your office hours. When it rings you can pretend to be carrying on an official conversation



even after the amorous gentleman on the other end has hung up in disgust.) An added touch is half-open drawers with more piles of official-looking documents in them. All except the middle drawer in your desk in which you will keep your mid-morning sandwich or cheese pie, but more about that later.

If you have any high-minded idea about being of service to the public and that, after all, it is the taxpayer who is paying your salary, forget it. I can assure you that if the taxpayer had any say in fixing your emoluments you would die of slow starvation. Your salary is paid by the State and the State rakes in its revenues by squeezing the taxpayer to the limit. The taxpayer should therefore always be made to toe the line and abide by the bureaucratic procedures which have been so carefully and assiduously built up over the years by many generations of former colleagues. Moreover, these procedures are backed by reams of legislation which means that

by applying them strictly you are merely upholding the law of the land.

You will find, in your contacts with the public, that there are two types of person you generally have to deal with. The first is the timid mouse who will do anything you say in order to get his papers processed as quickly as possible except perhaps if you tell him to jump off the roof of the building—although some have been known to do that on their own initiative after spending fruitless months running around from one ministry to another trying to disentangle themselves from some bureaucratic nightmare. The other is the roaring lion who tries to get the upper hand by throwing his weight around and trying to intimidate you. The way to deal with such a person is first to ask him for his identity card. If he is not carrying it with him you can smile sadly at him and say there is nothing you can do for him since you have no official proof that he exists. If he does have an identity card and has placed his signature on any of the documents he hands you, you can tell him to have the authenticity of his signature attested to by the officer on duty at the nearest police station. When he returns, three hours later, you will re-examine his papers and discover that he has not affixed the necessary excise stamps on them—the almighty *hartosima* which have the power of turning even a scrap of tissue into a legal document.

"Nobody told me my papers needed *hartosima*," he will shout indignantly as he trudges off to the café in the basement of the Ministry or to the kiosk on the other side of the road to acquire them. When he returns, you can keep him waiting for another ten minutes while you nibble on the sandwich or cheese pie you have removed from your middle drawer. He will not dare to interrupt you for fear of getting grease stains on his precious papers. If the phone rings in the meantime with someone asking for Mimi, you can pretend it is the Minister himself calling for you, leave your desk in a hurry and go and chat for about fifteen minutes with one of the secretaries in the typing pool.

When you finally get back to him you will find him considerably chastened and when you are satisfied that he is no longer a roaring lion but about to assume the proper humility of a timid mouse, you can look through his papers again, send him to a senior colleague on

another floor to have them initialled, bring them back to you again and then send them off to the Protocol Office to have them filed and given a priority number. Finally, you can tell him to come back in about a week to ten days during which time, you explain, it is entirely possible that the Protocol Office may have routed the papers back to you and you may have had the time to do whatever has to be done with them.

From then onwards, there are endless opportunities open to you. You

can tell him the wording in his papers was not entirely according to form and that they will have to be rewritten, that he needs more documents from at least three other ministries or that the law has changed and he needs more *hartosima*. With luck, you can keep him running around for at least three months. And with practice, you can keep at least three out of ten people you come into contact with running around for six months at a time, the object, of course, being to create more work and hopefully more

positions in the civil service for some of your own or your wife's relatives.

Finally, do not be frightened by all this talk of administrative reform and more efficiency from government services to cope with the requirements of our entry into the Common Market. The Common Market bureaucracy is the largest in Europe and when we join, we can teach them a thing or two about how to make it the largest in the world.

—ALEC KITROEFF

LETTER FROM ABROAD: U.S.A.

AMERICA is often characterized as the country *par excellence* of change, one that absorbs change and exudes change, at every level of existence, at every moment in time. A country that thrives on, by, and for change. This is hardly the occasion to analyze this claim. Let it simply be admitted, that at least in the larger American cities life seems to be a constant round of changes.

As with every society, it is more interesting to look at aspects of life that exert some strain on such a generalization. Those who do not know America at first hand—as well as those who have temporarily lost touch—might be surprised to know how much of America does remain unchanged across the generations. Especially in the smaller cities and towns. Particularly in the details of daily life. And most particularly in the ways people cope with the natural seasons.

Consider the winter of '78-'79 in a small city in New England where, as across the whole northern half of the United States, winter is a distinct season that varies little from decade to decade. There are mild winters and severe winters, but over a generation they even out. What also remains unchanging is the sport of recalling winters past: invariably, "Winters were worse when I was young."

Winter moved into New England this year in late November. A New England winter is pervasive. Occasionally there will be breaks: the first few days of January '79 brought unseasonable warmth and a thaw. But basically winter will grip New England into March. For all the gadgetry of modern life that tend to isolate people from nature's extremes, there is no escaping winter in a small city. Although the ploughs rumble along, pushing away the

snow and spreading salt and sand, the snow takes over. Traffic crawls at about the pace of horsedrawn vehicles, people bundle up and bend into the wind, and there's something about the hush and slush that makes winter 1979 seem much like winter 1929 or 1879.

Winter, then, muffles the sense and sound of the times. In one respect, though, there is a change on smalltown streets. Many individual households now own power ploughs—gasoline-engined, hand-steered ploughs like large lawnmowers (and costing \$200 plus). On a winter's morning, a few of these in a neighbourhood definitely add a new touch. But most snow removal at home is still done by hand. Step out into a typical street in a small city and you will see people shovelling their sidewalks, porches and driveways as they have for generations.

Despite the new materials—mostly synthetics—and new fashions, there is also little change in the way New Englanders dress to take on the winter. With children, winter joins that eternal ritual of putting on and taking off of boots and snowsuits and hats and gloves and whatever else the gods (and manufacturers) of winterwear have devised. Aside from the added expense of providing all these each year for growing children there is the constant mess around the house: no computers can eliminate the puddles of melting snow, the clutter of boots, the pile of soggy garments round the radiators.

There has been little change, too, in the way children rush out into the first snowfall, wading through snow, jumping into drifts, falling on their backs to imprint angels, tossing snowballs, investigating unusual phenomena like snow-loaded branches. Another thing that has not changed is the way children insist on eating snow, scooping up handfuls of

questionably virgin snow and then chewing their definitely promiscuous gloves. Ageless, too, are parents' futile exhortations to children to stop eating snow.

Young children still want to make snowmen. But as any true aficionado knows, snow has to be just the right consistency before a small snowball can accumulate snow as it is rolled across a yard. The construction of a snowman follows a strict tradition: first the large sphere for the base, then the midsized torso sphere, finally the small sphere for the head; afterwards come the classic fittings—black objects for the eyes, a carrot nose, a jaunty hat; individual variants include a pipe, a broom, and a racy scarf. The snowman is as conventional as a Byzantine icon and one of the changeless sentries of a New England winter. Winter also involves more ambitious activities such as ice skating. This sport proceeds much as ever, although there are a few more indoor rinks and more elaborate skates, testimony to the fact that more people have taken up the sport. But there is something so elemental about a blade skimming across ice that skating elevates each generation to a timeless ritual.

Skiing, the other major winter sport, has undeniably changed within the last generation in the role it plays in American life. Far more people have taken up skiing, there are many more facilities, and the gear—boots, skis, clothing—is far more elaborate (and expensive). But to the extent that skiing still takes place on relatively remote slopes and that it remains the pastime of a privileged minority, skiing does not really change the texture of winter in a small city.

The supreme winter activity, of course, remains sledriding. Although

there are a few more vehicles now available—plastic moulded bobsleds and *flying saucers* — the classic sled remains unchanged. And the great sledrides of youth—seemingly interminable swift descents down perfect slopes — remain a peak experience, even in an age of space journeys. Not for nothing is that symbol of an American childhood lost, the “*Rosebud*” of *Citizen Kane*, a sled.

And so it goes with the other associations of winter '79 — the odour of mittens scorching on radiators, the scrape of shovels through the crisp air, the wait by the radio for the “no school” announcement, the stomp of boots as friends arrive, children sucking icicles — these and other familiar images combine to assure that some American experiences can survive the pressure of change.

Change of another sort did occur over the winter of '79 when the public officials elected in November '78 took their offices in January. This includes all members of the House of Representatives, one-third of the Senators, many states' officials, and still more in lower levels of government. It is obviously far too early to say whether the new individuals among them will effect any significant changes. It is safe to guess that they won't. Most Americans at this moment are like most people around the world: they want things to get better, but if the change is going to cost them

anything they prefer to keep things pretty much as they are.

Still, to people not familiar with American political life — and accustomed to thinking of the President of the United States as the alpha and omega of that life—it might come as a surprise to hear how hard many Americans work to change their elected officials. Two of the most dramatic contests in this past election happened to involve Massachusetts politicians. What is more, they involved politicians with special meaning to people living in Greece. In the contest for US Senator, the incumbent was Edward Brooke, running for his third six-year term. Brooke was the only black American Senator, and the first for many decades, and he ran hard on this issue: All American Blacks, and the world at large, needed him in office if only as a symbol that Blacks could make it within the System. But he was defeated by the Democrat, a young man so little known to the voters of Massachusetts at the outset of his campaign that his TV ads revolved around his unfamiliar and “funny” name — Paul Tsongas, a Greek-American. Both his parents were born in America, but his mother was taken back to her parents' village, Pyrgos, Elias, near Olympia in the western Peloponnisos, and raised there. The father's parents came from Karditsa, in Thessaly.

But if Massachusetts gained one

Greek-American (two, actually — another was elected as Representative), it lost another. Its governor for the last four years was Michael Dukakis. (His father is from Asia Minor, his mother from Larissa.) As governor, Dukakis's businesslike administration had alienated some Democrats at the two extremes — conservatives, for his new taxes and liberals, for cutbacks in social welfare. Still, he was generally conceded to be certain of his party's nomination in the September primary. He was beaten by an ultra-conservative, Edward King — an Irish-American, it so happens—who went on to beat the Republican candidate in November.

What was involved in these changeovers? From abroad it probably appears as one more of those traditional American dramas, heavy with ethnic overtones, possibly an undertone of racism. The truth is less exciting. Brooke's being a Black, for instance, had nothing to do with his loss, unless it was that some people resented his injecting this issue into the contest (and calling in a lot of celebrities to endorse him as a required Black in the Senate). Tsongas was elected because voters perceived him as an intelligent, concerned, clean-cut new force. Brooke also contributed to his own defeat by a messy divorce that led to family squabbles and then to revelations of dubious financial dealings — real estate, loans, taxes and such. Tsongas capitalized on this self-exposure by the subtlest course: he never referred to Brooke's personal difficulties.

Dukakis also defeated himself, but in a different way. It is true that his fiscal policies as governor cost him some support, but everyone admitted they were based on an honest conservatism. (Greek? His father's advice when he was growing up was always “Michael, economize!”) But what beat Dukakis on primary day was his failure to rouse his supporters to get out and vote for him. Ironically, this Greek-American comes across as a slightly remote, analytical administrator. No Zorba he!

In fact, it's too bad to spoil a good story, but neither Dukakis or Tsongas are particularly identified as Greek-Americans by most Massachusetts voters. Neither fits into the ethnic-immigrant stereotype. Both are highly educated, sophisticated, contemporary types, and totally assimilated Americans. There's your New World change to be set against the changeless snowman. Old World traditionalists must decide for themselves whether it is a fair exchange.

—DAEDALUS



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A procession in the 'Vlahikos Gamos' or mock wedding which takes place on the last Sunday of Carnival in Thebes.

CARNIVAL TIME

CARNIVAL or *Apokries*, the three-week period before Lent traditionally devoted to merrymaking and masquerading, begins this year on February 11 and ends on March 4. The annual festivity derives from the religious law which prescribes strict fasting during the forty-day lenten period prior to Easter. There are shorter periods of fasting before feast days still observed by the strictly orthodox, such as Advent and the fifteen days in August before the Assumption of the Virgin, but the practice of feasting before a fast is unique to *apokries* and has little to do with organized religion. The Church has never approved of the customary festivities, considering them, quite rightly, as a continuation of pagan rites celebrated in honour of the wine-god Dionysos for fertility in the coming of spring.

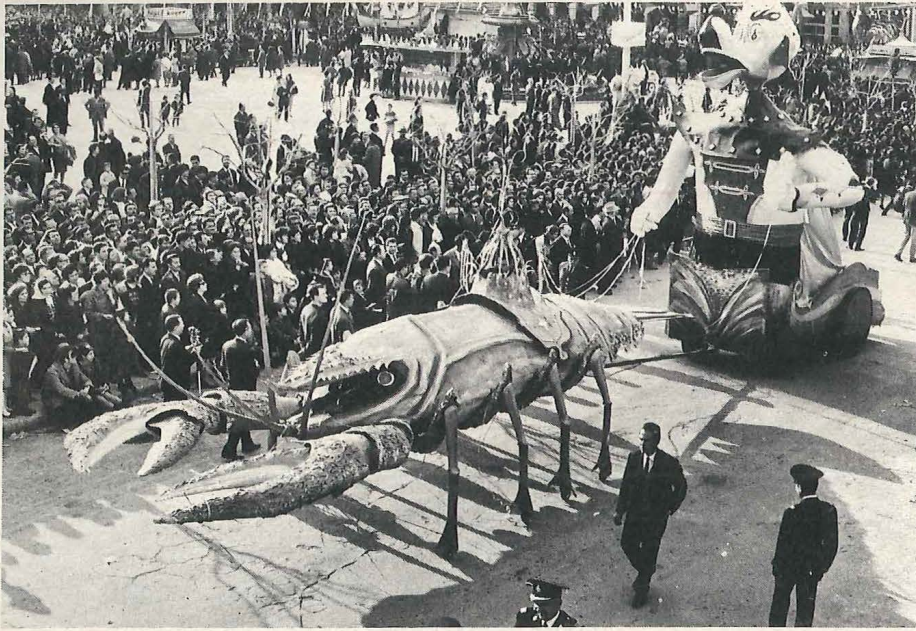
"Primitive man believed that the earth opened up at certain times of the

year and that their ancestors, rising from the dead, visited them for several days," explains Michael Meraklis, Professor of Folklore at Ioannina University. "By wearing masks these ancient people reenacted the visit of their ancestors, coming to wish them a prosperous year. Now, of course, all this is forgotten and carnival festivities are mere entertainment. The custom of carousing survives, however, from man's need to let off steam from time to time, and he disguises himself in order to act out the role of his ideal self. So long as society's laws force us to suppress our true personality, the custom of masquerading, which enables us to express ourselves more freely, will never cease to be popular."

Although the majority of Athenians today pay little attention to fasting, their enthusiasm for feasting has in no way been impaired. Tavernas and restaurants are more crowded than ever during

apokries, wine flows, prices soar—and quality inevitably deteriorates. The Plaka is the favourite area throughout carnival, especially on *Tsiknopempti*, the second Thursday in *apokries*, which falls this year on February 22.

As with most things folkloric, not everyone agrees on the meanings and origins of certain practices. *Tsikno* refers to the odour of burning meat. The often-heard explanation that the celebration derives from housewives deliberately scorching the family dinner so that they can spend a night out on the town is likely to be a modern interpolation. A more likely, but less sophisticated, explanation is that the women were already out enjoying themselves and that the meat was scorched by neglect. Purists believe that *Tsiknopempti* refers to the last feast before Lent when smoking chimneys filled villages with the odour of roasting meat. Before this longest of fasts, the digestive system had



The carnival parade in Patras, an elaborate procession of floats and spectators.

to be prepared gradually. During the last week of *apokries*, people gave up meat but continued eating eggs, milk and especially cheese, hence the name *Tyrini* or Cheese Week.

In any case, *Tsikonpempti* is another opportunity for carousing and the Plaka is more raucous than ever. Thousands of people mill about in the streets wearing paper hats, blowing pennywhistles, throwing confetti and squirting plastic water pistols. All one can hope is that primitive man's ancestors had better things to do during their brief return to this world—and fear (if Dionysos were around to observe these antics) the coming of a lean year.

Although the National Gardens in Athens still offer a cheerful setting on Sundays for children to appear in costumes, and all the hotel ballrooms are booked by organizations for their formal entertainments, today's carnival festivities are best found outside of Athens.

There is an elaborate parade held in Patras — including floats, majorettes decked-out in spangles and feathers as well as oversized papier-mâché caricatures of folk heroes, ancient gods and well-known contemporary figures. A bust of Henry Kissinger was paraded about with great success a few years ago. The most interesting events, however, are to be seen in certain villages where many ancient customs have come down largely preserved and are performed on the last Sunday of *apokries*.

On the island of Skyros, the masquerade is elaborate and the whole town participates. Shepherds wear their long-haired wool capes inside out, cover their faces with sheepskin masks, and hang strings of goat bells around their

waists. These grotesques often make hunchbacks out of bundles of rags and lunge about the streets as if in jerky, primitive dance.

The inhabitants of Ayiaiosos, a hilltown near Mitilini on the island of Lesbos, are noted for their gifts of satire. They dress up, parodying other villagers, ridiculing well-known leaders and composing lampoons on current events and political controversies. The atmosphere of mockery and abuse that characterizes these festivals may be Christianity's chief contribution to them. Unable to suppress pagan rites themselves, it could at least reduce them to laughter.

Being near Athens, the festivities in Thebes attract the most visitors, espe-

cially since the '*Vlahikos gamos*' has been revived. This is a mock wedding which at one time was a popular carnival event on the mainland and certainly derives from a fertility rite of great antiquity. When one considers that the young men in some Macedonian and Thracian villages used to go out into the fields together and copulate with the earth until such practices were banned shortly before World War II, the pagan world is still not so very far back in the past.

The Macedonian town of Naoussa is famous for its wine, it is also noted for the carnival dance known as 'the boula'. If one happens to be on a ski weekend at nearby Vermion on the last day of carnival, one might pause here to watch this stately and athletic custom. The men in their woolen winter *fustanellas* dance in the streets, masked and waving curved swords, and the women join them, wearing long dresses overlaid with elaborately-woven bodices and knee-length tunics and gold filigree jewelry. Again the central and oldest part of the ceremony is a mock marriage, in which the bride is acted out by a man. Such transvestism is a recurrent theme in carnival.

Topping off all the festivities is that Janus-faced national holiday, *Kathara Deftera* on the fifth of March. Officially it is the first day of Lent, but in spirit it is a continuation of *apokries*. On this day one can righteously enjoy following the Church's laws governing the fast, and still eat more than ever. Meat, fish and eggs are all sternly banned but shellfish claiming to be bloodless, escapes the prohibition. So lobster, cuttlefish, squid



Athenians with their kites on Filopappou Hill. The colourful annual custom is a highlight of *Kathara Deftera*, the first day of Lent.



The participants in the elaborate masquerade on Skyros cover their faces with sheepskin masks and don elaborate attire, including hefty strings of goat bells.

and pilafs of prawns appear in abundance to become the basis of the year's most delectable spread.

It is also *the* day to fly kites. One rarely sees a kite flying the other three hundred and sixty-four days of the year, but on this single occasion the sky blossoms with them. A windless *Kathara Deftera* can only be termed a national disaster. Athens may rank low today as a carnival town, but as a *Kathara Deftera* town it is without parallel. Special stands appear in the streets selling heaps of paper kites of all colours and designs. The red, yellow and green emblems of football teams are popular, but blue and white kites outsell them all. Every geological protuberance in the city—and Athens has many—has a swarm of kites flying above it. The hill of Filopappou near the Acropolis is the most crowded. To see these emblems of the Greek flag bobbing in the sky before the Parthenon is one of the most moving visual experiences of the ethnic year.

If one is to take this day with the proper seriousness, it is necessary to get one's kite back home flying. It means, among many other hazards, tying a rock to the end of the kite's string and throwing it over telephone and power lines. If by the end of the day, long and arduous for children and fathers, the kite is still flying, then perhaps the shades of our prehistoric ancestors and the spirit of Dionysos will be assuaged and assure a prosperous year. After such relentless gaiety, even those little concerned with religious practices can welcome Lent with pious relief.

—ELLIE EMKE

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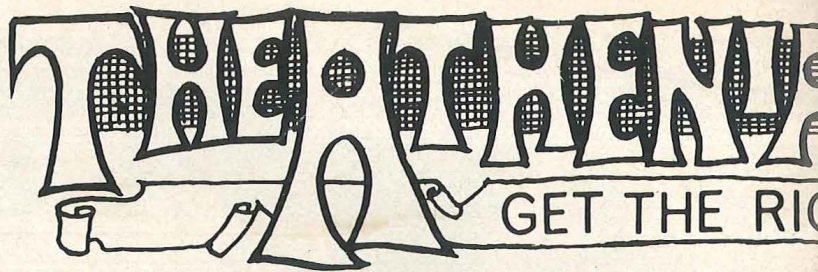
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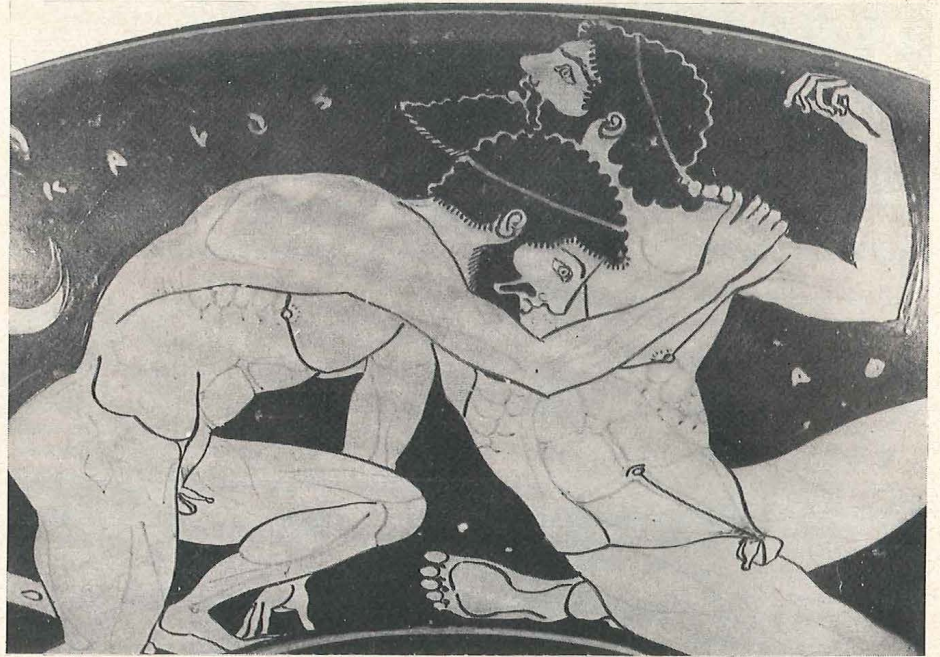
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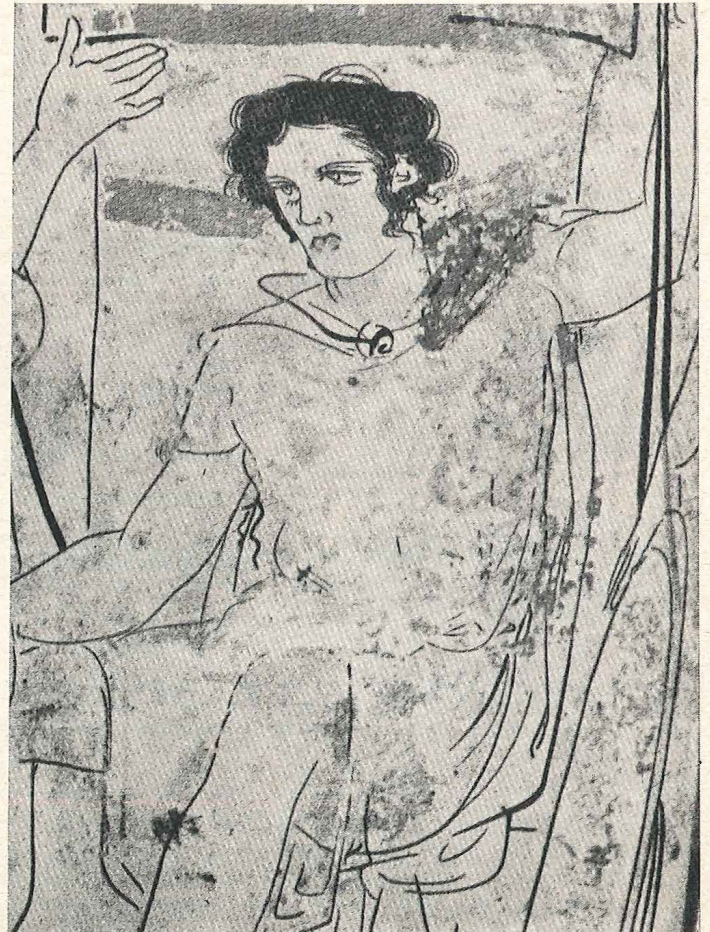
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ON GRECIAN URNS

Many of the masterpieces of Greek vase painting are to be found in the museums of London, Paris, Berlin, Munich, New York, Boston and elsewhere — which accounts for the widely-held belief that the best Greek vases are to be seen outside of Greece. The collection at The National Archaeological Museum in Athens, however, is strong in all periods, particularly the pioneer artists of vase painting, with the exception of a somewhat weak collection of fifth-century B.C. red figure vases. No survey of Greek vase painting is complete without the inclusion of the many significant pieces at the National.

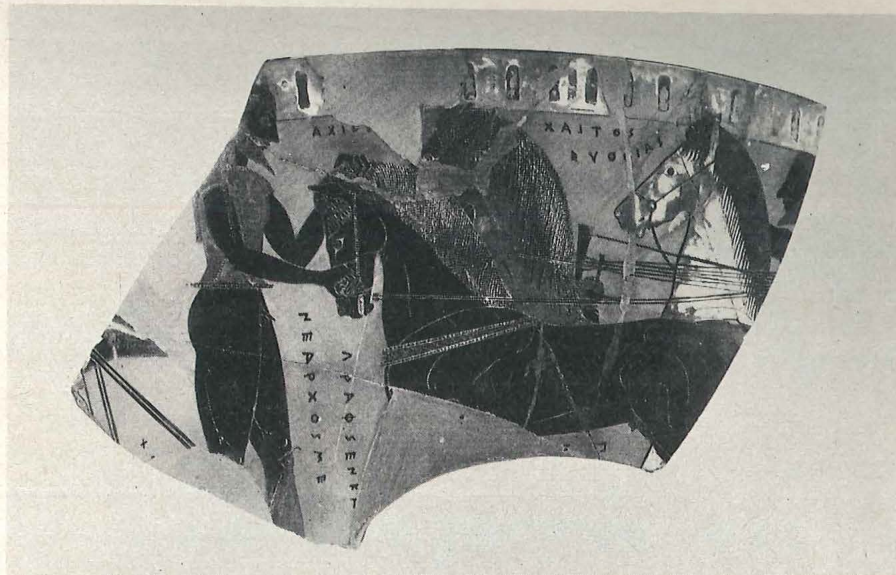


ONLY a scant few of the large crowds that visit the National Archaeological Museum venture into the vase galleries. Those who do seldom linger long enough to appreciate the subtle beauty of these objects. It is unfortunate because the collection of ancient Greek vases in the National Museum is one of the most important in the world and provides an invaluable reference not only in painting but in the daily life of ancient times. Yet for most visitors the ranks of glass cases can often be overwhelming, filled with a complex variety of vases, some whole, some chipped, others mere fragments, and all seemingly alike, except for an obvious general change of style over the centuries.

The National has important examples of earlier vases, but appreciation begins with the black figure and red figure styles of the sixth and fifth centuries B.C. Consider the technical problems faced by the artists. They were painting or drawing on the curved surface of a vase, not the flat surface of paper, wall or stretched canvas. Nor was the "frame" in the shape of a rectangle. Instead, the composition was defined by the three dimensional, rounded shape of the vase. Yet, the best of these painters composed their paintings with a superb finesse and pictorial sense. The lines they drew are as sensitive as those executed by Picasso or Matisse. Indeed, ancient Greek vase paintings have long been a source of inspiration to artists — from the early nineteenth century romantic poets to twentieth century graphic artists.

The potters of ancient Athens exported many of their finest products to Italy and other areas of the Mediterranean. As a result of the Etruscan habit of burying artifacts with their dead, many of these vases survived in the tombs of Etruria—roughly the area of modern Tuscany—to be rediscovered in the nineteenth century and carried off to major museums of the Western world.

The greatest of the Greek potter-painters worked in Athens in the aesthetically crucial sixth and fifth centuries B.C. Their potteries were located just inside the ancient city gate, in an unexcavated area which lies beneath some old buildings next to the metro tracks between the Agora and Keramikos excavations. The area served the potters of Athens from as early as the eleventh century down to the fourth century B.C. when the potter's art began to decline. Since many vases have been found in other parts of Attica, it appears that Athens



Vase fragment by Nearchos whose signature can be seen in front of Achilles as he prepares his war chariot. The original vase was broken and burned during the Persian occupation.

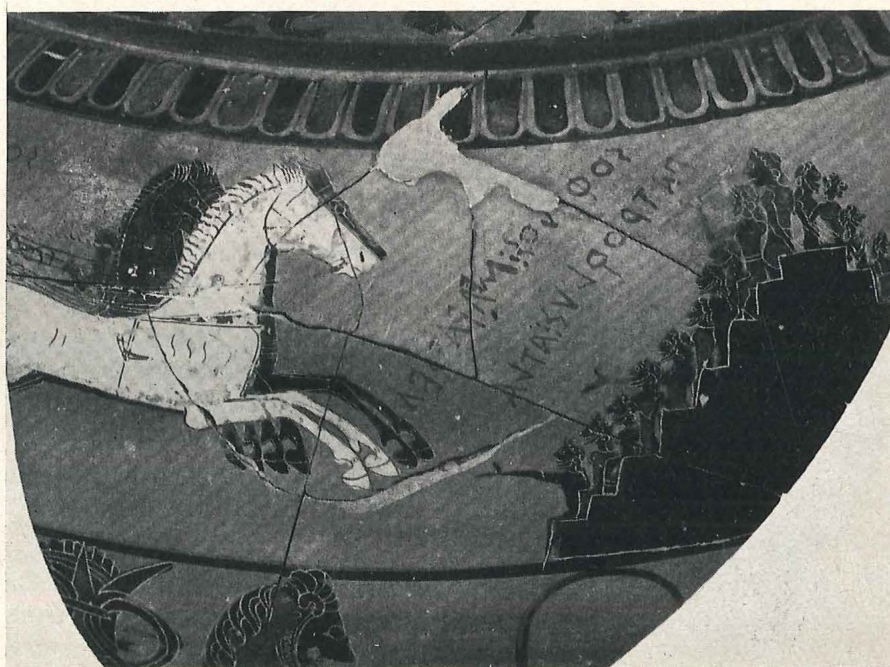
was not the only pottery centre. For this reason, it has become general practice to designate the vases as "Attic" rather than solely "Athenian".

Just as many craftsmen today in Monastiraki and Maroussi (the Athens suburb renowned for its ceramics) the ancient potters sold their wares directly from their shops. In the heyday of Attic vase painting, however, successful potters made most of their vases for the export trade. The potter and artists were often one and the same person, but when they were not, the finished item almost always belonged to the potter who had to invest in the shop's equipment: the wheel, the kiln, and the raw clay. A half dozen people were usually employed to turn vases, paint and fire them. When the vases were

thrown and decorated by the same individual, he would sign his name as both potter and painter. Otherwise each craftsman signed individually. Sometimes a name appears as potter on one vase and as painter on another. On occasion, a famous painter's signature appears only as potter late in his career when perhaps failing eyesight had impaired his ability to paint.

That the same painter's name appears on vases by different potters suggests that the painter worked for awhile in one shop, and then moved on to another as his skill and reputation increased. When a painter had accumulated enough capital, he often opened his own workshop.

Many of the artists were foreigners who had taken advantage of Solon's



Fragment of an Attic black-figure dinos by Sophilos. Dating from 575 BC, it may be one of the oldest signed paintings known.



Some of the galleries housing the vase collection at the National Archaeological Museum.

sixth century B.C. decree encouraging immigration to Athens. At least two of the great artists of the mid-sixth century B.C. were probably neither Athenian nor Greek. The "Amasis Painter" suggests a Hellenized form of a common Egyptian name. One of his contemporaries was "Lydos", which suggests origins in Lydia in Asia Minor.

New ideas were quickly passed from shop to shop. The calyx krater was introduced in the sixth century by Exekias, his original creation now

housed in the Agora Museum. The calyx suddenly became popular and remained so for many years thereafter. The Farsala vase in the National Museum is a free, if crude, copy of that Exekias krater produced shortly afterward, either in his own workshop or that of a competitor.

The atmosphere of the potters' quarter must have been very cosmopolitan, with foreign artists mixing with native Athenians or Greek painters from the provinces, talking, exchanging ideas, with visits from sculptors, poets, actors, patrons and dandies. The atmosphere would have been like fifteenth century Florence or Paris at the beginning of this century.

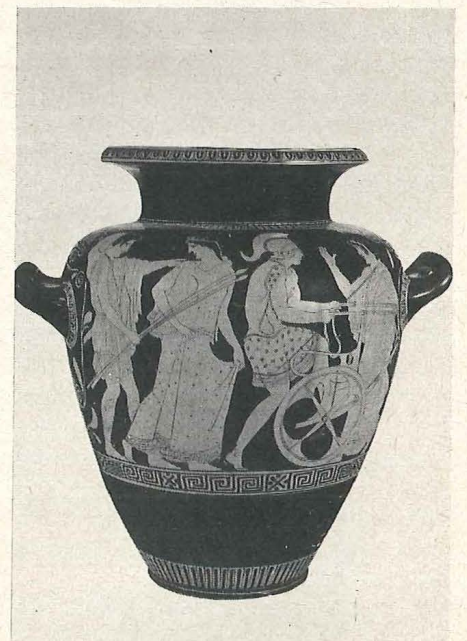
The signatures on ancient Greek vases are an intriguing feature, not the least because they give a personal identity to a work of art, such as we appreciate on a modern painting or signed print. The oldest surviving name on any vase appears on a fragment in the National Museum. It dates from circa 575 B.C. It is fair to say that it is one of the oldest signed paintings known. It depicts the games run at the funeral of Patroclus during the Trojan war. The inscription identifies the subject and then reads, "Sophilos painted me".

If some vases or their surviving fragments are signed, the majority are not, but a careful comparison of styles has made it possible to identify the work of many anonymous painters. This stylistic comparison has been made

possible largely as a result of the work carried out by the late English art historian, John Beazley. The vases in question are identified by comparison with a major piece of work and assigned a name or a title: as, for example, where the name appears as in "the Amasis Painter"; or where a dedication is made to a favoured youth (the Leagros Group); or by the subject of a major vase (the Achilles Painter). In some cases the identifying title is taken from the museum and catalogue number of



Red figure pelike by the Pan Painter, in which Herakles battles the slaves of Bousiris.



Red figure stamnos by Polygnotos illustrating the abduction of Helen by Theseus.

an important vase believed to have been executed by the same artist as in "the Acropolis 606 Painter". Assigning such titles is similar to the practice of giving names to anonymous medieval artists according to their best known work, such as the Master of the St. Lucy Legend.

The aesthetic qualities of Greek vases depend much on their shapes which evolved over the years into forms with handsome proportions and lovely curves. Although there are a limited number of basic vase shapes, the variety within each shape category and the changing proportions over the years present a great variety of forms.

Another contribution to the beauty of the vases is the clay itself. It came from clay banks near the present-day suburb of Maroussi. (Until recently, the potters of Maroussi used the same clay, but now that the area has been built up, the clay must be imported from other areas of Greece.) The ancient clay banks were located behind some of the new building construction on the left-hand side of the road leading to Maroussi, just after the Halandri intersection. The high iron content of the clay produced both the familiar orange-red colour of the vase and the black of the glaze.

First the vase was turned on the potter's wheel, and the handles attached. Then the decoration was painted on. The black decorative glaze (not a true glaze in the modern sense), resulted from the application of a denser composition of the same clay used for the vase proper. It would turn black upon firing. The painter sometimes added other colours, though sparingly and with taste, over the black. The additional colours were usually white, but sometimes red or purple. Because they were painted over the black glaze, these colours did not always fuse properly on firing and some disappeared with the passing years.

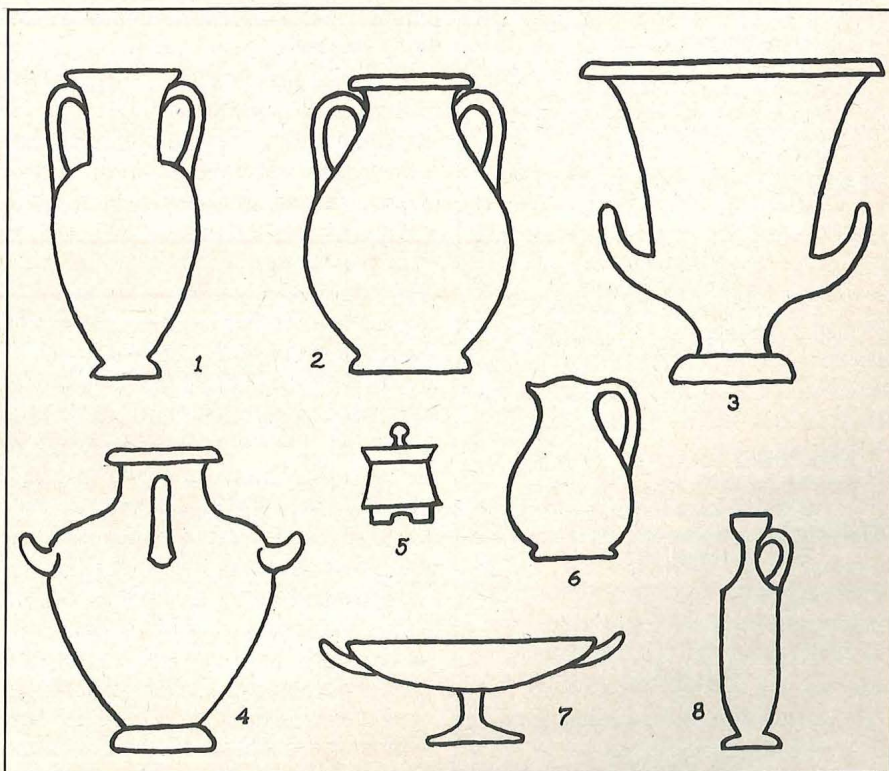
The black figure style of vase painting was popular through most of the sixth century B.C. The main decoration and figures were painted as silhouettes. Then the artist drew details into the flat figures by scratching into the black surface clay, exposing the reddish clay of the vase beneath. A close look at such vases reveals the incised lines. The red figure style appeared about 530 B.C. The process was then reversed. The background was filled with black and the figures and details were painted in thin lines which appear raised on the vase surfaces. This was perhaps executed with a stylus of some sort, not a brush, for the lines are the



Lekythoi — oil flasks used at funerals — dating between 400-500 BC. The Museum's collection of these is one of the most complete anywhere.

same width throughout the drawings. The raised lines are discernible and at times the stripe with which the artist carefully outlined the figure, allowing him more freedom to cover the background outside the black outline. Since these decorative glazes were of the same clay and colour but darker than the surface of the vase proper, the final colour only appeared when the vase was fired in the kiln.

The single firing was a three-step process. A number of pieces were stacked in the firing chamber. In the first step, air was admitted to the firing chamber as the vases were fired, causing the clay to turn an orange-red colour. During the second step, smoke was forced into the firing chamber or else the draughts were closed, eliminating air (hence oxygen), causing a chemical change in the clay. The vase proper



Frequently encountered basic vase shapes: 1. Amphora (storage jar) 2. Pelike (oil storage jar) 3. Calyx krater (for mixing and serving wine, one of three krater shapes) 4. Hydria (water carrier, the vertical handle used when pouring) 5. Pyxis (cosmetic jar) 6. Oinochoe (pitcher, comes in many variations) 7. Kylix (drinking cup) 8. Lekythos (oil flask).

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turned a grey colour, and the glazed portions black. For the third step, the smoke was released from the firing chamber, readmitting air, causing the vase proper to return to its red buff colour. The glaze overpainting, of a denser clay composition, did not absorb the returned oxygen, and remained black. Once cooled, the vase was removed from the kiln, its black decoration lustrous over a rich orange-red surface.

There were variations on this technique but one is of particular interest since it involves the white-surfaced oil flasks—the *lekythos*—used for funerals. The National Museum's collection of these is one of the most complete anywhere. As the hand-somely-shaped vases were turned on the potter's wheel, a white slip—a diluted clay which produces a smooth surface when dry—was brushed over the surface, giving the vase a smooth, neutral finish. At first the black figure technique was used. Later, it was replaced by the red figure technique, the artist actually drawing a black line on a white surface, a method similar to pen and ink drawing.

The scene around the pottery shops next to the ancient walls of Athens must have been one of bustling activity, with potters' wheels whirring, painters carefully decorating freshly-turned vases, smoke coughing up from the stacks of kilns, browsers examining the works of Phidias, Nearchos, or any of the famous potter-painters of Athens. There must have been ingredients other than atmosphere and technique to produce such perfection.

Among the great vases in the collection at the National Museum are many examples by master artists. One was the Nessos Painter, named for the large vase (room 51) on which he depicts Herakles subduing the centaur Nessos. He created the vase about 620 B.C., and is therefore one of the first, if not the first, Attic black figure painters. The black figure painting style had originated in Corinth, but he adapted the technique into an Attic art by introducing narrative themes to the decoration and treating them in a large, bold manner, unlike the more delicate, small decoration of Corinthian vases. The black silhouetted shapes on the vase are large and vigorous as they play against the terra-cotta background.

An anonymous artist called the Painter of Acropolis 606 after the *dinos*, a large container which held wine, worked a half century later. This particular vase (room 53) is an excellent example of the beauty of the black glaze

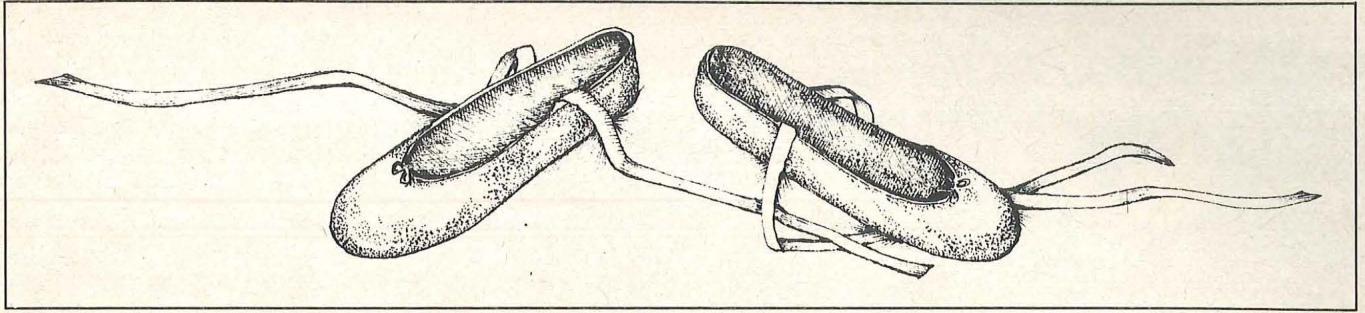
of Attic vases, its metallic sheen highlighting the bodies of the prancing horses. Touches of reddish-purple add to the beauty of the colour composition. The spindly legs of the horses assert a staccato rhythm, while the heads of the warriors loom above the horses. This vase was one of the few which survived largely intact from the Acropolis.

Although the Acropolis did yield a number of vase examples (rooms 53 and 54), virtually all of them are fragments, the result in many cases of the destruction by the Persians who occupied and burned the Acropolis in 480 B.C. Some of the fragments have been charred black. Curiously, the charring produced a special beauty, as the black figures lie silhouetted in deep black against their tannish-grey background. These Acropolis fragments are among the unique features of the National's collection which deserve special attention. Since they were dedications for the Acropolis (therefore to the goddess Athena), the artists sought to make them examples of their finest work—hence the excellence of the craftsmanship, the inspiration of the textured patterns, and the lovely lines of each piece. Since they exist only as fragments, isolated from their original vase shapes, the viewer can focus exclusively on the paintings.

A pelike vase by the Pan Painter (room 55) transforms one of the adventures of Herakles into a robust burlesque, drawn with wit and filled with life. A particularly notable example of *lekythoi* is the "Warrior's Farewell" (room 55) by the Achilles Painter. A comparison of the draftsmanship on the sides of white *lekythoi* quickly demonstrates the range of talent available in ancient Athens, from crudely drawn figures to exquisite linear compositions as fine as the art of Classic sculptors. Polygnotos was one of the best of mid-fifth century B.C. vase painters, not to be confused with his contemporary, the famous wall painter of the same name. The large, bold, and handsome figures of his vases provide, however, a hint at what the figures of the murals painted by the other Polygnotos might have looked like had they survived.

There is a wealth of visual pleasure on display in the National's vase collection. The ranks of glass cases chronicle an artistic expression more than two thousand years old. Exceptional in both quantity as well as quality, the collection holds as much pleasure as any exhibition of fine art from any period in history.

—WILLIAM REID, JR.



SHALL WE DANCE?

DANCE has never been more popular. There does, indeed, seem to be an explosion of dance and not only in Athens. Recent reports from America indicate that it is becoming a major "spectator sport". Much of this is due to the variety in dance today. Several recent films have done much to promote it. Baryshnikov soaring through the air as the Corsaire, or dancing the *Romeo and Juliet* pas de deux in *The Turning Point*, did much to improve the image of the male dancer in ballet, and John Travolta in *Saturday Night Fever* elevated disco dancing to an art form. Whether you wish to pirouette, plier, tap, shimmy, or learn the *hasapiko* or the hustle, there are classes for you in Athens. According to some calculations, Athens has more ballet schools per capita than any other European city. This is largely accounted for by the dearth of subsidized dance companies.

Ballet, however, generally attracts children and adults who have been dancing ballet since childhood. Few can adapt to the unnatural physical movements after a certain age. Since the positions in modern dance conform to natural body movements, it is more suitable for those who simply wish to study dance for enjoyment. Two centres offering classes (in English) in modern dance are the Hellenic American Union (HAU) and the Athens Centre of Creative Arts in Pangrati.

At the HAU, Terry Slaney-Solounias offers beginning and advanced dance as well as choreography. Born in Chicago, Illinois, she began at the age of three to study both ballet and modern dance. She later taught and performed in New York where she studied at The Juilliard School and with such innovators as José Limon, Betty Jones, Ruth Currier and Merce Cunningham. Her teaching draws from the liquid style of Limon. For beginners, she includes a good dose of jazz so that even the most untrained and elderly can

enjoy themselves while they loosen up their muscles.

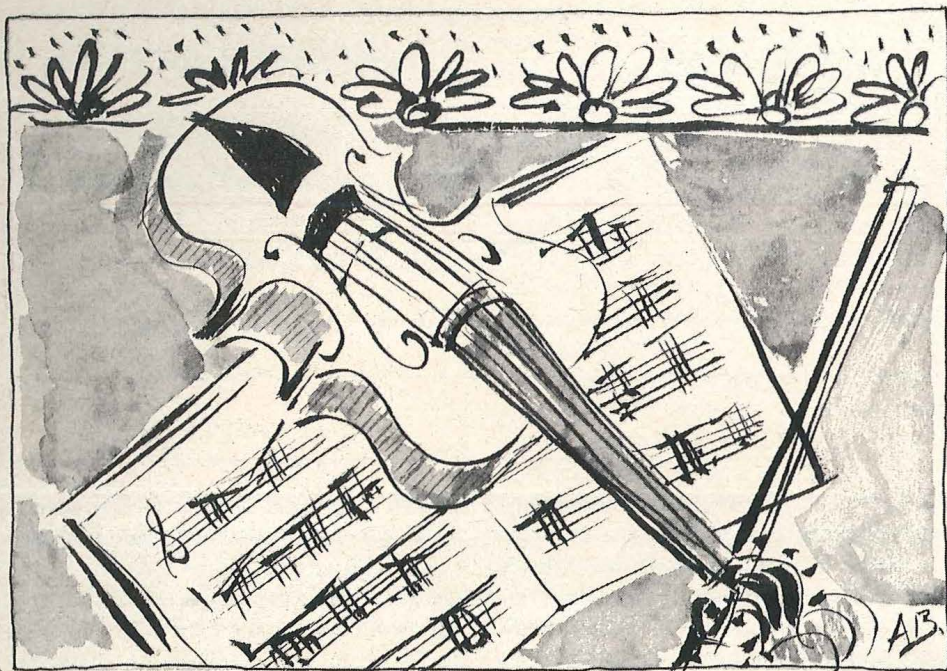
Nellie Karras's class at the Athens Centre sometimes edges into mime. An actress as well as dancer, she frequently uses mime techniques to help students grasp certain movements: having them "pull" on an invisible rope for a sit-up, or imagine they have been struck in the abdomen by an invisible hand to achieve contraction. Contractions play a major role in her teaching which draws its roots from Martha Graham as well as Lester Horton whose technique depends on a strong, quiet centre with an asymmetry of limbs. Trained in theatre and improvisation in the United States, Nellie Karras taught and acted in New York. She also choreographed for the Round House such productions as *Iphigenia in Aulis* and *The Trojan Women*, thus laying the foundations for her main interest which is movement in theatre and acting. In Athens, she teaches dance to actors (she choreographed the National Theatre's production of *Buddha* last summer and danced the role of Maya) and improvisation theatre to dancers, who until now could only study the subject abroad. In addition to her popular dance class in Pangrati, she hopes to introduce a class in mime.

The Greek folk dance classes at the renowned Lyceum of Greek Women have attracted much interest for many years. To the jolly sound of a fiddler, hordes of Greeks and foreigners gather to learn the traditional steps of countless regional dances. Their principal teacher, Lefteris Drandakis, who began as a student at the Lyceum, is an authority on Greek dance. He travels throughout Greece to find new dances, and has added over one hundred to the Lyceum's repertoire, bringing the figure to well over two hundred. There are weekly classes for children, young people, and adults. The best dancers perform regularly in public, wearing authentic costumes from the Lyceum's

superb collection of over two thousand from all areas and various periods. Other courses in Greek dances, their history, folk instruments and music are offered in English by George Pisanias at the American Community Schools and by Ted Petrides, the author of *Greek Dances*, at the Athens Centre.

In another vein, the Yiannis Metsis School not only combines ballet and modern but also teaches jazz dance. The company's recent performances at the Rialto Theatre in Kipseli, however, have been on the whole disappointing. Metsis still has good dancers but they are showing the signs of a lack of dancing. Technically able, their co-ordination was uneven and their efforts showed all too clearly in their faces. Metsis is at his best in grouping, and the finale to a selection of Bach was by far the best work of the evening. Other interesting new works were by the American dancer and choreographer, William Carter, who combines ballet and modern dance. He dances with both the American Ballet Theatre and the Martha Graham Company. His *Electric Poems* were quite amusing and here the energetic Christos Papidis looked right as the hulking basketball player type, as suitable for this dance as he is unsuitable for *Daphnis and Chloe* which he still performs with gusto though not always with technical accuracy. Calliope Tripou danced the Carter pas de deux with him and Carter's *In the Studio* with Yannis Metsis. In both she was technically good but insufficiently coquettish and, in the latter, Metsis was himself too mannered. A subsidy enabling this company to perform on a regular basis and allowing an infusion of a few dancers from abroad could bring this determined group up to the standards of any small major company. With so much interest in dance and dancing, it is a pity there is no company of a high calibre performing in Greece.

—ANTOINETTE MOSES



music

SELLHEIM DUO AT PARNASSOS

THE Goethe Institute has consistently offered an interesting range of musical events in recent years and this season has been no exception. The latest concert saw the Athens debut of a well-known piano and violincello duo, Friedrich-Jürgen Sellheim, cellist, and his brother, the pianist Eckart Sellheim. About the most congratulatory remark a reviewer can make about such performers is that they play as if they have lived and worked together all their lives, and in this case they have; and, needless to say, they do play in perfect rapport.

The program was one of particular interest and variety, representing works from the Baroque through modern with duo pieces by Schumann, Beethoven and the contemporary German composer Jürg Baur, and solo works by Bach (for cello) and Brahms (for piano). The Bach and Schumann were particularly gratifying. The solo suites for cello are among Bach's most difficult and intensely powerful compositions, attempted by only the best professionals. In this age of virtually perfect recorded performances, one always has an archetypal concept of every piece in mind, in this case the masterful readings of Pablo Casals. Yet Bach's works, despite their conformity to rigid stylistic conventions of his day, are highly flexible and lend themselves to a wide variety of interpretations. Friedrich-Jürgen Sellheim was clearly giving us a very personal view of Bach, one which

was technically praiseworthy, sonorous, and intellectual, though by no means staid. The Courante movement of Suite No. 2 in D-minor (Bach's suites are a collection of popular dance rhythms) was beautifully light and clever in perfect opposition to the intensely dramatic Sarabande that followed; the two minuets rippled along happily into the concluding gigue which was all brightness and mirth. The Schumann work, a collection of five short pieces based on German folk tunes, was especially well done; the third piece in particular (Nicht Schnell, mit Viel Ton zu Spielen) gave the brothers Sellheim an opportunity to demonstrate their technical skills. The cellist at one moment is faced with rich and complex chordal passages involving three strings simultaneously and at the next must deal with a sustained melodic line at the top range of his instrument, played without vibrato. Only soloists of the highest calibre can emerge from such a challenge unscathed; Friedrich-Jürgen Sellheim did so with flying colours after giving us moments of exciting and moving musicianship. Throughout the performance his brother Eckart served as a perfect companion, responding with a style and technique which gave a sense of absolute balance to the whole evening.

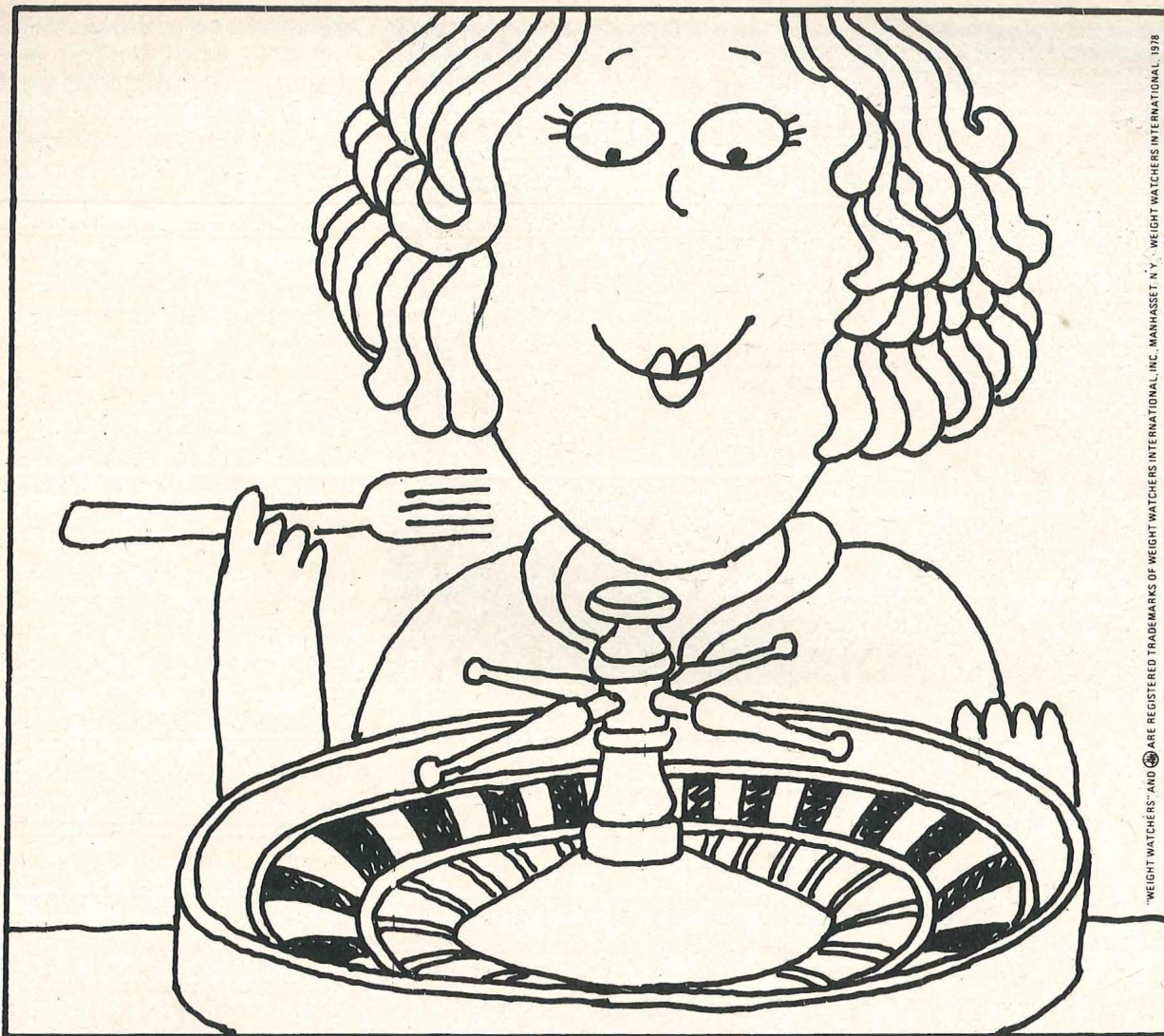
Only in the contemporary work of Jürg Baur, "Dialogue", did they appear uncomfortable. Playing with music to which they made very frequent refer-


ence, it was clear that their hearts were not in their work. The piece itself is interesting, highly atonal and experimental, but one sensed a lack of enthusiasm on the part of the performers for this kind of writing, and a feeling of relief when it was over. In all other respects the evening was very much a success, and yet another credit to the German Embassy's cultural programming.

Also very worthy of note was the Christmas performance of the Hellenic International School Concert series on December 15th, which featured the Marc-Antoine Charpentier "Messe de Minuit pour Noel" and "Pie-Jesu Magnificat" along with orchestral works by Vivaldi for solo violins. The Midnight Mass is one of the most endearing works of the French Baroque, based on traditional French carols and skilfully scored for string orchestra, choir, and soloists. The twenty-voice Athens Choral Group was in excellent form and the many tempo changes and dynamic demands were skilfully handled by conductor Diamantis Diamantopoulos. Soprano soloists Janice Carlsson and Joyce Millward were beautifully matched in the "Quoniam tu Solus Sanctus" section of the Gloria. The "Pie-Jesu Magnificat" is an extraordinary work scored for three male voices (tenor, baritone and bass), two violins, cello and harpsichord. The beauty and force of this work, revolving on a chaconne figure that is repeated no less than eighty-nine times in succession by the cello, was of such intensity that it was perhaps the high point of the evening. Violinists Phillip Morgan and Roberta Tsavaras played admirably and with a confidence that gave the performance an overriding sense of conviction.

The orchestral works were played by Michael Semsis and his sons, Dimitri and Stamos. Though known in Greece primarily as its most prominent violin instructor, Semsis senior is a master performer himself and his sons are clearly on the way to equalling their father. The Vivaldi work for four solo violins was genuinely exciting and skilful indeed, notably the playing of the young American, Robert Hanford, and of a calibre far surpassing what one might expect of a student ensemble. It is certainly gratifying to hear such performances by young people and one can only hope that there will be more opportunities for them to appear in serious concerts over the coming months.

— ROBERT BRENTON BETTS



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theatre

Friel and Shakespeare a la Grecque

THE husband-wife team of Jenny Karezi and Kostas Kazakos, two of Greece's major performers, have at last found what promises to be a permanent home for their company—a spacious, new theatre, conveniently located at Akademias 3, a few steps from Constitution Square. Their newest production, Irish playwright Brian Friel's *The Freedom of the City*, reflects their commitment to present quality theatre. Although Friel is well-known in the Anglo-Saxon world (most notably for *Philadelphia, Here I Come!* which was also made into a film), he is relatively unknown in Greece. In *The Freedom of the City* (the Greek title is *Polites B' Kategorias* which means "Second Class Citizens") is a documentary-drama based on an Irish uprising of an earlier era. A peaceful protest march is dispersed when the Black and Tans fire into the crowds. Caught in the confusion, three individuals—two women and a man, all Irish—find the side door of a building open and seek refuge inside. Wandering through the dark corridors, they reach a luxuriously furnished room, the office of the Governor in the Guildhall. The unofficial leader of the group is Stella, a rather independent soul, of alert mind but homeless and unemployed. It is not

clear whether she is one of the rebels. The second woman, Lily, is a soft-hearted, semi-illiterate housewife, the mother of eleven children, who is in the habit of joining all protest marches, without being aware of the issues involved—a routine Irish duty and perhaps the only excitement in her humdrum life. The third member of the group is Michael, a righteous, idealistic



Katerina Vassilakou and Thanassis Mylonas in "The Twelfth Night of Mr. Shakespeare".

student who believes only in "dignified" protests, and is terrified of doing anything "incorrect". Stella begins to amuse herself by sampling the Governor's spirits and donning his ceremonial robes to lessen the tension, and Lily eagerly joins in the fun. Michael is bewildered and anxious over the impropriety of what they are doing. Outside, hundreds of soldiers and policemen have amassed and surrounded the Guildhall with tanks, armoured cars, and machine guns and an amplified voice calls for them to drop their guns and surrender. When the three innocents emerge from the building with their hands raised, they are shot.

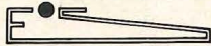
The events unfold in a series of snapshots and flashbacks during an investigation conducted after the fact to determine if the three "rebels" were armed and if they fired at the British troops first. Although all the witnesses who testify are certain the three were innocent, they are forced to alter their statements to enable the coroner to issue a judgment that will vindicate the British forces.

Jenny Karezi as the enigmatic Stella is excellent. The role of Lily calls for an image of pure innocence and naivete to contrast with the terrorist rebels pictured by the military authorities. Director Kostas Kazakos, who turns in a fine performance as the coroner in charge of the investigation, made an excellent choice in casting Tania Savopoulou (unfortunately, she is rarely seen on the Athenian stage) in the role of Lily. The youthful Albert Eskenazy in the role of the young Irishman demonstrates his progress as a young actor. Vassilis Fotopoulos's clever scenic arrangement and sets facilitated the snapshot-flashback effects which director Kazakos used expertly to highlight the contrasts and use to best advantage the talents of his cast. Rinio Papanicola's musical background was adequate. Mikis Theodorakis contributed two ballads in the now familiar style of his recent work.

WHEN last summer it was announced that five prominent actors and actresses were joining forces to produce a play titled *The Twelfth Night of Mr. Shakespeare*, theatregoers assumed it would be either a thoroughly modern adaptation or a parody of the famous Shakespearean drama. The response was one of scepticism. It transpires that the only thing playwright George Skourtis radically altered is the Bard's title. The production is essential-

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books

S. Victor Papacosma

THE MILITARY IN GREEK POLITICS: THE 1909 COUP D'ETAT

Kent University Press, Kent, Ohio, 1977. 254 pages.

S. Victor Papacosma, an associate professor of history at Kent State University in Ohio, has recently published his book describing the events of the Greek military intervention in Athens in 1909-1910, commonly referred to as the "Goudhi Revolt". The book has been widely praised in both England and the United States as an important contribution to the growing historiography on Modern Greece written in English. Papacosma's ability to work in several languages and his exhaustive research of the available archives in Greece, the United States, Britain, Germany and Austria have made this book the best study in any language of the political developments of the period.

Since Greece emerged from centuries of Ottoman occupation in the early nineteenth century, the military has historically been an important factor in the development of the modern state. A number of studies have been recently undertaken to define the role of the Greek military in politics. Papacosma's book analyzes the events at the turn of the century following an unsuccessful war against the Ottomans which led to the formation of the Military League of 1909-10. In an epilogue, the author briefly discusses later military interventions occurring after 1915. The 1909-10 events deserve the special attention that Papacosma gives them because of the unique form they assumed in the total picture of Greek military intervention.

The two main military interventions that had occurred in the nineteenth century were of short duration. Pressure from popular groups led by the military had forced the King to liberalize (in 1843 and 1862). The 1909 coup d'etat, as the author correctly describes it, was of a longer duration. Once again, the military did not seize political power. A large group of officers banded together in an organization called the Military League which for several months levied a series of demands upon the political authorities. Governments rose and fell while the League demanded reforms which were enacted at a rapid pace. The League exerted pressure continuously on the King and his governments but always from a position outside of the

governmental structure. Most of their demands were for military reforms but these led to a demand for political reforms as well. The military sought new leadership in the government which would reform the political world. They were distrustful of the old politicians as future military groups would prove to be in later military interventions. They finally succeeded in enlisting the aid of Eleftherios Venizelos who, after advising the officers to retreat honourably from their political involvement, subsequently became Prime Minister and the leader of the Liberal Party.

The Goudhi revolt thus becomes an important historical event not only because of the unusual methods it employed but because of the catalytic qualities of its actions. The two revolts which had preceded it were popular and short-lived. The military did not involve itself in the political process. The later military interventions that periodically brought the military into direct control over the government were of longer duration and not popularly inspired. The Military League of 1909-1910 bridges the gap between the two. When its demands were met and it was assured that the new leadership was available in the person of Eleftherios Venizelos, it withdrew from politics and the officers returned to their military duties. It did establish a precedent, however, for the military interventions that were to take a harsher form in the interwar and post-World War II periods. Its dissolution document stated "... that although dissolving today, the Greek Army remains a vigilant guardian of the national honour and ideals." It was this phrase that set the precedent for later military interventionists to view the army as the "saviors of the nation" from perceived internal as well as external threats.

Dr. Papacosma has done an admirable job in collecting the information necessary to tell the entire story in an interesting and objective way. He has skilfully woven together all facets of the historical background of the period to analyze the Military League's role in setting the stage for major upheavals in Greece.

—BRENDA MARDER



cinema

THE SECOND COMING OF SUPERMAN

HE has finally reached the silver screen, this most famous of all comic-book super-heroes, who stands removed from ordinary supermen thanks to his innate power to fly. Since his creation some forty years ago by Jerry Siegel and Joe Schuster, he has spurred the imagination and sated the childhood fantasies of three generations.

Superman. A naturalized American from Krypton who can fly faster than a bullet and see through anything (except lead), who can drill his way through the earth's strata by simply revolving on his own axis, or set back time by simply orbiting around the globe.

Superman has been brought to cinematic life in the person of Christopher Reeve, an unknown young actor, under the direction of Richard Donner, and with the help of \$35 million. The technological know-how and special effects — among the most sophisticated available to the film industry — not only bring forth the comic-strip appeal

unscathed but also make this fable of goodness triumphant one of the most amusing and engaging escapist entertainments of the year.

With the exception of a few liberties taken, the story line and the characterizations are true to and as simple as the original. Krypton, a planet of wisdom and science located some five galaxies from earth, is about to explode, and Jor-El (Marlon Brando), one of its leaders, tries to warn everyone of the impending danger. But to no avail. So he decides to at least save his infant son Cal-El, by sending him to the planet Earth, despite the objections of his wife (Susannah York) that Earth is backward.

By the time the space-crib lands in the Midwest, Cal-El is a vigorous toddler. So vigorous that he is able to lift the back of a truck belonging to the middle-aged Kents (Glenn Ford and Folis Thaxter) in order to help his future adoptive father change the flat tire caused by his landing. By the age of

eighteen, Cal-El, in the person of Clark Kent, is a frustrated youth — first, because he doesn't understand where all his physical powers have come from, and second, because he can't flaunt them, as any youngster would love to, lest he be taken for a freak. Says his adoptive father: "Patience. You've come here for greater things than dazzling touchdowns." When Father Kent dies, Clark discovers a magic green crystal that Jor-El had placed in his crib. He leaves home and his adoptive mother, in an earnest and moving scene, and heads north where the glaciers are reminiscent of Krypton's landscape. There, with the help of the crystal, he is able to communicate with the spirit of his real father and is told that he must help the human race, although he is forbidden to interfere with human history. When Superman finally settles down in Metropolis (complete with an Empire State Building and a Statue of Liberty), he is no more than a vigilante, zooming at night over the sleeping city



Lois Lane hiding behind an apprehensive Clark Kent.

to keep an eye on its rich population of scoundrels and villains, the biggest one of them being Lex Luthor (Gene Hackman) who, from his palatial headquarters set two hundred feet below Metropolis' railroad station, is planning the swiftest deal in real estate history: activating the San Andreas Fault with an atomic device which will push the California Coast into the Pacific Ocean and send the value of the remaining land, which he owns, soaring. As Superman tells Lois Lane (Margot Kidder), during an interview which, according to *Daily Planet* Editor Perry White (Jackie Cooper) is the greatest since "God spoke to Moses", his mission is to fight for Truth, Justice and the "American Way". What it all boils down to is that Superman is another staunch pillar of the Law and Order Society. When, towards the end of the film, he delivers Luthor and his side-kick (Ned Beatty) to a warden who exclaims how safe the city has become with him around, Superman replies: "After all, we are on the same team."

Superman is, above all, entertainment, and as such, it works beautifully. Nothing beats the Americans when it comes to escapist entertainment and, in the last two years, sci-fi spectacles have been leaders in the field, both quality-wise and money-wise. Before Stanley Kubrick's *2001: A Space Odyssey*, science-fiction films were

confined to the B-category, with one notable exception, the 1933 classic, *King Kong*. By 1968, the proliferation of technological expertise, the improved gadgetry and Kubrick's mastery of the medium, gave the genre its letters of honour. The impact of *2001* was tremendous and it paved the way for a succession of "serious" sci-fi pictures with "a message" (such as the *Planet of the Apes* series), which allowed the viewer the option of reading philosophical parallels into the story line, in the tradition of the best and most respected sci-fi writers. The current trend in sci-fi spectacles was launched by George Lucas's *Star Wars* (the all-time box-office champ), then followed by Spiegel's *Close Encounters of the Third Kind*, *Spiderman*, a few others, and, of course, *Superman*. Their main objective is to entertain, and some of them succeed superbly.

When producers have \$35 million at stake the last thing they want to worry about is undertones and nuances, especially when the film is supposed to be nothing more than entertainment. It's a pity, because *Superman* has potential as a metaphor (what most of the gifted creators of sci-fi have always considered this genre to be), especially with the more sophisticated audiences (even the younger ones) of our era. There is one strong undercurrent throughout the movie which is, how-

ever, so shallow and inconsistent (the script went through three different hands, starting with Mario Puzo, author of *The Godfather*), that one doesn't know whether to take it seriously or not: Superman as Christ. Farfetched?

When the Kryptonite civilization is blotted out, two things survive and are sent into the universe. First, the *evil* General Zod (Terence Stamp) and two of his acolytes who are sent wandering through the Universe (and who will show up in a sequel), and the *good* Cal-El. Life's two basic forces, according to Superman's creators, who went a step further and gave Superman's earthly parents the following names: MARtha and JONathan Kent. (Jonathan, of course, dies first, when Superman is about eighteen. Does that remind you of anything?) Then Superman disappears for twelve years in the Arctic and returns among men at the age of thirty to begin his crusade. Meanwhile, the vision of Jor-El has appeared to him as most people would imagine God appearing to Christ. Jor-El says, "I've sent them [the humans] you, my only son!" Later on, when Superman takes Lane for a trip over Metropolis (in one of the most beautiful sequences of the film, when she communicates her thoughts to him), she says, "I'm holding hands with a God." After the San Andreas catastrophe, Superman discovers Lois Lane dead and, in tears, raises his fist towards the heavens in a sign of mute (and human) revolt, before setting off to bring her back to life — although he has been warned not to interfere with human history.

In a way, the original Superman was the product of the troubled years of the Depression, when everyone felt that only such a super-being could solve the problems of mankind. But today the feeling of security it tries to impart is almost cynical, and not only because audiences are more sophisticated, even the younger ones. Why isn't Superman zooming in on trouble spots like Teheran or Nicaragua or Uganda, for instance? What of the fact that the film imparts the feeling that the people in uniform will solve most of the world's problems? Add to this a heavy dose of religious undertones and you get quite a reactionary formula for the solution of mankind's problems. If any further nuances make their way into the sequels, they will have to be handled with care because it's a dangerous formula. As pure entertainment — and that's what most audiences want — *Superman* works.

—PAN BOUYOUCAS

Ahead in harmony

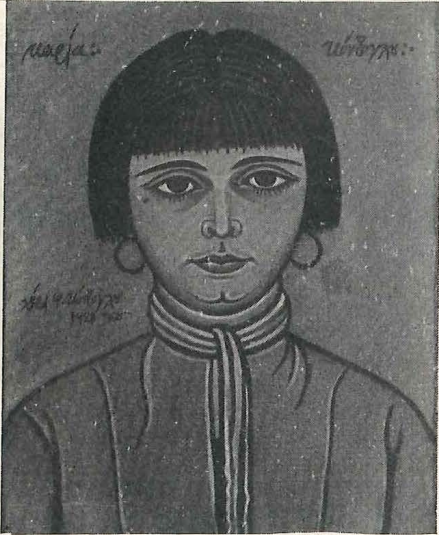


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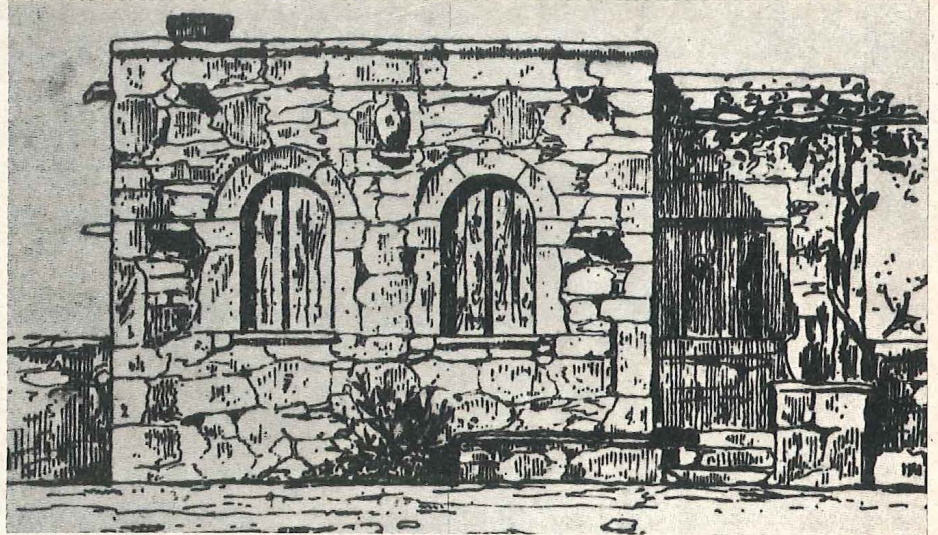
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A portrait by Photis Kontoglou.



A plan by Dimitris Pikionis.

art

EXHIBITIONS IN RETROSPECT

THE works of three important historical figures in contemporary Greek art are being commemorated at the National Gallery (Pinakothiki). They are the painter and iconographer Photis Kontoglou (1896-1965), sculptor Yannoulis Halepas (1852-1938) and architect Dimitris Pikionis (1887-1968). The Kontoglou exhibition ended in January but the latter two will continue through the end of February.

Photis Kontoglou was born in Aivali in Asia Minor. He attended the Athens School of Fine Arts in 1913, but in 1919 returned home, where he remained until the fall of Smyrna in 1922, after

which he settled in Greece. He is known primarily for the large number of icons he executed, and for his religious works in the Byzantine church of Kapnikarea in Athens, St. George's in Kypseli, Saint Andrea's in Patission, and others. He also worked at the Byzantine Museum in Athens, the Byzantine site of Mistra in the Peloponnisos, as well as the Coptic Art Museum in Cairo. At this exhibition the public was given the opportunity to see a large body of his largely unknown secular work, revealing him as both an artist and writer with a lively and inquiring mind. On show were several books, which he wrote and

illustrated, covering a wide range of subjects. The exhibit demonstrated his ability as a prolific portrait painter who adopted diverse styles—from Coptic to Byzantine to frankly primitive. Included were several landscapes and scenes from daily life, perhaps the most interesting paintings at the exhibition. They combine freshness and naivete with a candour which cannot fail to charm. The style remains primitive, with perspective, dimension and realistic representation completely distorted. The flat compositions and linearly expressed stylized figures and garments reflect elements drawn from Byzantine painting. The most significant work was a very large fresco which originally decorated the walls of his home. Begun in 1932 with the help of artists Yannis Tsarouchis and Nikos Engonopoulos, the work was completed by Kontoglou in 1933. In 1941, during the famine that struck occupied Athens, he was forced to sell his house "for a few bags of flour". The new owner covered the fresco with a coat of paint. When restitutions were made after the war, the house was returned to him. His attempts in 1950 to clean the fresco were unsuccessful because he did not have the proper materials and the mural remained covered until 1977 when it was cleaned by professional restorers and transported to the National Museum.

At the top of the mural, historical and literary figures admired by the artist are depicted in medallions. Below this,



A sculpture by Yannoulis Halepas.

forming a second tier, are scenes of Dutch explorers in Africa, primitive tribe dancing, the Flood, and a portrait of the artist with his wife and daughter. In the third tier, life-size figures of the Captain from Aivali, saints from Brazil and Java, and others are portrayed. Despite the stylized Byzantine-type representation, the fresco reveals the energy and freshness of Kontoglou. He emerges as an imaginative artist with a sense of humour and an innate and resourceful vitality, far removed from the formality and stylization expected of traditional iconographers.

YANNOULIS Halepas, one of the foremost Greek sculptors of the past century, was born on Tinos, an island which has fathered several other important sculptors. Raised in a family with a long tradition in marble masonry, Halepas, not surprisingly, set off at an early age to study sculpture in Athens under master sculptor Leonidas Drosos. He subsequently won a scholarship to the Royal Academy of Fine Arts in Munich. He returned to Athens in 1878 when the first symptoms of the mental illness that was to rack him until 1918 manifested themselves.

The majority of the sixty-five works on display at the National were, unhappily, plaster casts. It was not clear whether they were intended for eventual casting in metal or whether they were merely studies never intended for exhibition. The plaster cast cannot fully reveal the quality and outcome of a sculpture in its final stage. Furthermore, some of these were poorly conceived, in contrast to a few clay figures and bronzes and an early large marble work entitled 'Satyr and Eros' (1878), which clearly reveal Halepas's talents as an accomplished sculptor. The latter work is purely realistic and representational, attesting more to technical achievement than to creative work. It is similar in style and execution to his renowned 'Sleeping Maiden', also executed in 1878, photographs of which were included in the exhibition. (The 'Sleeping Maiden', commissioned to decorate the tomb of a young girl, is today in the First Cemetery of Athens and is the work automatically associated with Halepas.) An exhaustive number of rough sketches done after 1918 were also on show.

This indiscriminate selection of works and drawings, some of which may have been the output of an unbalanced mind, do not do justice to the sculptor and lead to confusion about the actual value of his work. Nevertheless, Halepas's intense preoccupation with

sculptural form and mass surfaces, as well as a personal style which resulted in bulky, heavy works without openings, which did not allow for any play between mass and space. The shapes are either oblong or pyramidal with wide bases. It is strange that Halepas retained this block compositional structure even in works he cast in bronze, a pliable material. Groups of figures, often including a horse, predominate. A curious device was the use of a large figure or a bust in combination with a diminutive figure as seen in "Alexander and Saint Barbara" or, "Perseus, Pegasus and Andromeda". Although the results are not surrealistic, they are disturbing because of the absurdity of the juxtaposition. Subject matter and realistic representation are secondary to form, mass, and volume manipulated to create bulky, static works, dictated by the initial form of the stone block—a heavy, solid mass which Halepas strived to retain.

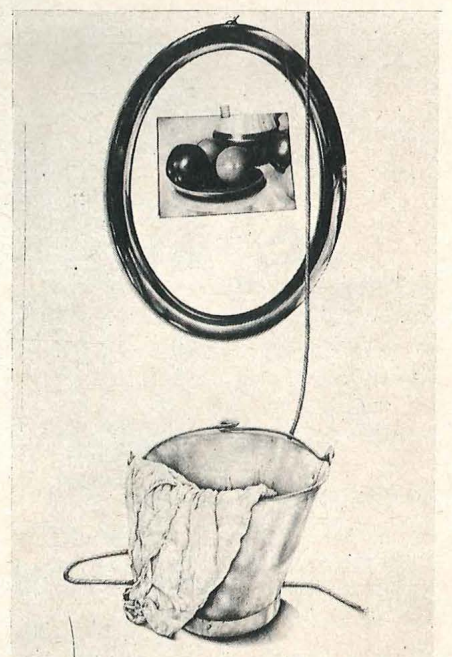
THE exhibition on Dimitris Pikionis was in commemoration of the tenth anniversary of the architect's death. Pikionis's significance lies in the fact that he was one of the first Greeks to create an awareness of not only the richness of the remote classical Greek heritage but of the Byzantine and more recent folk heritage and traditions as well. The exhibition, which was admirably arranged and gave the visitor a comprehensive picture of Pikionis's contribution, consisted of a vast amount of papers including architectural plans, drawings, and paintings, publications, and letters. Pikionis's more important work included the church and landscape design for St. Dimitri Lombardiades, the landscape architecture surrounding the Acropolis and Delphi, as well as that of the Philothei park. He drew from traditions which were rooted in Greek culture because they best reflected the needs and aesthetics of this country—an innate expression created and nurtured over the centuries. He felt that such a tradition could serve as the most logical base for the contemporary Greek environment. Looking at recent architecture in Greece, however, it is evident that his advice has been totally ignored.

YANNIS Psychopaedis's show of large crayon drawings at the Athens Gallery last month was an impressive display of impeccable workmanship. Thematically, the exhibition was devoted to "the object" and explored its multiple facets and the complexity of the relationships it



Nijinsky in 'L'apres-midi d'un Faune'.

generates. Psychopaedis thus placed the emphasis on the relationships between objects depicted in a painting, deliberately bringing into play relative and contrasting values. He depicts everyday objects that surround us insofar as they make a statement about human presence and the person who uses them—objects which go to create the personal environment of a particular presence. As a consequence, they have a "used" and "real" air about them. Because they are realistically represented, these drawings have the characteristics of, and bear a direct relationship to, the traditional still life. It is his way of making a critical statement about this academic, stylized and obsolete method of teaching art, a tradition that has



A drawing by Yannis Psychopaedis.

become totally fossilized through lack of rejuvenation. He makes it appear as a lifeless and useless learning code. By juxtaposing in the same drawing the "real used object" with the contrived image as found in still life painting, he alludes to the various levels of reality in art and life. The genuine and the contrived co-exist in our everyday reality. This is further stressed by the simultaneous use of the two basic and divergent approaches to painting in one work: the illusory representation of

Renaissance perspective, and the tradition in contemporary painting which denies Renaissance perspective and volume, deliberately seeking to retain the flatness of the two-dimensional canvas. He revokes the illusory three-dimensional space by the inclusion of the flat two-dimensional surface in a single drawing. His surface is no longer only the illusory representation of reality. It becomes a space in which the voluminous and the flat — the real and the unreal — are pitted against each

other and virtually neutralize each other.

The objects themselves assert their state of being in visual terms, and the artist reaffirms this reality through the medium of drawing and the use of opposing plastic languages of the three- and two-dimensional traditions. In the past, Psychopaedis placed real objects in front of oil paintings to express this problem in literal terms and not through the illusory medium of drawing.

BARON Adolf de Meyer's album of Nijinsky and the Ballet Russe performing in Diaghilev's 1912 production of *L'Après-midi d'un Faune* consisted of thirty photographs. Only four complete sets are known to have survived the upheaval of World War I. Using one of these, the American photographer and master printer Richard Benson produced a new album of palladium prints on translucent paper, published last year by Eakin Press, New York and the Dance Books Ltd., London, and seen here at the Zoumboulaki Gallery on Kriezotou in January.

The ballet's 1912 premiere in Paris, a major event in the history of dance, created a storm of controversy because of its erotic and sensual qualities and the departure from classical form and movement. An adaptation of the Debussy work which was based on a poem by Stephane Mallarme, the ballet was choreographed by Nijinsky who also danced the major role. He used as his sources primeval mysteries and primitive rituals, and delved into the human psyche. The style of the ballet was flat and frieze-like, negating the three-dimensional possibilities of the stage. The nymphs, dressed in costumes evoking Minoan dress, took on Egyptian-like stances, forming two-dimensional images. In contrast, Nijinsky emerges as voluminous and sculptured, sensuous and erotic. Yet, he does not dominate the photographs. De Meyer attempted to capture the essential form and imagery of each ballet scene. Some of the photographs have the quality of fine etchings which is not usually associated with photography, but the device enhances the delicacy of the garments and the sensuousness of the flesh as seen in the close-up shots of the expressive and veined hands. This album is indisputably a unique artistic document of an equally unique event, beautifully recreated by the printing expertise of Richard Benson.

— CATHERINE CAFOPOULOS



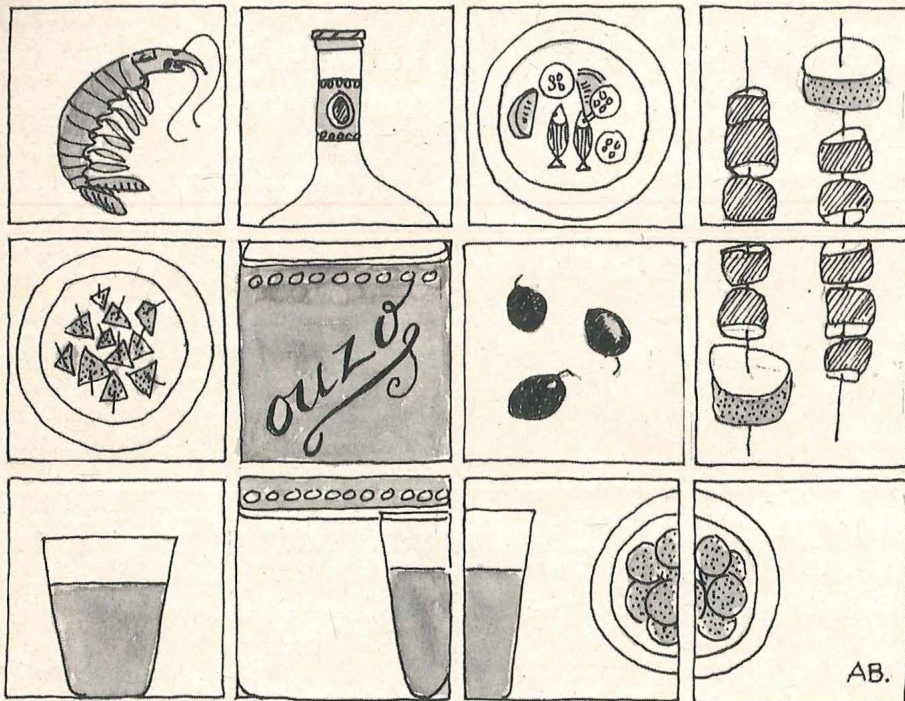
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food

AN OUZERI AT HOME

CELEBRATIONS during the three weeks of Carnival (*Apokries*) will include many masquerade parties with a theme. If you are planning a costume party this month, or simply a gathering with a distinctive atmosphere any time of the year, why not an ouzeri? It requires a little imagination, but a minimum of preparation. Ouzeries, some of them dating from the turn of the century, are scattered throughout the city. They are simple places where friends meet for a drink and a snack (which in some ouzeries are superb), but mostly to chat, discuss the day's news, and often enough to argue politics. Perhaps the best-known ouzeries in Athens are Orfanides near the Grande Bretagne Hotel (a favourite among members of the fourth estate), Athinaikon, near the law courts (frequented by lawyers and judges), and Apotsos, the oldest in Athens (dating from 1900) and located in the arcade at Panepistimiou 10.

The ouzeri has a distinctive ambience, different from that of the *taverna*, *kafenion*, or *zaharoplastion* (sweet shop), and is similar to a pub. The furnishings are spartan, the lights dim, the customers are huddled around tiny tables. Once the exclusive domain of men, the ouzeri of today is increasingly frequented by women. Food is re-

stricted to a small selection of appetizers, many of them very salty, to accompany ouzo, brandy, whisky, wine or beer. The waiters approach to take orders and to serve them with little fanfare. (The proprietor is usually seated at the cash register, and when not exchanging news with his customers and friends — one of his major functions — he is reading a newspaper.)

To create a similarly dim atmosphere you may wish to acquire the oil-burning lamps available at many hardware stores, or shops specializing in tinware. The two most common varieties are made of coloured glass, or tin, the latter resembling tiny lanterns. They call for only cooking oil and tiny wicks, but candles may be substituted. Charming, very inexpensive, and particularly suitable for garden parties (the lantern types may be hung from trees), they will come in handy for many occasions and make a nice, token gift from Greece.

Serve beverages from cane-covered demijohn bottles as they do in ouzeries. Traditional, old-fashioned wine and spirit shops are to be found in all areas of Athens (including Kolonaki). Not to be confused with the slick new liquor stores that have sprung up all over the city, these *kava* (very often located in cellars) sell brandy and ouzo and wines by the kilo. They will sell you bottles, or you

may bring your own, and usually have the cane-covered old type of demijohn bottles on hand. The tall, narrow glasses used for ouzo may be purchased at hardware stores at a nominal price. Should your home allow rearranging, you may wish to set up small tables such as those found at ouzeries. Hardware stores that rent tables and chairs for parties often have them in stock. Or you may be able to persuade the owner of a neighbourhood ouzeri or coffee shop to rent them to you for the occasion.

As for the refreshments, the Greek cuisine provides an endless array of possibilities. Ouzeries usually offer *taramosalata*, sausages, *keftedes*, octopus, occasionally fried mussels, sweet breads, and liver, as well as a variety of cheeses, olives, pickles and cold cuts. In brief, food that requires little in the way of cutlery or dishes and perhaps only toothpicks. Fresh, raw vegetables will provide a necessary balance.

If you have a carnival party in mind, costumes may be based on the distinctive Athenian characters of old, with fedora brims turned up on one side and down on the other, top coat slung over the shoulder, elaborate, well-groomed moustaches, and, of course, worry beads in hand. They are still to be seen in some neighbourhoods should your guests decide to ouzeri-hop for inspiration. If not, the caricatures in the popular books of Bill Papas (*Instant Greek*, *the Vanishing Greeks*, etc.) will provide many ideas.

The following recipes may be easily prepared well in advance. Other suggestions are *keftedakia* and *soutzoukakia* (varieties of meat balls), miniature *souvlakia*, fried mussels, sweetbreads, liver as well as *dolmades* (stuffed vine leaves), and cheese.

TARAMOSALATA (FISH ROE SALAD)

125 grams *tarama* (carp roe)
15-20 slices white bread
1 small onion, grated
¾-1 cup olive oil
Juice of 1-2 lemons
½ cup water (optional)

An electric mixer, processor or blender is excellent for this salad since it requires heavy beating. Otherwise, pound the fish roe in a mortar. Remove crusts from bread (they will not affect the *taramosalata* but will alter the colour). Soak bread in water. Squeeze excess water from the bread and gradually add to the roe while beating at a high speed. Continue to beat while gradually adding the onion, olive oil (in droplets) and the lemon juice. Taste for flavourings and beat in the water for a lighter product. The addition of more soaked bread will



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produce a creamier and less salty *taramosalata*. Delicious chilled, with raw vegetables.

TZATSIKI

½ kilo yogurt (thick)
1 cucumber, peeled and diced or grated
Chopped fresh dill or mint
Chopped fresh parsley
1 clove garlic, minced or crushed
1-2 tablespoons vinegar
1 tablespoon olive oil

Combine all the ingredients in an earthenware or glass bowl. Chill. Serve with a good baker's bread, cut into slices, or with pitta bread (available, frozen, at supermarkets or from *souvlaki* shops).

TSIROSALATA (MACKEREL SALAD)

Dried mackerel
Vinegar
Olive Oil
Dried oregano

Soak the mackerel (available in packages at grocery stores) overnight in cold water. Rinse and taste. If too salty, continue to rinse. Drain. Cut into small pieces. Place in a bowl and cover with vinegar. Sprinkle with olive oil. To serve, remove from marinade and arrange on plates and sprinkle with oregano.

OKTAPODI TURSI (PICKLED OCTOPUS)

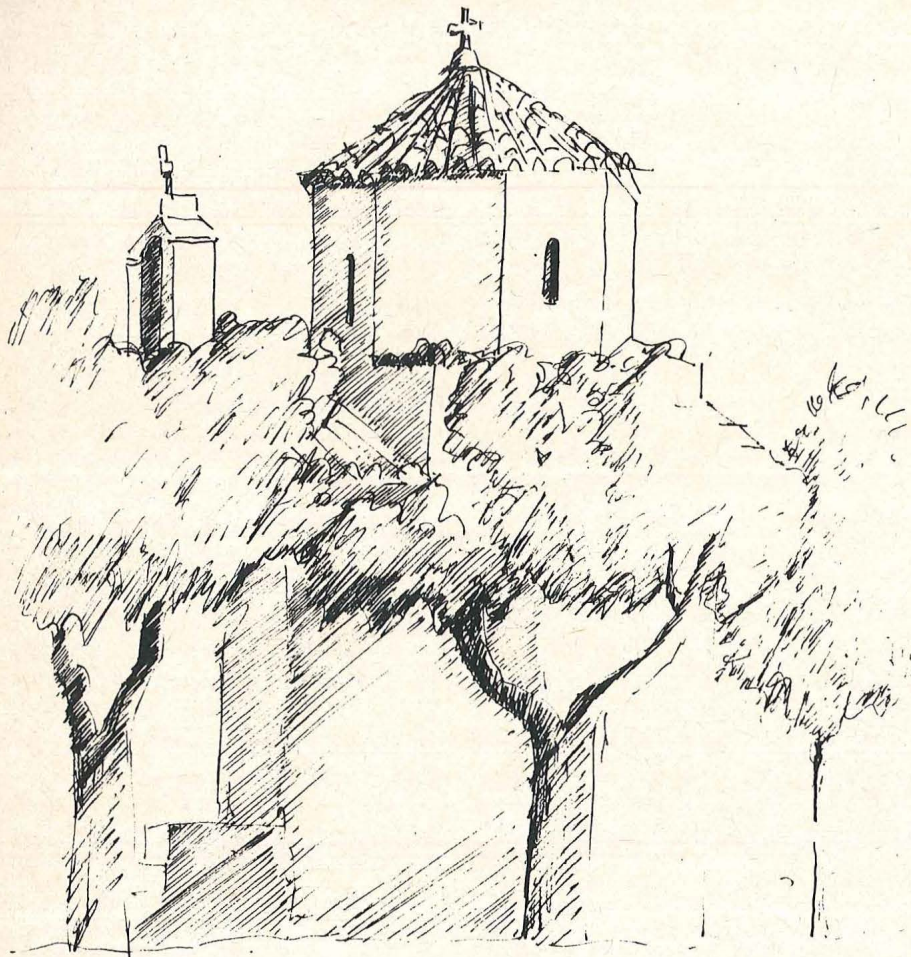
1 Octopus (½ to ¾ kilo)
½ cup olive oil
Vinegar to cover octopus
Pinch of salt
Black pepper
Chopped parsley
Rosemary or dill

Make this at least four days in advance for maximum flavour. To tenderize, beat, pound and rub the octopus until it secretes a greyish liquid. Wash, drain. Place in a pot without water and cook, covered, over low heat until the octopus turns bright pink and is tender, about 30 to 45 minutes. Cool. Cut into bite-sized pieces. Place octopus pieces in a large jar. Cover the octopus with oil and vinegar. Add the seasonings. Cover and shake to mix. Store in the refrigerator until ready to serve. Arrange on platters. Delicious on unsalted crackers or toast squares.

FRESH VEGETABLES

Select seasonal vegetables that are crisp: cucumbers, celery, sweet peppers, cauliflower, radishes, cabbage, carrots. Wash and dry the vegetables. Cut into sizes that may be picked up to dip into creamy salads, such as *tzatziki*. For variety, run the tines of a fork sharply down the unpeeled cucumber and repeat all around the perimeter. Then slice into rounds.

—VILMA LIACOURAS CHANTILES



KOSMOS

DECEMBER 15

A memo sent out by the Ministry of Finance to other ministries complains that civil servants talk too much. The State is now paying a billion drachmas per year for telephone bills, as opposed to 275 million only five years ago. The memo blames this garrulousness on everyone, from the humblest employees to the top ministers themselves.

DECEMBER 17

Fifty-one bombs explode in several quarters of Athens between nine and eleven p.m. Seven persons are injured, though slightly. Right-wing extremists are suspected.

Tile and wall-plaster falling from the facade of a building on Menandrou Street severely injure Haralambos Kaetsis. While the phenomenon of rising construction has been familiar and pervasive for many years, the increase in falling masonry is relatively recent. In November, over a dozen marble slabs fell in the city's streets, killing one man in central Athens.

Meanwhile, outside of Athens, rocks and hillsides are falling. The Athens-Patras highway is briefly closed by a slide near Aigion and an avalanche impedes the Arachova road leading to the National Tourist Organization's new winter resort on Mount Parnassos.

DECEMBER 18

A twenty-four hour strike involves eighty-eight thousand civil servants. They include elementary and high school teachers, postmen, DEI employees, bank clerks, architects, and OTE radio electricians. They are demanding a twelve percent wage increase, which is the current annual inflation rate.

DECEMBER 23

In an effort to encourage children to visit museums, the Benaki Museum, with the assistance of the Organization of Greek Guides, opens a two-week special children's exhibition.

DECEMBER 24

Thirty-two kilos of hashish are discovered floating in an inner tube off the island of Kos. This curious maritime

phenomenon in the Dodecanese only seems to occur during the Christmas season. Over the last three years, more than six hundred kilos of hashish have been retrieved from the sea around Kos, Simi and Rhodes.

DECEMBER 27

Three women writers are among the recipients of prizes awarded annually by the Athens Academy: Tatiana Gritsi-Millieux for prose, Zoe Karella for poetry, and Georgia Tarsouli for children's literature. Silver medals go to actor Dimitri Myrat, costume designer Antonis Fokas, and the Goulandris Natural History Museum.

Among those awarded the Order of Ethics, Civilization and Sciences is twelve-year-old student Stavros Nikolaidis who found and returned six hundred thousand drachmas.

The Museum and Archives of the National Resistance is inaugurated in Piraeus. Housed in the city's Town Hall, the museum is a historical record devoted to the life of the port during World War II.

Nineteen die and two hundred and ninety-nine are injured in auto accidents during the four-day Christmas holiday. Over half the deaths occur during the congested return to the city.

JANUARY 1

New Year's Day is celebrated with President Tsatsos attending a state mass at the Metropolis of Athens, and Prime Minister Karamanlis cutting the traditional *vassilopitta* at the Armed Forces Club. Later, Karamanlis attends a reception given by actor Dimitri Horn.

JANUARY 2

A doctor is fired from the staff of Evangelismos Hospital for publicizing the fact that many doctors accept *fakellakia*. These "little envelopes" contain sums, which are in addition to the registered fee, a gratuity for special attention. Frequently they are presented by patients whose medical expenses are already covered by insurance.

JANUARY 3

Macedonian apple growers protest the unrestricted importation of bananas from abroad. In the past, a tariff not only supported the Cretan banana market but the price of other winter fruit as well. The competition with foreign bananas has been stiffened this year by bad weather.

Yannis Serifis is declared innocent by a Piraeus court at the end of a two-week trial which has attracted national attention. Serifis had been held

in custody for over fifteen months following his arrest at home. The arrest took place the day after a gun battle between police and four unidentified men in the Agios Ioannis Rendis vegetable market. One policeman was killed in the clash.

JANUARY 4

During a press conference at the King's Palace Hotel, Giancarlo Payeta, vice president of the Italian Communist

Party, causes surprise in local leftist circles by endorsing the Government's present position in relation to the Common Market. The stand of the Greek Communist Party up until now has been that Greece stay out completely.

The cold wave that has disrupted northern Europe reaches Greece. Snow falls in the capital and suburbs register a record minus 5C (23F). In the northern provinces, where three die in winter

storms, temperatures drop to minus 22C (-8F.)

Several hundred more evacuees arriving in Athens from Teheran cause speculation as to whether or not the situation will follow the example of refugees from Beirut in 1975. At that time, company resettlements here caused a sudden rise in rents both for office space and domestic housing.

JANUARY 9

Before an audience of two thousand people at the Athens Hilton, John Pasmazoglou inaugurates the new Democratic Socialist Party. The well-known economist, a former deputy governor of the Bank of Greece, has been a leading figure in Greece's negotiations with the Common Market. He describes the new party as "the other solution" to present government policy. Pasmazoglou has been joined by former fellow-deputies of the Centre Union-New Forces, Alavanos, Kardaras, Papatthemelis, and Tsouderou.

JANUARY 10

The National Library has asked the assistance of the Public Prosecutor to get back its long over-due books. This involves a time span of between two and thirty years. For the greater part, those most delinquent are educators, scientists, publishers, and cultural institutions which are impressive enough to ignore the Library's notices.

JANUARY 11

Nineteen precious icons are stolen from the Elkomenou Kastrou Church in Monemvasia, including a thirteenth century Crucifixion of Christ and a priceless Virgin and Child. Some suspect that the event is connected with the recent escape from the Daphni Psychiatric Hospital of former singer and icon thief, Stavros Pasparakis. Pasparakis stripped a number of old Psychiko homes of their religious artifacts two years ago and was only arrested after some spectacular escapes through the shrubbery of Athens' leading garden district. Pasparakis's escape from Daphni was more casual. Having convinced the asylum's caretakers that he was simply passing the time of day with visitors in a car, he suddenly jumped in and drove off.

JANUARY 14

The Credit Bank has bought and is tearing down the Nikoloudi building and its famous stoa between Stadiou and Panepistimiou streets opposite the National Library. With the help of the Ministry of Culture, the early twentieth century mosaics will be preserved and incorporated into the new building that will be constructed on the site.

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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 1am 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)...7:45 Songs of the World...9:35 Theatre*

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

TUESDAY

ERT 1:45 Every Afternoon*...6:05 Tom and Jerry (cartoons)...7:15 Contemporary Art...11:00 Charlie's Angels

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 The Forest. Rangers... 7:00 Combat...11:00 Police Woman

THURSDAY

ERT 1:45 Every Afternoon*...6:25 Charlie Chaplin films...10:30 Music program...11:00 UFO Stories

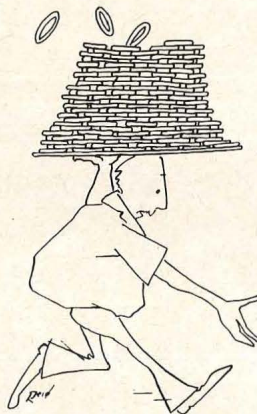
YENED 1:30 Ben Casey (resumes at 2:15 after the news)...7:00 Little House on the Prairie

(dubbed)...8:15 Pop Music...8:30 Battle Line (stories of World War II)...10:00 Ian Ogilvy 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 Dallas (western series)

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)



SATURDAY

ERT 1:45 Every Afternoon*...3:15 Film...4:50 Sports*...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...2:15 The Mothers-in-Law...2:45 Sports*...4:45 The Life of Charles Dickens...10:00 Film*...12:15 Jason King

SUNDAY

ERT 2:30 Famous Singers...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 Documentary...6:15 Robin Hood...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

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.

A STATEMENT FROM S.E.A.L.M.A.C.

THE INTERNATIONAL COMMITTEE FOR THE RELIEF OF OPPRESSED PEOPLES IN ASIA MINOR AND TURKISH OCCUPIED CYPRUS

The proclamation of martial law in December 1978 by the despotic Turkish government in the Eastern districts of Turkey is a trick often used by Ankara to deceive international public opinion. In fact, it only aims to overcome by court-martials, cruel violence and slaughters, the will of the Kurdish people—whose land equals 30% of Turkey—as well as that of the other peoples of Asia Minor, to claim the world-wide accepted right of self-determination.

Today, not only are human rights of the peoples of Asia Minor being violated, but thousands of innocent Kurds are slain by Turks, because they ask to live free. No conscientious citizen in the world should remain indifferent about what goes on in Turkey.

We strongly protest the recent acts of violence against the Kurds. They are being committed 4 years after the unpunished crimes in Cyprus, 52 years after the last organized slaughters against the Kurds, 56 years after the genocide of 1,500,000 Greeks, and 63 years after the extermination of 1,500,000 Armenians.

Turkish criminality against the peoples of Asia Minor should be stopped. The 3,000,000 victims of the 20th century demand justification. It would be hypocritical to protest the violation of human rights in South Africa, Rhodesia or Chile and be indifferent to the crimes which are still being committed by Turkey against the peoples of Asia Minor. We ask that:

1. An international impartial Committee, under the auspices of the UNO, examine these accusations.
2. International organizations take the necessary measures to stop organized Turkish criminality against the peoples of Asia Minor.
3. The peoples of Asia Minor, who are oppressed by the Turks, be granted the right of self-determination.



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