

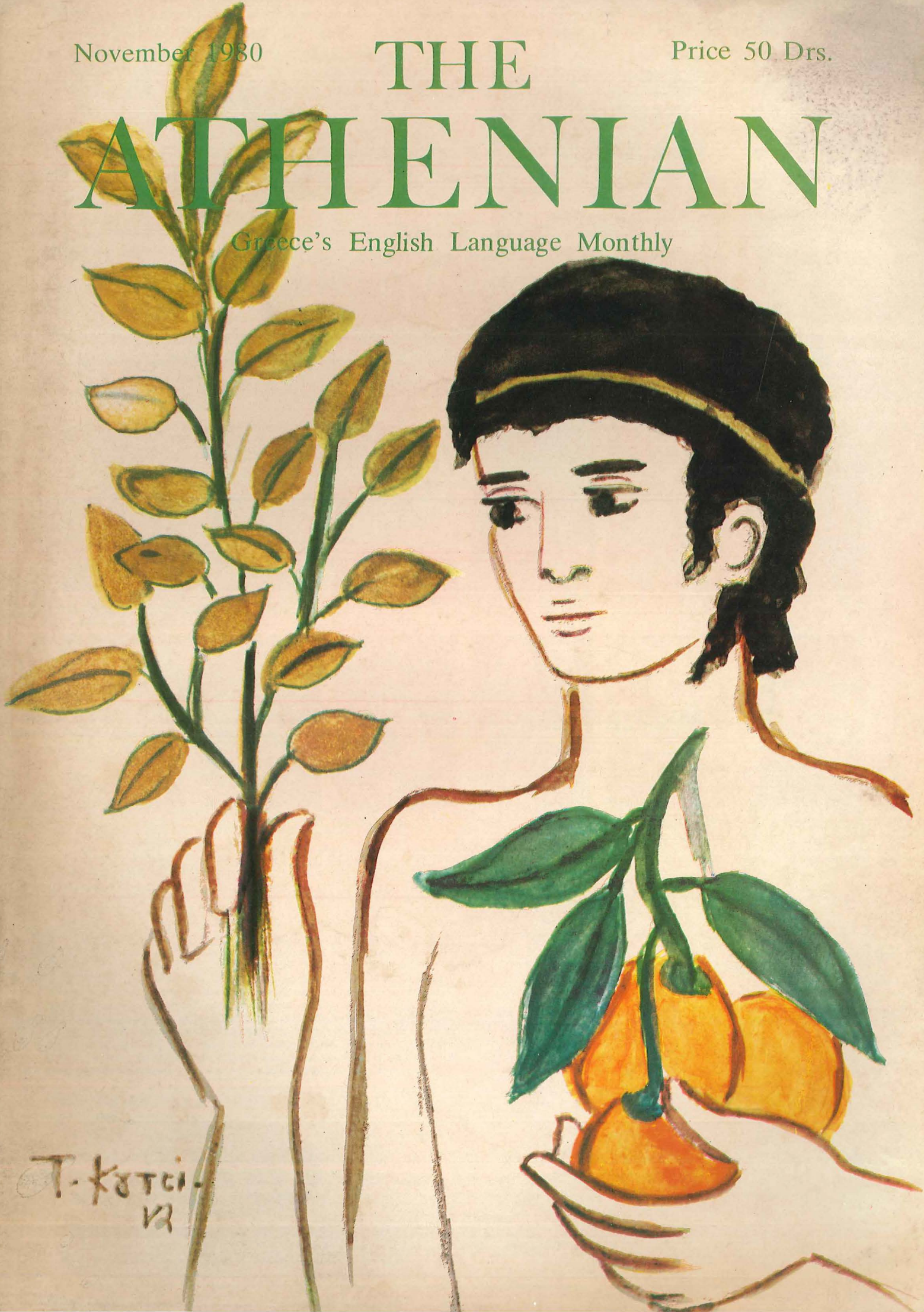
November 1980

THE

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ATHENIAN

Greece's English Language Monthly

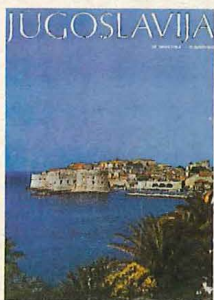


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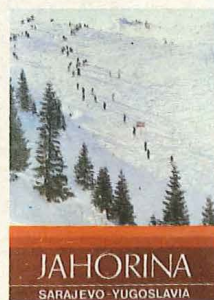
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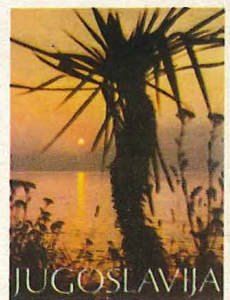
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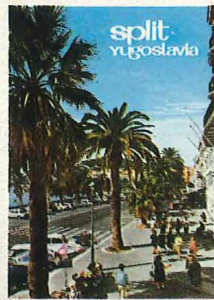
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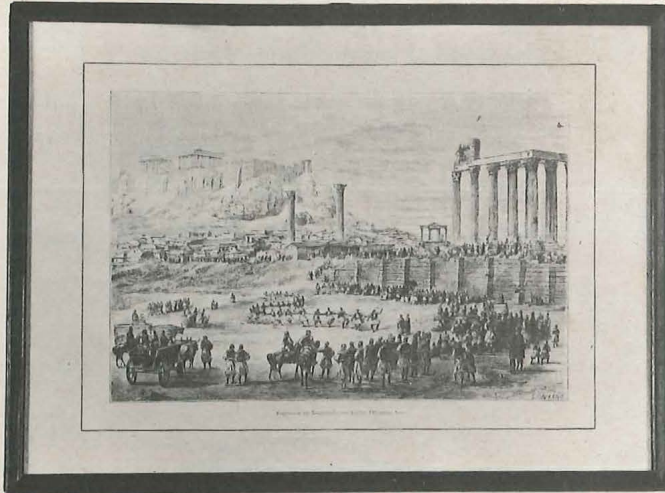
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Scorpios: Sophisticated and elegant atmosphere. Good service and an imaginative extensive menu that will please gourmets. Closed Sundays. Evrou 1 - Tel. 7796805.

Prince of Wales: An English - type restaurant with a warm and pleasant atmosphere. 14 Sinopsis - Tel. 7778008.

Le Foyer: Well prepared food in a cheerful setting with piano music. Open from 9 pm. Closed Sundays. 25 Iofontos (near Caravel) - Tel. 746287.

Xanthopoulos — Voukourestiou 4. Offers a wide selection of exquisite jewellery and precious stones.

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Takis Jewellery — Pandrossou 45. A large variety of fine jewels, modern and classic, and furs.

RESTAURANTS

Da Walter: A modern elegant restaurant with a spacious bar and an exquisite Italian cuisine. Daily from 8 pm Evzonon and Anapiron Polemou - Tel. 748726.

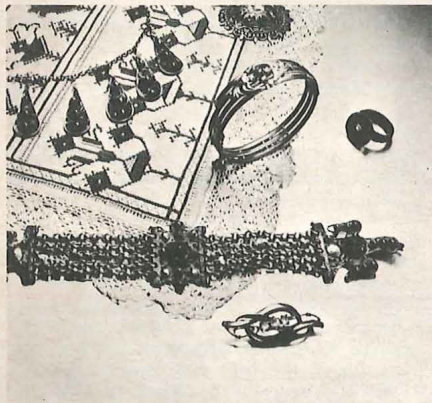
Flame Steak House: Specializes in good charcoal broiled steaks and chops. Candlelight atmosphere. Open noon to 5 pm and 8 pm to 2 am. Closed Sundays. 9 Hatziyanni Mexi (next to Hilton) - Tel. 738540.

Kaplanis: A delicious selection of Greek and Turkish specialities and fresh fish. 24 Akti Koumoundourou (Mikrolimano) - Tel. 4111623.

G. B. Corner: Quiet and elegant restaurant in the oldest and perhaps best known hotel in Athens. Open noon and evenings. Grand Bretagne - Syntagma Square - Tel. 3230251.

To Kantari: Greek and International cuisines and live entertainment, singing and dancing a la Zorba. 9 Dioharous - Tel. 711330.

Dioskouroi. An old converted two-storey mansion, pleasant decor and a small garden. A huge choice of dishes and wines. Dimitriou Vasiliou 16, Neo Psihico - Tel. 6713997.



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Jade — Patriarchou Ioakim 19. A fine selection of ladies' fashions.



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



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community calendar

NOVEMBER 1

American Club — International Hong Kong Tailors, 10 am to 6 pm.
American Club — NFL Football films, Independence Room, 3 pm. (every Saturday in November).

NOVEMBER 2

American Club — Buffet, 12 noon in both dining rooms.

NOVEMBER 4

U.S.A. Election Night Watch, at the Hilton Hotel from 11 pm to 11 am. Nov. 5.

Duplicate Bridge — American Club, Independence Room, 10 am. (every Tuesday in November).
Bingo — American Club, Independence Room, 7 pm. (every Tuesday in November).

NOVEMBER 5

AWOG party bridge — American Club, Independence Room 10 am. (every Wednesday in November).
American Club — NFL Football films, Independence Room, 7:30 pm. (every Wednesday in November).

Helianthos Yoga Union — Meditation seminar (English), 6:00 pm. Lecture, "Death Is Not the End" by Bob Najemy (English and Greek), 8:30 pm.

NOVEMBER 6

American Club — Darts competition, 8 pm. (every Thursday in November).

Hellenic American Union — Dr. John Keshishoglou, Dean of the School of Communications at Ithaca, N.Y., presents his one-hour documentary film on the Monasteries of Mount Athos (in Greek).

NOVEMBER 7

St. Andrew's Women's Guild — Meeting at Deree Pierce University, guest speaker Mr. Bob Hill of the Greek Bible Institute located at Kastri, 9:30 am. For information and transportation call 801-7660

Multi-National Women's Liberation Group — General meeting, 9 pm, 1 Diofantou St., Pangrati.

NOVEMBER 9

American Club — Special brunch, 10 am.
American Club — Fall fashion show, both dining rooms, 1:00 pm.

NOVEMBER 10

AWOG — Area exchanges from November 10-14. Call 801-3971. Members only.

Hellenic-American Union — Lecture on "Culture: The Last Frontier", by Athanasios Nerantzis, Secretary General of Parliament, 8 pm.

NOVEMBER 12

Hellenic American Union — Lecture in English. Professor Bertrand Mathieu discusses "Henry Miller As a Friend". Sponsored by the Fulbright Foundation. 8 pm.

Helianthos Yoga Union — Lecture, "Problems of Childhood and the Homeopathic Approach" by Dr. Irene Baha (Greek). 8:30 pm.

NOVEMBER 17

Hellenic American Union — American University Week, from Nov. 17-21. A series of roundtable discussions, designed to acquaint Greek students and educators with the American higher education system.

NOVEMBER 19

Helianthos Yoga Union — Lecture "Yoga and Creativity" by Bob Najemy (English), 8:30 pm.

NOVEMBER 20

British Council — Lecture (for English teachers and foreign students through the university level) by Keith Johnson of Reading University. First of a series.

Multi-National Women's Liberation Group — General meeting, 9 pm, 1 Diofantou St., Pangrati.

NOVEMBER 21

American Club — Japanese Night, catered by Michiko's Restaurant, Independence Room, 7 pm. Reservations required.

NOVEMBER 26

Hellenic American Union — From Nov. 26-29, the Greek Association of Dance and Rhythmics sponsors a seminar featuring Alan Hooper, principal dancer for the London Royal Ballet, from 1-5 pm in the auditorium. For more information, call 322-5451 Mon. through Fri., 11-1.

Helianthos Yoga Union — Vegetarian dinner (tickets in advance), 9 pm.

NOVEMBER 27

American Club — Thanksgiving dinner, both dining rooms, 12 noon. All Americans invited. Reservations required for dinner in American Room, 5 pm.



MISCELLANEOUS STUDIES

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Modern dance classes, taught by Terry Slaney. First five-week session beginning Oct. 7. Painting and drawing classes, by Lou Efstathiou, 9:30-11:30 am, 4-6 pm, month of Oct., Tuesdays and Thursdays. Classes limited to 12 persons.

YWCA (XEN), Amerikis 11, Tel. 362-4291. Winter-program. First-year and second-year Greek courses for foreigners (men and women), twice a week, morning and after-lunch hours, are available at Amerikis St. 11 Center and Kifissia (Tel. 801-2114) beginning Oct. 1. Also Language Courses in Arabic, English, French, German, Italian, Spanish and Russian, complemented by conversation courses in English, French and Spanish... Once-weekly cultural Lecture Courses and discussion groups in other languages than Greek, such as: "The Short Story in the English-speaking world"; "French and Latin American Literature"; (in French and Spanish respectively); "The Continuity of Greek Tradition" (in English)... A well-known gym program in the mornings, afternoons and evenings for those who reserve a place early enough, and a variety of crafts workshops such as weaving, enamelware, jewelry, woodwork, batik, ceramics based on decorative design instruction are also accessible to those women and girls not too fluent in Greek. Information and enrollment daily 9 am-9 pm, Amerikis St., 11.

ATHENS CENTER FOR THE CREATIVE ARTS, Pangrati Cultural Center, 48 Archimidous, Tel. 701-5242. Eight-week courses in the following: Modern Greeks (beginning and intermediate

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NAME DAYS IN NOVEMBER

Nov. 1 Kosmas, Damianos, Anargyros, Argyris, Argyro
Nov. 8 Michael, Gabriel, Angeliki, Angelos, Angela
Nov. 14 Philip
Nov. 16 Matthew, Mattheos
Nov. 21 Mary, Maria, Panayiota, Panayiotis, Panos
Nov. 25 Katerina, Katy, Katina
Nov. 30 Andreas, Andrew, Adrianna

DATES TO REMEMBER

Nov. 1 All Saints' Day
Nov. 2 All Souls' Day — Catholic holiday
Nov. 4 Election Day, U.S.A.
Nov. 5 Guy Fawkes Day — England, Commonwealth
Nov. 11 Veterans' Day — U.S.A.
Remembrance Day — Canada
Nov. 27 Thanksgiving Day — U.S.A.
Nov. 28 National Day — Mauritania
Nov. 29 National Day — Yugoslavia

levels); Jazz Dance (all levels); Dance Preparation (exercise, yoga and movement); Seminar in Philosophy. Registration Nov. 17-Dec. 1. Classes begin Dec. 1. A new one-month intensive course in Modern Greek (beginning and intermediate) will be given three days per week, three hours each day, beginning Nov. 3. Registration to Nov. 3.

THE TEXTILE ARTS CENTRE (formerly Fibreworks), Iperidou 5 at Nikis Street. Tel. 322-3335, 895-8797. Lessons in weaving on a variety of looms, natural dyeing using plants found in Greece, batik, macramé, patchwork quilting and knitting. Morning, afternoon and evening classes meet for 2½ hours once a week for 2 months. The Center is open Monday through Friday 10 am-2 pm, 6:30-8 pm. Phone for more information.

HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychiko, Tel. 671-1627 and 681-1462. Yoga classes in English and Greek, morning and evening sessions; discussion and meditation.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek language courses (all levels). Classes begin in October. Telephone for further details.

THE PLAYERS

present Neil Simon's "Barefoot in the Park" at the Hellenic American Union, November 28-29, at 8 p.m.

AN EVENING OF ENCHANTMENT

Neil Simon's comedy, *The Good Doctor*, adapted from and suggested by stories of Anton Chekhov, should appeal to the head, the heart and the funny-bone. Directed by Christopher Murray. Performances on Nov. 20, 21 and 22 at 8:30 pm, Pentelikon Hotel next to TASIS/Hellenic International School, Deliyanni 58, Kefalari, Kifissia.

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publisher's note

Over the last few years an increasing number of reports of missing ships or cargoes in the Mediterranean recalls the fact that piracy was very much a way of life until just over a century ago. Lawlessness on the high seas often runs parallel to periods of instability and tension when established order breaks down. Drawing on historical material, Catherine Vanderpool describes some of the political and geographical conditions that nurtured piracy in the past as well as the complex alliances through which it spread and acquired a state of quasi legality. With illustrations and eyewitness accounts we are reminded that although today it is mainly the province of insurance companies, in the past piracy touched on every level of society.

Greek folktales derive from many sources, mostly from the East, and each region of Greece has developed its own variation of the most popular ones. The island of Lesbos has a rich tradition of its own. While staying on Lesbos, where he lived for a year, Ronald Gudas came across a collection of local folktales by Frosso Zoura. Seeking out the author, who was born and raised in the village of Petra, Gudas discovered that she had been collecting folktales of Lesbos for most of her long life. Mr. Gudas has translated the collection of which "The Outcome of Malice" and "How Even the Devil Became Frightened of the Woman" are examples. Born in Canada, Mr. Gudas has been living in Greece since 1973. At present he is gathering and translating a collection of Greek folktales of Asia Minor.

The cover, by Titina Koutsina, represents November in a series of pictures illustrating the seasons, entitled "The Farmers of Argolis".

goings on in athens

CONCERTS AND RECITALS

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

- SOUTHERN MUSIC USA — Three separate groups of musicians present the panorama of music from the South including Country and Western, Blues, and Cajun. Nov. 1 at 8pm, Hellenic American Union.
- JAZZ FESTIVAL — Last concert in the festival. Nov. 3, at 8 pm, Goethe Institute.
- GALAXY COMBO, U.S. Air Force Rock Group. Auditorium of the Hellenic American Union, Nov. 3 at 8 pm.
- THE MESSITER TAYLOR TRIO — Christine Taylor, soprano; Clara Taylor, piano; Malcolm Messiter, oboe. In the Kifissia Concert Series, under the joint sponsorship of TASIS/HIS and La Verne. College Nov. 19 in the TASIS/HIS auditorium at Xenias and Artemidos Streets, Kefalari, at 8:15 pm.
- M. ZARALI AND YOLANDA SEVERI — Piano and violin recital. Nov. 26 at 8 pm. Hellenic American Union.

GALLERIES

Unless otherwise noted galleries are open Monday through Friday from around 10 to 2 and reopen in the evening from 6 to 9 or 10. Since the hours may vary it is best to call before setting out.

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Paintings by Cypriot artist Mikis Foinikaridis (through Nov. 12).
- ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Ceramics by Dedes; paintings by John Neale (Nov.)
- ATHENS, Glykonos 4, Tel. 713-938. Exhibition of designs from the prize-winning film "O Megalexandros" of Thodoros Angelopoulos (through Nov. 8). Oil paintings by Mina (Nov. 10-30).
- 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. Works by Kaniaris (through Nov. 15). Gilberto Zorio (Nov. 20-Dec. 15).
- CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Works of Kaiti Antipa (Nov.).
- DADA, Antinoros 17, Tel. 742-577. Paintings by Messenitis (Nov. 7-27).
- DIOGENES International, Nikodimou & Nikis 33, Tel. 323-1978. Paintings by folk artist George Savakis; exhibition of paintings documenting old Athens (Nov. 1-15). Paintings by Vedros Aslanian.
- DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.
- GALERIE GRAVURES, Plateia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth-century engravings.
- HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Pastels by John Literinas (through Nov. 13). Maria Kopana, paintings (Nov. 14-27). Thanassis Sideris, oils and watercolors (Nov. 28-Dec. 13).
- KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Paintings by Nikos Akrivos in oil and tempera (Nov. 3-17). Work in tempera by Nikos Gabriel Pendikis (Nov. 18-Dec. 5).
- NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Paintings by Baudouin Collignon (through Nov. 5). Hermann Blaout, surrealist paintings (Nov. 6-22).
- ORA, Xenofontos 7, Tel. 323-0698. Paintings by Diamantis Diamantopoulos (Nov. 3-23). Watercolors and works in tempera by Bacharian (Nov. 24-Dec. 12).
- STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Paintings by Natasa Christeli (through Nov. 8). Mosaics by Vangelis Galinos (Nov. 10-29).

- TECHNOHOROS BERNIER, Kaftanzoglou and Ziller. Hours: Wed.-Sat. 5-9 pm. Sun. 11-3 pm. A new gallery covering a quarter of an acre of space is devoted to a multiple work by Vlassis Kaniaris (through Dec. 10).
- THOLOS, Filhellenon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm and Wed. 11 am-1 pm. Paintings by Takis Parlavantzias (Nov. 6-26).
- TO TRITO MATI, Loukianou 21b, Tel. 714-074. Engravings by Zavitsianou and designs by Steri (through Nov. 13). Alkis Pierrakos, oils and watercolors (Nov. 17-Dec. 8).
- JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by Delia Delderfield, Hilary Adair, Michael Fairclough, Donald Wilkinson and others.
- ZOUMBOULAKIS, Kolonaki Square 20, Tel. 360-8278. Closed Mondays. Alekos Fassianos, paintings and engravings (through Nov. 4). Sculptures by Frosso Michalea (Nov. 6-30).
- 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. Seascapes by Vassilis Lambrinos (Nov. 4-17). Sculptures by Demosthenes Sotiroudis (Nov. 19-Dec. 7).

EXHIBITS

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

- BRITISH COUNCIL — Exhibition of paintings and drawings by Eva Benedikt through Nov. 7; Mon.-Fri., 10am-1pm and 6pm-9pm... Ceramics by Vlassopoulos, Nov. 14-25.
- HELLENIC AMERICAN UNION — Exhibition of paintings by Eugenia Korakianitou (Nov. 18-Dec. 2) in Kennedy Hall.
- NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton). Hours: Tues.-Sat., 9 am-4 pm. Suns., 10 am-2 pm. Closed Mons. Paintings and prints by Aglaia Pappa.

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, 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

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- 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, Leviodou 13, Kifissia. Tel. 801-5870. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open daily 9 am to 3 pm. Closed Fridays. Admission 25 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

THE ISLAMIC COLLECTION

A major exhibition of the Benaki Museum's unique collection of Islamic Art opens on Nov. 13 at 7:30 pm. The comprehensive catalogue by Eleni Philon is available in English.

household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) after 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 3:30 pm daily. *Closed Mondays.* Admission 50 Drs., students 25 Drs. Free on Sundays.

NATIONAL GALLERY OF ART (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dali. Open Tues. through Sat. 9 am to 4 pm, Sun. 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, Kolokotroni Square, Tel. 323-7617. Permanent collections begun in 1882 are now housed in the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with mainly relics, memorabilia, and 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 daily 9 am to 1 pm *Closed Tuesdays.* Admission 20 Drs., students 5 Drs.

NAVAL MUSEUM, Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open daily 9 am to 12:30 pm, 5 to 8 pm, and Sundays 10 am to 1 pm. *Closed Mondays.* Admission 10 Drs. Free on Tuesdays and Fridays.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 412-2339. About 300 paintings, set designs, costumes and bill boards representing the work and achievements of the German-based, Greek artist-director, Panos Aravantinos. Includes his set designs for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Mon. through Sat. 9 am to 1 pm. Special arrangements made for groups. Tel. 417-9711.

THEATRE MUSEUM, Akadimias 50 (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theatre books and magazines are on sale in the lobby. The museum is open daily 10 am to 1 pm and the library 10 am to 1 pm and reopens Mon., Wed. and Fri. evenings from 4 pm to 7 pm. *Closed Saturdays and Sundays.* Admission 20 Drs.

TRAIN MUSEUM, 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnesus, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. This new museum is open Friday evenings only from 5:30 to 8:30 pm. Admission free.

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

LIBRARIES

AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. through Fri. 8:30 to 2, Sat. 8:30 to 12.

AMERICAN LIBRARY, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A 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 Fri. 9:30 to 2 and Mon. through Thurs. 5:30 to 8:30.

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

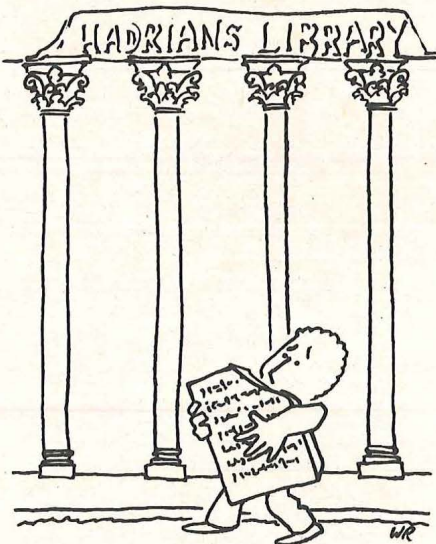
BENAKI, Koubari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. through Sat. 8:30 to 2.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9-1:30. Mon. through Thurs. 5:30-8 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. Daily 9 to 2, Tues. and Wed. 4 to 7.

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

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 4:30, Sat. 9 to 1.



GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. through Sat. 9 to 1:30 and 5 to 8. Upon request the library will remain open until 8 for the exclusive use of students and archaeologists.

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 and 5 to 7:30.

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, Mon. through Fri. 4 to 8:30.

PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 8 to 1. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 8 to 1 and 5:30 to 8, Sat. 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. 8:30 to 3.

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.

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 Athena Nike, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have 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. 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 Street below Monastiraki. Open Mon. through Sat. 9 am to 3:30 pm. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum which is open. Mon. through Sat. 9 am to 3:30 pm. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

LYKAVITOS (Lycabettus), Tel. 727-092. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavitos 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 daily from 8:30 am-midnight.

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

PLANETARIUM, Syngrou Ave. (opposite the race course), Tel. 941-1181; The Planetarium's roster of activities: Exhibition of Experimental Physics every Sunday 9 am to 1:30 pm and 5:30 to 8:30 pm; film *The Ornaments of the Sky* (for children under 12), every Sunday at 11 am and 6 pm; film, *The Brothers of the Sun* (for adults), every Sunday at noon and 7:30 pm, also Wed. and Fri. evenings at 7:30 pm. Most shows are in Greek, but group shows in English, German and French may be arranged by phoning the above number, ext. 38.

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.

ROUND AND ABOUT

Panigiria (religious folk festivals) and other happenings in various parts of Greece where you may find yourself during your travels. Some dates may vary so make enquiries at the Local Tourist Police.

RETHYMNON: Anniversary of the holocaust of the Monastery of Arcadi. The festivities include a parade and folklore dancing. (Nov. 8)

KOMOTINI: Revival of the custom of "Tziamaia" which is presented by a group of mimers in the village of Arsakeio. (early Nov.).

SHOPPERS' GUIDE

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

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection. For children there is a guide to the Folk Art Collection available in English and a reasonably priced coloring set containing a packet of six postcards and six designs.

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

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

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

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.

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

XEN (YWCA), Amerikis 11, Tel. 362-4291. An exhibition of arts and crafts, and embroidered items and cards for sale.

BAZAARS AND FAIRS

The annual holiday fund-raising bazaars offer a large variety of gifts and other treats, including handiwork, Christmas cards, decorations, new and used books, glassware and toys. Most have booths selling such goodies as plum puddings and chutneys.

AWOG CHRISTMAS BAZAAR, at American Community Schools, Halandri, from 10:00 am to 6:00 pm. Tel. 801-3971. Nov. 22

HELLENIC ANIMAL WELFARE SOCIETY BAZAAR, at the British Council, Kolonaki Square 17, Friday, November 14 from 10:30 to 7:00 pm and Saturday, November 15 from 10:00 to 6:00 pm. Contributions of books, homemade jams, records and items for the "flea market stall" are welcomed.

ST. PAUL'S ANGLICAN CHURCH CHRISTMAS BAZAAR, at the British Embassy, Loukianou 12, Saturday, November 29, from 11:00 to 2:00 pm.

ST. ANDREW'S WOMEN'S GUILD CHRISTMAS BAZAAR, in the Independence Room, American Club, Kastri, Saturday, November 15 from 10:00 am to 3:00 pm. For information call 808-4420 or 801-7661.

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 thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

A HERO IN SLIPPERS (Enas Iroas me pandofles) — A revival of a comedy by Sakellarios and Yannakopoulos directed by and starring Thymios Karakatsanis with Stavros Xenidis. The sets and costumes are by Nikos Petropoulos and the music by Takis Vouis. (*Alhambra*, Patission and Stournara, Tel. 522-7497)

A PILOT (Aftos ine pilotos) — A comedy by P. Vassiliades and Laikis Michaelides, directed by Victor Pagoulatos, sets and costumes by George Animojannis, and music and songs by G. Theodossiadis. With Kostas Hadjichristos and others. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248)



A THORN IN MY BED (Ena angathi sto krevati mou) — Kostas Voutsas and Kaiti Papanika in a comedy by Nikos Kambanis and Vyrion Makridis. (*Gloria*, Ippokratous 7, Tel. 360-9400)

ADJOINING BED (Diplano Krevati) — Leonidas Trivizas' Popular Experimental Company presents a satire by Manolis Korres. (*Poreia*, Triti Septemvriou and Trikorfon. Tel. 821-9982)

ALL OVER (Ola Teliosan) — By Edward Albee, first produced in 1971. Starring Mary Aroni, Aleka Katseli, Elena Hadziargyri, Stelios Vokovits, Nikos Djoyas and Margarita Lambrinou. Translated by Mona Mitropoulou, directed by George Theodossiadis, with sets by George Patsas. (*National Theater of Greece*, Agiou Konstantinou 20, Tel. 522-3242)

ALL THESE (Ah! Afta ta phantasmata) Eduardo de Filippo's play translated by Novas, directed by Georgiades, and sets and costumes by P. Mantoudis. (*Kyvos*, Piraeus)

ARMS AND THE MAN (Sokolatenios Stratiotis) — Marios Ploritis has translated the Shavian comedy starring Dimitri Papamichael, Despo Diamantidou and Katia Dandoulaki. George Michaelidis is the director and the costumes and sets are by Nikos Petropoulos. (*Dionyssia*, Amerikis 10, Tel. 362-4020.)

THE BLUE ANGEL — Joseph von Sternberg's famous film (1930) based on the Heinrich Mann novel

has been adapted with music and songs by the Eleftheri Skini. (*Rialto*, Kypselis 54, Tel. 823-7003)

BLUEBEARD'S EIGHTH WIFE (I ogdoi gyneka) — Alfred Savoir's play, adapted by Platon Mousseos stars Kasia Analyti, Kostas Rigopoulos and J. Evangelinidis. The director is Stamatis Hondroyannis and the set and costumes are by George Anemoyannis. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

BY CANDLELIGHT (Mia axehasti nyxhta) — Mitsi Kouyoundjoglou's translation of the drama by Hungarian playwright Jeger with Martha Vourtsi and Nikos Galanos. The director is George Messalas and the sets by Maridakis. (*Akadimos*, Ippokratous 5, Tel. 362-5119)

DA — Manos Katrakis is magnificent in Hugh Leonard's prize-winning play. (*Broadway*, Agiou Meletiou and Patission, Tel. 862-0231).

THE ELEPHANT MAN — Dimitris Potamitis is the director and leading actor in Bernard Pomerance's brilliant and compassionate play about John Merrick, a human monstrosity who lived in Victorian London. (*Erevna*, Ilision and Kerassountos, Tel. 778-0826)

FATHER WARS — George Lazanis is the director and leading actor in this extravagant burlesque by Iakovos Kambanellis. (*Veaki*, Stournara 32, Tel. 522-3522)

THE FOLLIES OF SATURDAY NIGHT — Dimitri Myrat and Voula Zouboulaki in a comedy by M. Mithois. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

GOODNIGHT AND NO TRICKS (Kalynychta ke fronima) — W. Douglas Home's comedy with Vassilis Tsvilikas and Zozo Antzoletaki, directed by Andonis Andoniou and sets by Manolis Maridakis. (*Amiral*, Amerikis 10, Tel. 363-9385)

GREECE LIVES THE WRONG WAY (Oli i Ellada lathos zei) — Kostas Prekas and Emmy Sarava in a revue by Goufas, Papanikolaou, Papapetrou and Simitzis with sets by Yiannis Karydis, music by Sakis Tsilikis and choreography by Voula Morayenou. (*Ena*, Filolaou 176, Tel. 751-8079)

HIPPOCAMPUS BAR — Edward Moore's play translated by Stella Kranai with Elsa Vergi and Christos Frangos under the direction of Nikos Perellis. (*Vergi*, Voukourestiou 1, tel. 323-5235)

HOLOCAUST — Eduardo Manet's play translated by Platon Mousseos, with George Bellos who is also the director. Sets and costumes by Maria Sanikopoulou. (*KEA*, Kekropos and Yperidou, Plaka, Tel. 322-9889)

IDON'T PAY, IDON'T PAY (Den plirano, den plirano) — Stefanos Lineos and Elli Fotiou continue their successful run of the Dario Fo comedy (*Alpha*, Patission 37, Tel. 523-8742)

LAURELS AND OLEANDERS (Dafnes ke pikrodafnes) — A highly entertaining social satire by Dimitri Kehaidis and Eleni Haviara directed by Karolos Koun. (*Technis*, Stadium 52, Tel. 322-8706)

NEW PAGE (Kenouria selida) — Neil Simon's comedy stars Alekos Alexandrakis, Nonika Galinea, Anna Fonsou and George Michalakopoulos. Andreas Voutsinas is the director and the sets are by Vassilis Fotopoulos. (*Athineon*, Akadimias 3, tel. 363-6144)

THE ODD COUPLE (Mono Zevgari) — Neil Simon's comedy adapted by Paul Matessis, with Nikos Kourkoulos and Stavros Paravas, directed by Andreas Voutsinas, sets and costumes by Dionyssis Fotopoulos. (*Kappa*, Kypselis 2, Tel. 883-1068)

PHRYNE THE COURTESAN (Fryni i etera) — Vassos Adrianos, Nikos Vastardis, Kitty Lambropoulou, and Theodoros Exarchos in a historical play by George Roussos. The director is Kostis Michaelidis, the sets by George Patsas and the costumes by Damianos Zarifis. (*Diana*, Ippokratous 7, Tel. 362-6956)

PIAF — The composer Manos Hadzidakis turns director for the first time in this play starring Elli Lambeti. Sets and musical interludes are by the sculptor Takis. (*Super Star*, Agiou Meletiou and Patission, Tel. 864-0774)

ROMANTIC COMEDY (Julia) — Alike Vouyouklaki stars in this current Broadway hit. Directed by Stamatis Fassoulis with sets and costumes by George Patsas. (*Alike*, Amerikis 4, Tel. 324-4146)

SAINT ATHANASSIA OF EGALEO (I Agia Athanassia tou

Egaleo) — The controversial miracle-worker is the central figure in this revue by Elias Lymberopoulos and Kostas Hardavelos with Smaroula Youli, Mimis Fotopoulos, Vassilis Vouyouklakis, Yiannis Voyadzis and Speranza Vrana. Music is by George Katsaros. (Vebo Karolou 18, Tel. 522-3453)

UNCONSUMMATED MARRIAGE (Lefkos Gamos) — A play by the Polish poet Thaddeus Ruzevitch directed by George Lazanis on the Laiki Skini of the Art Theater (Veaki, Stournara 32, Tel. 522-3522)

CINEMA

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

AMERICAN GIGOLO (Epangelma Zigkolo) — Julian Kay (Richard Gere) the gigolo, speeds through the slick, superficial world of Southern California in his Mercedes Benz, fully in control of the women in his life until he meets Michelle Strattos (Lauren Hutton) along the way. A romance develops, but the plot thickens as he is arrested for a Palm Springs murder. Did he do it or was he framed? Written and directed by Paul Schrader.

THE RED ONE (Oi 4 tis Taxiarias tou thanatou) — Samuel Fuller wrote and directed this movie about his experiences in World War II in the Big Red One, the First Infantry Division. It traces the lives and interaction of four privates and their sergeant (Lee Marvin) as they land in North Africa and work their way across Europe to a Czechoslovakian concentration camp. Photographed in a simple and forthright fashion, the men survive a series of incidents including an attack on an African beach, a German ambush and delivering a Frenchwoman's baby in a newly captured tank.

BLACK HOLE (H Mavri Trypa) — This is Walt Disney's entry into the sci-fi rocket ship brand of movie and although trite, it is quite enjoyable. Featuring Maximilian Schell as a mad scientist who plans to pilot his spaceship through a black hole in space, the real stars of the movie are the special effects department people who had a heyday and made this film as artistically imaginative as the Disney fantasies of the fifties, under the expert guidance of designer/special-effects director Peter Ellenshaw who has proclaimed this as his last film.

THE BLACK STALLION (To Mavro alogo) — A beautifully photographed adventure story that is engrossing and very touching as it depicts the love and companionship between a young boy and a magnificent Arabian stallion which saved his life. Starring Kelly Reno as the boy and Mickey Rooney as a horse-trainer, the film should be enjoyable for all ages.

BLUES BROTHERS (Oi Atsides me ta Ble) — The high budget movie that turned into a showcase for the talents of John Belushi and Dan Ackroyd of T.V.'s "Saturday Night Live" when sadly the material was much funnier and suitable for the one-eyed monster than the silver screen. Hiding behind sunglasses most of the time, the duo performs a blues jam themselves but the real showstoppers are the blues performers Ray Charles, James Brown, Cab Calloway and especially Aretha Franklin in a spirited rendition of "Think". Directed by John Landis.

BRONCO BILLY (Bronko Billy) — Clint Eastwood starred and directed in this romantic comedy about a motley crew of a Western show. Eastwood is goodnatured and generous in a subtly satirical fashion and he develops a love interest in Sandra Locke who joins the cast of the Western show. It is all in good fun and a warm feeling is generated by the on-screen capers.

BRUBAKER (Brubaker) — Directed by Stuart Rosenberg, this is the culmination of a decade-long effort by producers Ron Silverman and Ted Mann to bring this hard-hitting drama to the screen. Robert Redford is cast as a

reform-minded warden on a state prison farm with Jane Alexander and Yaphet Kotto in the cast.

THE ELECTRIC HORSEMAN (Elektrikos Kavallaris) — Robert Redford in yet another movie dealing with the modern cowboy, this one being the heavy-drinking ex-rodeo champion turned cereal pitchman, Sonny Steele. The plot involves the relationship between Steele and Hallie Martin (Jane Fonda), a slick network newscaster who wants to write a human interest story about him. Directed by Sydney Pollack.

THE FOG (I Omihli) — Directed by the young and acclaimed director of *Halloween*, John Carpenter, the movie deals with a supernatural phenomenon, a dense fog that moves into an area in California, bringing chaos and terror to a tranquil community. Starring Hal Holbrook and Janet Leigh.

GLORIA (Gloria) — Gena Rowlands stars as a "tough dame", a former showgirl and gun moll in this movie written and directed by her husband John Cassavetes. This is a suspenseful and sensitive drama that provides a suitable vehicle for Rowlands, considerable talent.

HONEYSUCKLE ROSE — Starring Willie Nelson as a mildly successful Country and Western singer out on the road, deals with the triangular relationship between him, his wife and a guitarist in the band. Nelson is a natural for the role, seedy and sunburnt, and Dyan Cannon delivers a good performance as his wife.

THE JERK (Hazomoutro) — Wild and crazy comedian Steve Martin assumes the role of Navin Johnson, the adopted son of a black sharecropper. His hilarious misadventures after he leaves home to make a life for himself are chronicled in this movie directed by Carl Reiner.

LA BANQUIERE (Dio Fores Yineka) — Set in Paris in the years between World Wars I and II, this is the tale of Emma Eckhart (Romy Schneider) a banker who ascends to a position of power and influence and subsequently struggles for survival in the ruthless world of high finance. With Daniel Mesguich, Jean Louis Trintignant and Jean-Claude Brialy.

LA CIGALA (To Tzitziki) — A view of the fast-moving life of itinerant truckers and their roadside romances and intrigues that eventually erupt in violence. Set in rural Northern Italy, it features Anthony Franciosa as a truck driver, Verna Lisi as a fading vaudeville performer, Clio Goldsmith in her debut as an earthy country girl and it is directed by veteran Italian filmmaker Alberto Lattuada.

LA TERRAZZA (I Teratza) — An Italian film dealing with the intertwined lives and loves of the middle-class Italians who meet frequently during the summer on a terrace. Given two prizes at the Cannes Film Festival, it stars Vittorio Gassman, Ugo Tognazzi, Stefania Sandrelli and Marcello Mastroianni.

LONG RIDERS — Another version of the James and Younger gang legend but this one is accurate and believable with a cast composed mostly of brothers in real life. The cinematography is restrained but imparts a realistic air to film and the gang is seen as real personalities, some even exhibiting a sense of humor.

MEGALIXANDROS — The long-awaited winner of the Golden Lion Medal at the Venice Film Festival and the first prize at the Thessaloniki Greek Film Festival, this is director Angelopoulos' four-hour long labor of love, fastidiously photographed by Arvanitis. The events take place in January of 1900 in a small mountain village where a brigand led by a man called Megalexandros brings a group of aristocratic English people they have kidnapped.

MELODRAMA — Panayotopoulos' work shot on the island of Corfu with some stunning black and white photography by Hasapis. Also a winner at the Thessaloniki festival, it follows a Greek who returns to his home after four Years in the States. Trying to deal with his mother's slow death, he listens to operatic arias and becomes involved with a schoolteacher but only direct action on his part can help him to find relief for his suffering.

MONTY PYTHON'S LIFE OF BRIAN (Monty Python, To Adelfato Ton Xefonimenon) — Filmed in Tunisia and featuring regulars of the Monty Python comedy troupe, this zany comedy sets out to recreate the atmosphere of Judea at the time Christ lived and mainly deals with the

humorous aspects of the Jewish political intrigues against the Romans.

ON A VOLE LA CUISSE DE JUPITER (O Praktoras Mas Stin Ellada) — A French romantic adventure movie about a young couple, newly married, who have a variety of exciting experiences while honeymooning in Greece. It may be of interest locally since the movie was filmed in Athens, Corinth and island locations. Directed by Philippe de Broca with Anne Gira Girardot, Philippe Noiret and Catherine Alric featured.

ROADIE (Ronty: O Superstar tis Asfaltou) — A movie about the adventures of a roadie in a pop group after he pairs up with a groupie and hits the road. This movie is weird, surrealistic and quite funny in many ways, Starring Meatloaf and featuring the music of Alice Cooper and rock group Blondie.

SEA WOLVES (Oi Lykoi tis Thalassas) — A British action-packed war spectacular based on the true story written for the screen by Reginald Rose (*Twelve Angry Men*) and based on a best-seller by James Leasor. Gregory Peck and Roger Moore lead the cast as part of the eighteen aging but courageous volunteers on a secret mission in the Indian Ocean during World War II.

THE SHINING (I Lampsi) — Jack Nicholson is a struggling writer looking for peace and quiet so that he can work on a book. He takes his wife and young son to a Gothic-style hotel in the Rocky Mountains where he works as a caretaker. Billed as the ultimate horror movie, it is directed by Stanley Kubrick.

URBAN COWBOY (O Kaou Boy ton Poleon) — The movie that was expected to send people into a frenzy over Country and Western music, the way *Saturday Night Fever* did in terms of disco — but somehow the spark isn't there. The action takes place mostly in Gilley's, a bar in Houston with the main urban cowboy being John Travolta and his girl friend, who is played by Debra Winger and is a habitu  of the same honkey-tonk. The mechanical bull is the center of attention and the would-be cowboys and cowgirls live out their fantasies while riding on its back.

ART CINEMAS

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

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. Michael Elliot's *She Stoops to Conquer* with Tom Courtenay, Sir Ralph Richardson and Juliet Mills (Nov. 3 and 6) ... *The Dualists*, based on the novel *The Duel* by Joseph Conrad with Keith Carradine, Harvey Keitel, and Albert Finney (Nov 10 and 27). Showings at 8 pm. No advance tickets available. Free admission.

GOETHE INSTITUTE, Phidiou 14-16, Tel. 360-8111. A week-long retrospective of the films of Herbert Achternbusch with lectures and an appearance by the filmmaker himself. Called the heir to the spirit of Charlie Chaplin and Groucho Marx, this Munich artist, sculptor, writer, comedian and filmmaker is a cult figure in Germany who has emerged from the underground to rise to the top of New German Cinema. His films are free-form satires and parodies. Nov. 4, lecture by Jorg Drews Nov. 5, panel discussion with Greek filmmakers and critics. Nov. 6, showing of "The Comanche", Nov. 7 "The Young Monk", Nov. 10, "Bye Bye Bavaria" (9 pm at the French Institute); Nov. 11, "Beer Battle", Nov. 12, "The Atlantic Swimmers", Nov. 13, "The Andechs Feeling" (8 pm at the Goethe Institute).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. *Citizen Kane*, Orson Welles' classic (1941). (Nov. 11)... *The Defiant Ones*, starring Sidney Poitier and Tony Curtis (1958). (Nov. 25) Screenings at 8 pm in the auditorium. Free admission. Film showing and possible round-table discussion on the U.S. elections (Nov. 4 at 8 pm)

restaurants and night life

LUXURY RESTAURANTS

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 have dancing. The prices tend to be high but are relatively 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. In the summer there is a cool, pleasant garden. 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.

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

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, Dionisiou 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. From atop the St. George Lycabettus Hotel with Mt. Lycabettus above, this luxurious restaurant has a view of the Acropolis. 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, Michalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. Closed Sundays.

Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. 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. Summer dining on the terrace. 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 to midnight.



INTERNATIONAL CUISINE

Restaurants, some elegant and formal, some simple with 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: *antipasti*, sixteen varieties of pasta, *scaloppine ai funghi*, and *scaloppa Siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Daily 8:30 pm to 1 am. Closed Sundays.

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

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. Air-conditioned. Open from 1 to 4 pm and 7:30 pm to midnight. Closed Sundays.

Argo, Akti Moutsopoulou 7, Passalimani, Piraeus, Tel. 411-3729. The surroundings are comfortable and provide a view of Passalimani Harbour. Fresh seafood, grills, Italian, French and Greek specialties. Daily noon to 4 and 7 pm to 1 am.

Athens Cellar, Anagnostopoulou 1, Kolonaki, Tel. 361-1707. A welcome addition to Athenian eating places. Situated in an old, renovated house, this new restaurant has a very warm and pleasant atmosphere, with an interesting decor, tables with comfortable stools instead of chairs, and menus printed on boards hanging on the

mirrored walls. At present the menu is limited, but good. Open for lunch and dinner daily.

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 pm to 1 am.

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. A spacious and cool garden in the summer. 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.

Belle Epoque, Davaki 3-5 (Ambelokipi-Erythros), Tel. 692-6437, 692-6438. Sophisticated atmosphere, soft music, candlelight. Good service, excellent international cuisine and select Greek dishes. Moderate prices Open every day for lunch and dinner.

China, Efroniou 72, Illisia (between the Caravel Hotel and the University Campus), Tel. 733-200. A fine, new Chinese restaurant with an Oriental atmosphere and air conditioning. Expensive. Open daily noon to 3:30 pm and 7:30 pm to 1 am.

Chryso Elafi, on the 20th km. to the right on the way to Mt. Parnis, Tel. 246-0344. Enchanting chalet-like atmosphere with a terrace for summer dining. Mainly game and steaks. Calf's foot soup. Good food and service. Daily 8 pm to 1 am. Closed Mondays.

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, a cross between a bistro and a pub, with a comfortable spacious bar. Fluffy omelettes and excellent roast beef. Moderately priced. Daily from 9 pm.

Dionissos Mt. Lycabettus (accessible by the funicular which originates at the top of Ploutarchou St., above Kolonaki Square), Tel. 726-374. Comfortable dining atop one of the Athenian landmarks with a view of the entire city. A comprehensive, moderately-expensive menu. Open continuously from 8:30 am to midnight.

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. Daily 8:30 pm to 1 am. Closed Sundays.

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

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 to 1 am.

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 is consistently good and the service gracious. Dinner by candlelight and in the summer, lunch and dinner are served under the mulberry trees in the exceptionally pleasant and cool little park. The menu covers the

standard French fare from *pates, escargots*, and frogs legs, to *coq au vin, steak au poivre*, etc. Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary in the evening. Moderately expensive. Open from noon to 4,8 to 1.

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 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.

The Landfall, Makriyianni 3 (behind old premises), Zea Marina, Piraeus, Tel. 452-5074. A nautical atmosphere with a particularly fine English-style bar and Thomas Aristophanes at the piano to entertain you nightly. Specializes in curry, every Wednesday, and the traditional fare of roast beef and Yorkshire pudding on Sundays. Moderate prices and friendly service. Open daily for lunch and dinner continuously from noon 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, but somewhat slow 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, various salads, marinated dishes and the desserts are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, pastas, main courses (including superbly prepared steaks) 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.

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

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. A new Lebanese restaurant with a warm hospitable atmosphere. Specialties include a variety of Lebanese mezza, an oriental "Plat de Jour" and many other continental delicacies. Moderately expensive. Home delivery service. Open daily for lunch and dinner from noon till late.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. In the summer, the serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music. 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.

Orangerie, Efroniou 55 (opposite the Caravel Hotel), Tel. 742-735. A friendly atmosphere with soft music and bathed in candlelight. Specialties provided by French chef. Good service and moderate prices.

Oriental Taverna, Alsous 12 and Diakou, Glyfada, Tel. 894-8008. A newly re-opened restaurant specializing in Lebanese and oriental dishes. A wide range of appetizers, including *tabula, mouhamara*, and *kouba* served with hot pita.

THE RESTAURANT



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- And for the main course, delicately prepared chicken or shish kebab.
- 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 am.
- Papakia, Iridanou 5 (behind the Hilton). Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the speciality, 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. Open-air terrace in the summer. 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 cafe, 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.
- The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinion Sports Center), Tel. 801-7034. A small, attractive Cantonese restaurant in the heart of Kifissia. Beef with ginger and pork or chicken with Chinese mushrooms are among the specialties. The prices are reasonable.
- Remezzo, Haritos 6, Kolonaki, Tel. 728-950. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge. Tasty international specialities, some served on attractive wooden platters, are served in the adjoining dining area. The attentive owner welcomes early diners. Moderately expensive. Daily from 8 pm.
- Ritterburg, Formionios 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and chocolate and cherry cake. Open daily 1 to 4 pm and 7:30 pm to 1:30 am.
- Spoonful, Tsakalof 29, Tel. 361-9915. The basement is self-service, while the mezzanine restaurant is spacious and cool in the summer. Open for lunch and dinner. Closed Sundays.
- Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Choice prime ribs, charcoal steaks and fondue Bourguignonne served in a sophisticated, rustic ambience. Super salads and an extensive bar. Good service. Sensible prices. Reservations advisable. Open noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.
- Steak Room, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favorite for excellent charcoal broils served with baked or fried potatoes, French-fried onion rings, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Closed Sundays.
- Symposium, Plateia 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. Open daily for dinner. Open Sundays and holidays for lunch and dinner.
- Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. In the summer there is quiet dining in the lovely, cheerful garden. The varied menu retains the same Greek, French and other international specialities 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.
- 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 *Coquilles St. Jacques* and *Filet au poivre*. Moderate prices. Open daily 7:30 pm to 1 am.
- Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. A sophisticated wood-paneled and mirrored restaurant with a spacious bar. International cuisine and attentive service. Moderately expensive. Open daily from 8:30 pm.
- Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crêpes and broils in a rustic atmosphere. Large garden with pine trees, for summer dining. Expensive. Daily from 8:30 pm.
- Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but subdued. The service is excellent. Mainly French and international cuisine, very well-prepared. A bar on the lower level. Daily 8 pm to 2 am. In the summer, the restaurant moves to a lovely, cool rose garden at Ithakis 32, Neo Halandri, Tel. 681-8681.
- Water Wheel, King George 71, Glyfada, Tel. 893-2119. Glyfada's newest international restaurant offers a refreshing change of pace with well-prepared Chinese, French, Italian and American specialties. Wood-paneled walls, iron railings, candlelight, a hand-made waterwheel, and the owners help provide a pleasant and friendly atmosphere. Moderately expensive.

MAINLY GREEK CUISINE

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

Andonopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu at moderate prices. Daily 12 to 3:30 pm and 8 pm to midnight.

Aithrio, 14 Profitis Ilias, Halandri (third right after Drossou 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 Greek cuisine as well as a few variations from Corfu. A favorite 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. 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 am to 4 pm and 7:30 pm to 2 am.

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, 324-6827. An excellent variety of Greek dishes and soft, taped music. Specialties include *yiouvetsi* (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, (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). During the summer, dining and dancing under the stars in the lovely, rustic outdoor 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 with a cool garden for summer dining. Moderate prices. Daily from 9 pm. Closed Sundays and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialties served either indoors or in the park next to the Agora Sq., in warmer weather. 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.

Roumeli, 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 and 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.

Vassilis, Voukourestiou St. 14a, Tel. 361-2801. For forty years consistently good food and service at reasonable prices. Large variety of dishes, both Greek and international. Open daily for lunch and dinner.

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, corner Grigoriou and Perrikou, Pal. Psychico, Tel. 671-9240. 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 colorful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

Costoyannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0264, 821-2496. This old, established taverna has some of the best Greek specialties in town at very reasonable prices. Good service in a pleasant atmosphere.

Karavitis, Arkinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna known for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good

retsina. Daily 7 pm to 1:30 am.

Kavalieratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, kokoretsi, broils, country salad, yogurt. Inexpensive. Daily 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. In the summer, tables are set out under the trees in a spacious garden. 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. Relatively expensive. 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 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 specialty is kid with oil and oregano. The excellent hors d'oeuvres include aubergine stuffed with walnuts and wrapped in ham; the entrees 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. A charming garden for dining in warm weather. 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. Moderate prices. Open from 8 pm. Closed Sundays.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Goat, the namesake of this warm and cosy taverna, is its specialty. A village-style decor, complete with wine barrels, brass ornaments and hand-woven rugs. The menu is limited, but the goat and quail (accompanied with pasta, Greek salad, and roast potatoes) are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.

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.

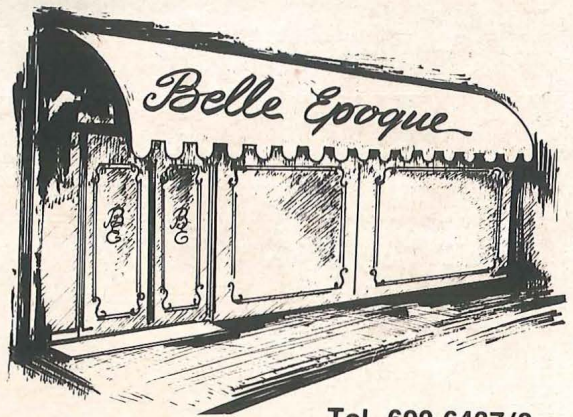
To Steki tou Manthou, Dafnomilis 8 (Lykavitos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after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

RESTAURANT

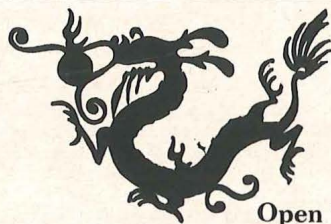
Cocktails

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Orangerie
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Opposite Caravel Hotel

Dinner 8-1



Skorda to Hani, Pikermi (opposite the bus stop, on the main road), Tel. 667-7240. An excellent country taverna, with charming paintings on the walls and specializing in such delicacies as goat, pigeon, boar, quail, and duck. A wide selection of appetizers, including delicious homemade sausages, peppers and cheese and superb fried mushrooms. For dessert, yogurt with honey and/or quince jelly. Open for lunch and dinner.

Vasilena, 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. Daily 7 pm to 11:30 pm. Closed Sundays.

TAVERNAS WITH MUSIC

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

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, Maroussi (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 2 am and Sundays for lunch from 1 to 4 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food and entertainment by Maria Kontza.

Mamily's, Marikes, Rafina, Tel. 0294-24317. Bar and restaurant with six various set menus (270-420 Drs. per person). Entertainment, singing and dancing in folk costume.

Myrtia, Diadohou Pavlou 7, Glyfada, Tel. 895-4971. Situated in an old house and garden along the coastal road with a view of the sea. Excellent cuisine with a vast array of entrees presented in ritual order for your inspection. Gourmets may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Moderately expensive. Open daily from 9 pm. Closed Sundays.

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

Xynou, Angelou 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.

KOUTOUKIA

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

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

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

Kyriakos, El. Venizelou 136, Nea Erithrea, Tel. 801-5954. Make your own salad, serve yourself boiled tongue (a specialty), draw your own wine from the barrel, or bring food from home to be warmed — just so long as you do not disturb the owner, 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 gourmets 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' 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*); 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.

OUZERI

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

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

Athinaikon, Santaroza 8 (near Omonia Square), Tel. 322-0118. A small, simple place, at this address since 1937, frequented by lawyers and

judges from the nearby law courts. A small but delicious selection of nibblers, that include sweetbreads, fried mussels, meatballs, and shrimps. Very low prices. Open daily 11:30 am to 11:15 pm.

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

Orfanides, Panepistimiou (Venizelou) 7, in the same block as the Grande Bretagne Hotel. In operation since 1924, and a favorite gathering place for journalists. Colorless snacks, but colorful patrons. Open daily 8:30 am to 3 pm and 5:30 to 10:30 pm, Sundays 10:30 am-2:30 pm.

CASINO MONT PARNES

Dining, dancing, gambling or simply snacking on top of wooded Mount Parnes, a short drive outside of Athens (about 35 km) where the luxurious hotel complex is located at an altitude of 1,050 meters. You may drive to the top or avoid the last eight kilometres of gruelling bends by taking the cablecar to the hotel door. The restaurant is open from 8 am to 2 pm continuously, and the Casino from 8 pm to 2 am (closed Wednesday). The entrance fee is 50 Drs. and a five-year season ticket costs 5,000 Drs. The stakes are another matter. (The casino is out of bounds, by law, to bankers and civil servants who may be tempted to gamble with their bank's or nation's assets). For information, Tel. 322-9412. For reservations, Tel. 246-9111.

OUT OF TOWN RESTAURANTS

THESSALONIKI

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

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

Clochard Restaurant, Proxenos Koromila. Excellent service, bar and good food.

Dionysos, Panorama-Hortiati. Excellent chef and service. Moderately high prices.

Embati, 80 Farm School St., Tel. 412-980. Pleasant surroundings with music and good food.

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

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

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

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

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

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

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

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

Riva, Proxenos Koromila. Specialties include shrimp and bacon, canelloni with spinach. Generally good food at moderate prices.

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

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Prunier
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our town

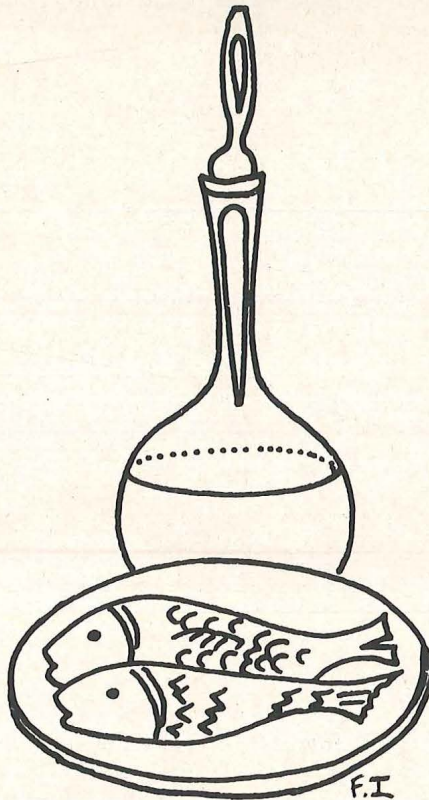
The Breasts of Tiresias

BRING forth the fatted calf, and kill it; and let us eat, and be merry." So spoke the father of the Prodigal Son with the cheerful confidence that prevailed in an era before science started mucking around with our food.

On October 1 a report in a local newspaper revealed that certain Italian brands of baby food, which are sold here primarily in pharmacies, contained the meat of animals which had been artificially fattened with estrogen hormones. Shortly before, a court order in Bologna had placed a ban on these foods because the estrogen content was thought to be hazardous to health. At the same time, it was reported that ten thousand tons of estrogen-treated veal had been recently imported into Greece from France and other EEC countries.

The reaction to this news was immediate. Butchers at the Central Market in Athinas Street confirmed the report by stating their belief that veal containing estrogen had been imported from abroad for many months. The price of boneless veal at once fell from 400 drachmas per kilo to 250 drachmas. INKA, the Institute for the Protection of the Consumer, promptly called for a nationwide five-day boycott of veal starting on Monday, October 6.

On October 3, the Ministry of Agriculture announced that imports of veal and beef from France, Italy, Belgium and Holland were banned, pending tests to discover how harmful meat treated with estrogen might be to health. A report from abroad, however, stated that it would take 500 pounds of estrogen-treated meat to equal the estrogen content in a single contraceptive pill. The announcement from the Ministry went on to say that no such hormones had



been found in sample inspections of imported meat; that all meat carried veterinarian certificates; and that systematic inspections were carried out, especially on meat coming from large industrial beef-raising units which would be the most likely sources to make use of hormones.

Etymologically speaking, the word "estrogen" held no secrets from the educated Greek reader. The sex hormone's name comes from the Greek word *oistros*, meaning sexual heat in females, from which our word "hysteria" derives. If this at first caused amusement among male readers, they were brought up sharply by the warnings of Judge

Dellaporta of the Bologna court who stated that estrogens were given to males convicted of sexual crimes in order to tranquillize them. Evidence that male children fed on estrogen-treated baby food began developing breasts was supported by Dr. Palmieri, a Roman pediatrician. So the hysteria which began in the Athens meat market spread quickly to the home — and even to the bedroom.

While the Athenian family was reluctantly willing to forego imported veal and beef (and chicken as well since it, too, was coming under suspicion), it was quite unprepared to face the evidence provided on October 5 by George Zevelakis, General Secretary of the Hellenic Agricultural Union. He stated in an interview that Greece had become a testing ground for hormone-treated fertilizers manufactured in Europe. "For two years," he said, "we have been consuming thirty thousand tons of fruit and vegetables fertilized with chemicals imported from Europe." He went on to say that it was a pity that the Ministry of Agriculture did not have the sophisticated equipment or means to analyze thoroughly the chemical content of what we import.

On the same day, Undersecretary of Agriculture Grammatidis attempted to clarify the situation by announcing that the suspension of imports of meat was taken only to support the interests of local producers and to give them an opportunity to have their products absorbed onto the local market. This, indeed, was convincing inasmuch as meat producers in Thessaly in mid-September had complained that imported meat was interfering with the sale of their domestic products.

In support of this policy, Grammatidis stated emphatically that domestic meat could be con-

sumed by the public without fear since local animals were fed on either natural grasses or fodder that was strictly controlled by health authorities.

The average Greek family, whose menu now lacked veal, beef and chicken, was asked to swallow the ingenious idea that Greek producers could be innocent while those of the more "advanced" countries were guilty. After all the years of labor spent on getting into the EEC, Greek consumers were suddenly not so eager to join the "Estrogen-Eating Community". Otherwise, they were reduced to a diet of fish and to animals that do not so readily respond to hormone treatment, such as goat, lamb, rabbit and game birds.

The boycott beginning on October 6 was a success. Less than ten kilos of veal were sold in the Athens Central Market that day, while the price of the domestic product, such as lamb and kid, rose to 480 drachmas a kilo.

The problem of controls, however, remained. On October 13 George Ioannidis, who has been nine years in the Veterinarian Control Service at Evzones on the Yugoslav border, said that the Service's major equipment was the eye and the nose; that is, to test the condition of meat by looking at it and smelling it. Although the certificates by foreign veterinarians were checked and rechecked, it was impossible to prove their good intent. By mid-month it was already being rumored that hormone treatment on meat was such a lucrative business in Europe that pharmaceutical firms were giving meat producers free estrogen.

There was also the problem of restoring public confidence. On October 16, the Panhellenic Union of Butcher Shop Owners announced that they would close their establishments permanently on November 3, if the government was not able to reassure consumers of the safety of their produce.

As it is usual to conclude that Greece is the precursor in all civilized matters, good or ill, it may be well to point out that it produced the first man ever to have grown breasts. The soothsayer Tiresias was turned into a woman for his having seen Artemis naked at her bath, if we are to believe the diagnosis of prehistoric Theban gynecologists. Or it may mean that the commercial produc-

tion of estrogen was invented in ancient times and later lost. In order to reassure the male population of Athens, however, it should be said that Tiresias remained a woman for only seven years, after which time he was changed back into a man — or went off the pill — whichever explanation seems the more likely.



Athens, A to Z

THOSE who are familiar only with the Latin alphabet are surprised to find that the Athens telephone directory "A to Z" is not such an unwieldy tome, containing only 800 pages. As it happens, "zita" appears rather early in the Greek alphabet and this directory is followed by four more hefty ones before completing "omega".

Athens has been growing so rapidly in the last few years that the publishing of telephone books is like the painting of suspension bridges: no sooner is the work complete than it is time to start all over again. The new, impatiently awaited "Alpha to Zita" directory was therefore greeted with thanksgiving when it came out early this year and the imminent publication of the second volume, "Ita to Lamda", replacing the now antiquated 1976 edition, printed when Athens had half a million fewer

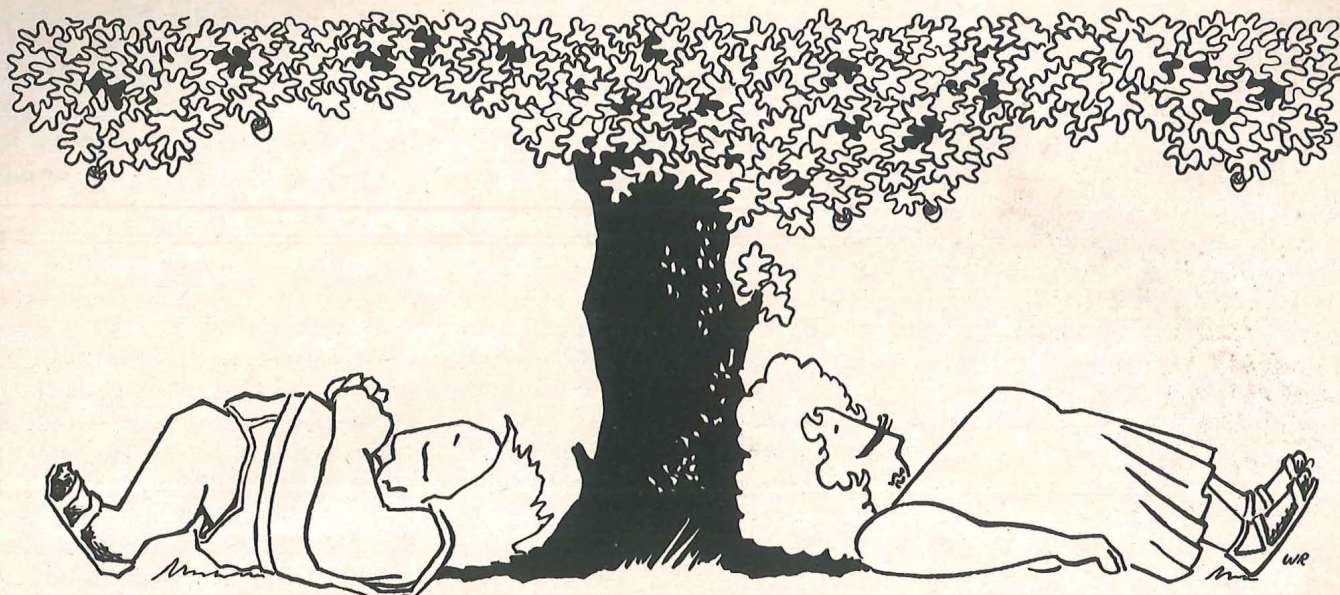
inhabitants than it has today, was eagerly awaited last month. Alas, it was not to be.

The Telephone Company (OTE) has been plagued with problems lately. Telephone "pirates" in various parts of the city have been plugging their equipment into the central networks. Subscribers picking up their receivers have been startled to hear popular songs instead of the dial tone, and strange voices advertising commercial products and making political speeches. A few months ago the company's elegant, new, still incomplete headquarters in Maroussi was the center of riots over a new, adjacent and very inelegant municipal cesspool. There have also been difficulties with certain employees who have been selling telephone outlets on the sly at outrageous prices in those parts of the city where lines are in great demand.

The problems of OTE have been financial, as well. The company is expected to declare a deficit this year for the first time. This is due in part to the Government's decision to cut its investment program from thirteen to eight million drachmas. In order to prevent the company from completing on-going projects, the Government recommended that OTE seek a million-dollar loan from abroad. The Government generously agreed to guarantee the loan against possible default.

If on-going works included the publication of new directories, they were, if not prevented from completion, at least temporarily arrested. On September 18, the Director of OTE revealed that 2,400 names beginning with "kappa" had been omitted from the volume about to be circulated and that instead they had been replaced with an equal number of names beginning with "gamma" which somehow had found their way out of the "A to Z" volume published earlier. The result is that over 150,000 copies of the directory have been withdrawn at the last moment and at the cost of millions of drachmas.

The Telephone Company can take heart in the thought that if this misfortune causes default on a foreign loan, the Government is standing by to guarantee it. Meanwhile "Alpha to Omega" remains a purely theological matter at OTE, and for telephone subscribers it remains strictly Athens "A to Z".



A DREAM AT DODONA

HARRIET Zubinsky is one of those Law 89 grass widows who live in Athens while their husbands are away for days and sometimes weeks on business trips in the Middle East and Africa.

But while her husband, Tad, who works for a multinational company that makes men's underwear, was off selling jockey shorts to hard-nosed haberdashers in the Hejaz, Harriet did not waste her time in coffee klatches or bridge mornings with other grass widows in Kifissia. She studied the Greek language and visited ancient sites and monuments with a keenness and dedication that would have done credit to a Victorian philhellene.

During her eighteen months in Greece, Harriet had managed to take in all of the more important ruins in the country, sometimes alone, sometimes on guided tours and sometimes with a reluctant Tad in tow — but always with a well-thumbed copy of Benn's 'Blue Guide to Greece' under her arm.

Harriet, however, was not motivated by a thirst for culture alone. On her first arrival in Greece she had confided to Tad:

"You know, darling, there's something about this place that looks very familiar to me. I have a vague feeling that I lived in Greece once, in another life."

Tad had nodded understandingly

and said: "Have a drink, honey, and you'll soon get over it. It's probably the jet lag."

But with the passage of time, the feeling had grown stronger and stronger and had also been kept alive by a strange, recurring dream. In it, Harriet saw herself sitting under a large oak tree, with about a dozen uncouth-looking men with dirty feet, lying on the ground all around her.

She knew she was somewhere in Greece, a very long time ago, but she just couldn't figure out where. And that was partly why she was visiting all the archaeological sites she could find, hoping she would stumble on the place she had lived in, in a previous life, and where, perhaps, she would find out more about that life.

One day Tad came back from a particularly trying trip to the Middle East with an acute attack of acid indigestion from all the spicy food he had been eating in Amman, Damascus and Beirut. Harriet, who had been out shopping, found him in the apartment, opening cupboards and looking high and low for something.

She kissed him fondly and said: "Darling, I've found it."

"Well, thank God for that. Where is it? How did you know I was looking for the bromo seltzer, anyway?"

"Who said anything about bromo seltzer? I've found the place I lived in, in my previous life in

Greece!"

Tad groaned. "You're not on that kick again, are you? Where's the bromo seltzer?"

Harriet found it and stirred a hefty dose into a glass. Several burps later, Tad became more receptive as the fires raging in his stomach died to a flicker.

"I found it in the 'Blue Guide', it's all there," Harriet announced triumphantly. "It's a place called Dodona, twenty-two kilometers from Yannina. There was an oracle there, the most ancient in Greece. The oracle was an old oak tree and it was tended by three priestesses. People asked questions and the oak tree answered by rustling its leaves. And, what's more, the place was guarded by the Helloi, or Selloi, who slept on the ground and never washed their feet. Don't you see? It's exactly like my dreams. I must have been one of the oracle's priestesses in a previous life!"

Tad looked at his wife and sighed.

"You do say the strangest things, honey. Sometimes I think you must be going nuts," he said.

"Nuts, schmuts, we're off to Dodona tomorrow. I've booked a room at a hotel in Yannina and I've bought some stuff for a picnic. If we make an early start we can be at Dodona by lunchtime and we can have our picnic there," Harriet said

with finality.

Tad sighed again. He knew it was no use arguing with his wife when she had made her mind up. His only consolation was the knowledge that Harriet's picnic lunches were invariably Cordon Bleu efforts, designed to mollify him and keep him from complaining of a surfeit of ruins.

Harriet's reckoning that they would reach Dodona by lunchtime had been overly optimistic. They did not get there until three o'clock in the afternoon and Tad, who had eaten nothing since breakfast except for a couple of hurried souvlakia at Antirrion, was famished.

At the entrance to the ancient site, Harriet asked the guard if there were any oak trees around. He shook his head sadly and told her that the famous oak which had graced the temple of Zeus had been cut down by barbarians from Illyria in 391 B.C. and that there were none growing in the area these days.

Harriet was most disappointed to hear this.

"You hear that, darling?" she said to Tad. "No oaks in the vicinity. It says so in the guide book, but I just wanted to make sure."

Tad clucked sympathetically and said: "Too bad, honey, when do we eat?"

"Let's take a look at the ruins first. I want to get the feel of the place. I don't seem to be getting the vibes I was expecting," Harriet said.

They explored the magnificent ancient theater which was largely restored in the sixties but, apart from that, the remaining ruins were not very spectacular.

Finally, to Tad's great relief, they walked back to the car, lugged out the huge picnic basket and settled under the shade of a nearby plane tree to have their lunch.

There was a quiche Lorraine that Ted attacked with gusto, followed by smoked trout with horseradish sauce and then cold turkey slices with Russian salad and asparagus tips. For dessert, Harriet had made a chocolate layer cake topped with whipped cream. All this was washed down by a bottle of French champagne which had been packed in ice.

At the end of the meal, Tad was a happy man. He stretched himself out on the sparse grass under the tree and took a nap.

Harriet packed the remains of the picnic back into the basket and leaned back against the trunk of the tree, looking up at the thick canopy of leaves and branches.

If she had once been a priestess in this place, there was nothing in it now to stir even the semblance of a memory in her deep unconscious.

She listened to the rustling of the leaves as a faint breeze stirred among them, but if they were saying anything, their conversation was strictly private.

Finally she began to feel drowsy. She settled down beside Tad and promptly went to sleep.

About a half hour later she was awakened by strange sounds coming from Tad at her side. She turned to look at him and her eyes widened in alarm. He was twisting and turning on the ground, uttering loud groans and sweating profusely in his sleep.

Harriet shook him violently.

"Tad, Tad, wake up!" she cried.

Tad opened his eyes and stopped groaning. He looked around him in a daze and said: "Where am I?"

"Here, in Dodona. What happened? Did you have a nightmare?"

Tad sat forward, rubbed his eyes and looked at his wife.

"Boy, oh boy. I hope I never have a dream like that again," he said. "Whew, I really thought I was going to die!"

"What was it? Do tell me, darling. What did you dream about?"

Tad put his hand to his brow, trying to recollect the details of his dream. Then he said:

"I dreamed I was in a dark tunnel and that I was dropping through it, very fast. When I came out of it, I was here, in Dodona, somewhere far back in time. I was dressed in a rough tunic and my feet were absolutely filthy. But I felt it was all right because it was part of the religion of a sect I belonged to that worshipped Zeus, who lived in the roots of a large and sacred oak tree. We slept in nearby huts, on the bare floors, and in times gone by, Zeus had spoken to us in our dreams and we were greatly respected for the powers of divination this had given us. But at this particular time, we had lost these powers. They had been given to three priestesses who lived in a beautiful temple by the oak tree. The tree spoke to them through the rustling of its leaves and, in time, the oracle of Dodona be-

came famous throughout the length and breadth of the ancient world. People came from far and wide to consult the oracle and lavished rich gifts on the temple. Our job was to guard the temple and tend to the wants of the priestesses.

"All this I became aware of as I emerged from the tunnel in my dream. Then, I was eating a large meal provided by a wealthy merchant from Thessaly, who had just been told by the oracle that the price of sheepskins would go up by ten points within the next two months, which would enable him to make a killing on the sheepskin futures market. He laid on a lavish spread for us and we all ate like pigs. That night, I had such a bad case of acute indigestion that I couldn't sleep. I also had a raging thirst and my waterskin was empty. The stream we got our water from was about a half mile away and I didn't relish the prospect of walking all that way in the middle of the night. There was water in the temple, and although we weren't allowed in it under any circumstances, because the priestesses slept there, I decided I'd risk it and get some water from the cistern in the temple courtyard.

"I crept into the courtyard, filled my waterskin at the cistern and, as I was coming out again, I saw one of the priestesses standing in front of me. There was a bit of a moon and I could make out her face. She was a new girl who had arrived only a couple of weeks before. She was tall and fair, with lovely blue eyes and a perfect figure. Normally, she would have caused quite a sensation among us. But, because she was a holy person and sacred to Zeus, it never entered our minds that she could also be a woman."

Harriet had been listening to all this with rapt attention.

When Tad stopped to lick his lips, she said:

"Go on, go on, what happened next?"

"Gimme something to drink, I'm thirsty," Tad complained.

She quickly fished a Thermos flask out of the picnic basket and gave him a drink of iced water.

"That's better," he said. "Okay, so she asked me sternly what I was doing there and didn't I know we weren't allowed in the temple? I told her about my indigestion and she took pity on me. She told me to

wait there, outside the temple gate. A few minutes later she came out with a cup in her hand and told me to drink from it. 'What is it?' I asked her. 'It'll do you good, drink it,' she ordered me. I drank it and, in no time at all, my stomach felt right as rain. I thanked her profusely but then, as I turned to go, she laid her hand on my arm and said: 'Don't go yet, sit here a while and talk to me.' I felt a little uncomfortable, she being holy and sacred and all that, but she was such a nice person that I soon got over my misgivings and, before you knew it, we were getting along like a house on fire.

"Well, to cut a long story short, in the days that followed, our moonlight meeting turned into a full-blown romance. I fell deeply in love with the girl and she felt the same about me. We had to meet secretly, of course, and we felt terribly guilty about the whole thing, she because of her vow of chastity and her high office and me because I was sure Zeus would be striking me down with a thunderbolt fairly soon.

"But it wasn't Zeus who was to be my nemesis. It was my fellow Helloi or Selloi. They caught us together one night and dragged me away from her. They hurled insults at me and cursed me for profaning the sanctity of the oracle and finally they condemned me to death. They took me to the foot of the sacred oak and while four of them held me down, a fifth man lifted a heavy club and was about to bring it down on my head when you woke me up."

"Gosh," Harriet breathed. "What a terrible experience. But Tad, don't you see? This must really have happened once. It ties in with everything. My recurring dream was a true one after all. Only, it wasn't me whose past memories were stirred by this place, but you. We must have been together in that past life. Oh, Tad. I feel so excited about the whole thing. What a lovely story."

Tad looked puzzled. "Where do you come into this?" he asked.

"The priestess, Tad. The girl you fell in love with. Didn't she look like me?" Harriet exclaimed.

Tad thought for a while. Then he said: "No, not at all. She looked more like Candice Bergen."

—ALEC KITROEFF



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TWO FOLKTALES OF LESVOS

IT HAS been said that the folktale in Greece is perhaps the swan song of its people. Between 1957 and 1963 the late professor of Greek folklore, G. Megas, with the aid of his students, indexed some four thousand of these tales. The story of Cinderella, for instance, whose basic elements can be found in the 6th and 7th centuries B.C. in Egypt, and in the 9th century A.D. in China, has been reported in 255 versions in Greece, 81 of which come from the Peloponnese.

In essence, however, the Greek folktale is a decantation of Indian fairy tales which first made their appearance in Greece during Byzantine times, in conjunction with Arabian ones which came by way of Persia and, later on, from the contact between Greece and the Ottoman Empire.

The folktale, of course, had existed in Greece long before the coming of the Turks. Before the Roman conquests the Greeks had already been telling "fireside" tales which the soldiers of Alexander the Great had brought back from the East. Prior to that, Homer has Odysseus relate to King Alkinoos his adventures with the giant Polyphemus, the sirens, and the enchantress Circe, who had changed his men into pigs; and later on tells of how Odysseus had journeyed to the world of the dead. In the *Iliad* Achilles' horse, Xanthus, speaks and advises him. Xenophon in the 4th century B.C. tells how soldiers, while sitting around a fire, spent the late hours of the night telling stories to each other. Plato, both in *The Republic* and *The Laws*, speaks of "nannies" telling stories to children, and *The Fables of Aesop* are a source of old magic which still amuses many of us even today.

Themes from these ancient tales also appear in modern Greek folktales. A story told on the island of Lesbos at the turn of the century tells of how a dragon (*drakos*) or ogre had been persecuting the people of an underground city by depriving them of water if they refused to sacrifice a "princess" regularly to him, whom, of course, once he had re-

ceived, he would devour instantly. In the end a noble prince comes along, kills the dragon, rescues and marries the princess, and so saves the whole city. Different versions of this tale exist all over Europe and sporadically as far away as Japan. The Lesbian version contains a theme which has affinities with the legend of Perseus and Andromeda.

Though many folktales contain such "classical Greek" themes, as well as related ones, they do not directly derive from or lead back to ancient Greek roots. Instead, the modern Greek folktale is primarily made up of a composite of images formed out of a Christian and Islamic past, which Greece had inherited, owing to the geographical and historical contact its people had with the East. In particular, the Turks, during their four centuries in Greece, also brought with them a rich source of folklore material of Arabian origin. One of the perennial enemies of the hero in Greek folktales, for instance, is the black bogymen (*arapis*) who is a direct import from Turkish folktales.

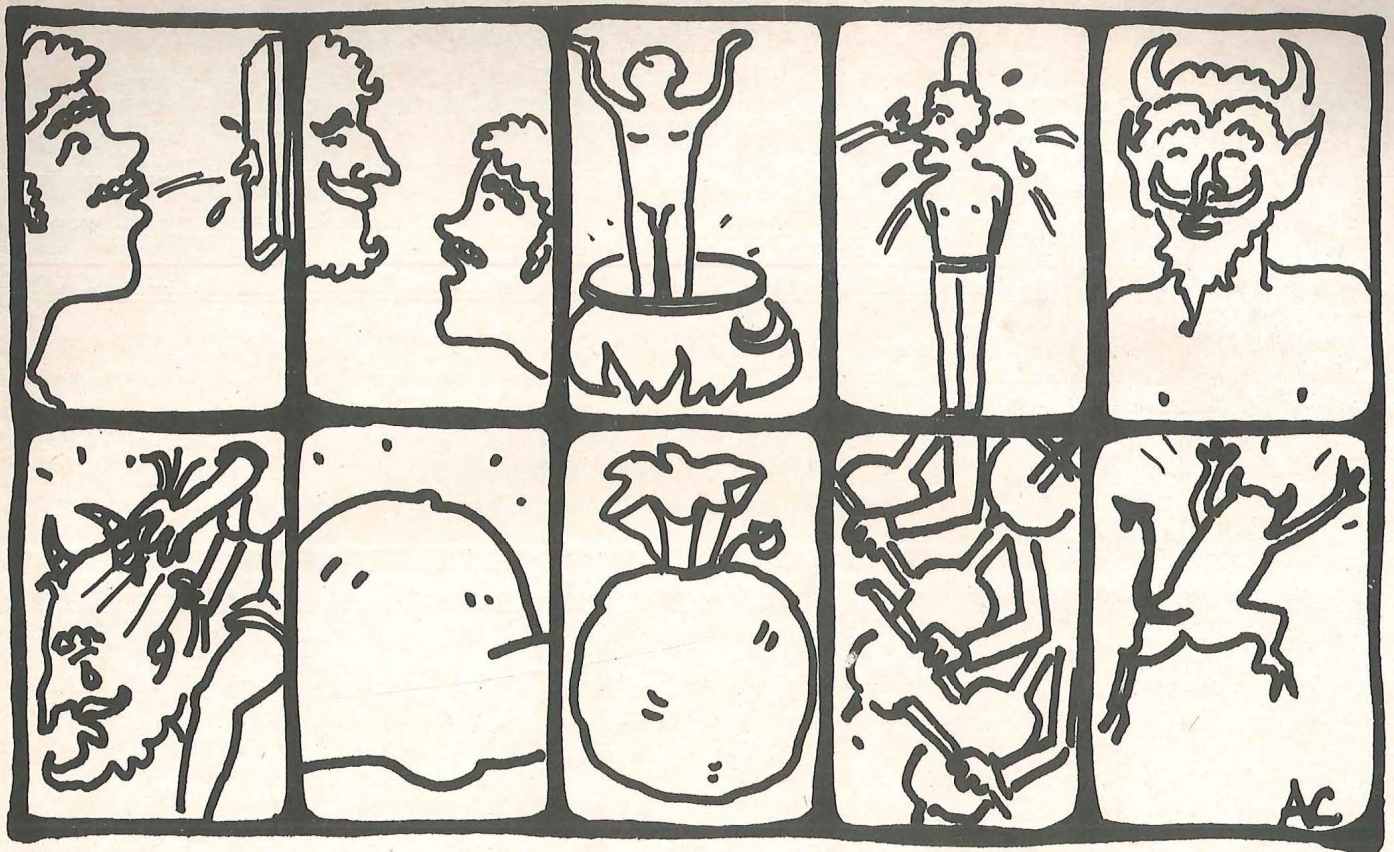
Aside from this Christian and Islamic influence, Greek folktales also exhibit a psychology and temperament peculiar to the people of Greece. For the type of hero that was admired most in their folktales was neither the Western 'man of honor', who often resorted to violence when insulted or demeaned, nor the oriental despot, who wielded his authority indiscriminately over his subjects. Instead, the Greeks admired the man who had both virtue and intelligence, and who went about seeking solutions to his problems with a sort of cool common sense. Only if he could not solve them in such a way would he, as a last resort, turn to violence in order to gain his ends. That is, the hero or heroine in Greek folktales often prefers to play with the realities of emotions rather than be strangled by them. This is true despite the fact that folktales characteristically, due to their 'simple' style of narration, do not depict the protagonist as being 'the average man', but as being one who is nearly always either good or bad.

There exists, then, in Greece as in other lands, a world of magic; a world full of ghosts, witches, ogres, heroes, knaves — in a word, a world of the wise and the foolish, the weird and the fabulous, which tells of things that happened once upon a time, and long, long ago.

Often this world was brought to life by the "old folks" who, during the long winter months, amused their listeners while they were huddling around a glowing brazier to keep warm. At other times they were entertained by a skilled storyteller or raconteur (*paramythas*) who went about from village to village, into homes and cafes, spinning his tales. Such a fabler had to be an artist in his own right, for what mattered most to the audiences was not so much what he told as how he told it. The more realistically he could imitate the various characters in his tales, the more colorfully he could dramatize the various moods and events, the more spellbound the audience became. Sometimes he told legends which could take on epic proportions and which would require two or three nights, perhaps even a week of consecutive telling. At other times he told stories based on traditional themes which he embroidered with extraneous elements to give them a greater sense of reality. And at still other times he invented lies or fabrications which his imagination brewed up on the spur of the moment, and which became bigger and bigger as his narrative went on. The audiences, of course, were aware of such deceptions — that he was telling them nothing but a fairy tale. That, however, did not prevent them from listening earnestly to him. For suddenly, as if by magic, their daily cares vanished. The sobriety of their humdrum lives died away, old hatreds were suspended, and the world took on a glow.

The following tales are from Lesbos. While the reader will be transported, so to speak, into one such world of "lies", he will also discover that the tales have a uniquely Greek *fronisis* (wisdom) of their own.

—RONALD GUDAS



Andrea Cameron

The Outcome of Malice

ONE morning a very pious man, as he had always been accustomed to, went to church to light a candle and then to go to his work. That particular morning, however, he went to a chapel which was celebrating its saint's day.

He went inside (no one had come yet), lit his candle, crossed himself, and started to kiss all the icons one after another. However, as he came up to one icon, he saw — for the first time in his life — a portrait of a devil:

"Ftoo you!" he said, as he spat on it and left.

Then one day as he was going to the town of Kalloni to look for work, he sat down by a fountain to eat a little. While he was eating, he noticed a monk approaching, mounted on a mule. There was another mule tied behind it, loaded with a kettle on one side and with wood on the other.

"A fine day to you," said the monk as he jumped off to have a drink.

"May God bless yours as well," answered the man.

"Who are you and what brings you here?" the monk asked him.

"I'm a poor man and am going to Kalloni to find work; they have large harvest fields there. Our village is poor."

"I, too, am going there. Come along and help me, and you'll be able to see a miracle. You'll be paid well."

"Fine, I'll come," and they went off together.

When they got there, the monk said to the man:

"Set up the kettle in the middle of the town square, and after you have half-filled it with water, light a fire under it."

Then the monk began to rasp out loudly:

"Whoever consents to have me butcher him and drop him into the kettle, will emerge as a strong, youthful man of eighteen!"

But was anyone going to let himself be butchered for

no good reason! They all took him for a fool.

However, in a house nearby, there lay bedridden a paralytic centenarian. He was covered with sores, suffering, filthy, and in a sad plight.

"Let him butcher me," he said. "I'm rotting away and haven't moved from my bed for eighteen years. Let him butcher me so I'll be set free from life's ordeals."

They carried him over, butchered him, threw him into the kettle, and covered him with the lid. In half an hour they uncovered the kettle, and at once he came out changed into a strong youth.

"Ahh! I too want to try," someone called out. "And I! And I!" they heard many others call out.

"First you will have to pay fifty pounds each, and afterwards I'll butcher you," the monk said to them.

Those who had money paid, and were made young. From all the fifty pound notes which the monk had raked in, he gave one to his helper.

When the work was over, they left Kalloni and went to the village of Hora. The monk made piles of money.

From the port of Mytilini they took a boat and went to Egypt, where a great number regained their youth as well. The King also heard about the monk. He went there and, with his failing and rheumatic eyes, saw many being changed into vigorous eighteen-year-old youths.

"I, too, want you to butcher me," he said to the monk.

"With pleasure! But it's getting dark now. Come early tomorrow morning."

When they had gone to bed for the night, the monk said to his helper:

"This King is extremely wealthy. Do you want to butcher him? You'll get a thousand pounds for it. I've filled my moneybag to the very top. You too should get some for once and be saved."

"Yes, I, too, would certainly like to have my bag

full!" He became so joyful that he did not close an eye all night.

At the first light of dawn he went out and lit a fire under the kettle. The King came there and gave him a thousand pounds.

"Where is your master?"

"I am the master. I only hired him to do the butchering so I wouldn't get tired. For you, however, since you are a king, I'll do the honors myself."

He butchered him, threw him into the boiling water, and covered the kettle. In half an hour he opened it, and what did he see?... A horrible mess! He put back the lid, waited a while, and then took it off again ... It was three times worse! He quickly ran to call the monk who, upon seeing him running, called out loudly:

"Catch him! He's a thief! He left me sleeping and butchered your King so that he could get the money. Because of him your King is gone forever."

They chased him and caught him.

"Tie him to a post," said the monk and they tied him up.

Then the monk started to call out as often and as loud as he could:

"Everyone is to pass by and spit on him!"

Hundreds passed by. And since they were furious about having lost their King, they spat straight into his face. The monk, in the meantime, had vanished... However, when he saw that only a few remained, he suddenly appeared in front of the helper.

"Why did you do this to me, friend?" asked the man. "What wrong did I do to you to make you hurt me so much?"

Then another miracle took place. Instead of seeing the monk, the man saw a devil in front of him who looked exactly like the one he had seen on the icon in the church, and who now said to him:

"And I, friend, what harm was I to you, there where I was sitting, and you spat on me with such vileness? Since you are so religious, you ought to know that your God teaches: 'What you don't want others to do unto you, don't you also do unto others.' Now I've taught it to you once and for all. Did you like it?"

How Even the Devil Became Frightened of the Woman

*A fabler was passing by
Someone grabbed him on the 'by'.
For many hours he did speak
Gathering folks to take a seat.*

A CERTAIN man happened to marry a woman who was very ill-natured. Whatever he told her to do, she always did the opposite, and was driving him into a fury. One day he said to her:

"Prepare a lunch for me because I'm going to the vineyard to prune the branches."

"I too will come," she said.

"It's far. You'll get tired."

"Ah, so you don't want me to come. Well then, I will come."

They went. In the vineyard there was a well. The husband went to it and threw his jacket on its wall.

"Don't try to sit on my jacket," he said, "because the wall could collapse and you might fall into the well."

"I will sit on it," ... and she went to it at once, sat down, and fell into the well.

The husband feared that she might drown and quickly ran to pull her up. He pricked up his ears to listen for her voice, but didn't hear a sound. "Even in the well," he said to himself, "her spite won't allow her to speak. Well, then, let her drown. That way I'll at least get some peace." However, he was not able to work any more and went home.

Hours went by, but he did not get any peace. It was impossible for him to sleep because he felt remorseful about having left her and gone away.

He got up before daybreak and went to the vineyard to pull her up with a gaff in order to bury her. But before lowering it, he bent down and saw her sitting astride the nape of the neck of the devil, pulling his hair. The devil was groaning and trying to get free of her hands.

"Pull his hair harder," the husband yelled.

"Who are you to order me about?" she replied, and let go the devil's hair.

The devil shook himself free and came out of the well because the water had not been deep enough for them to drown in.

"Oh man," he said, "you have saved me from the hands of the woman! What do you want me to do for you in order to repay you? Let me become your slave."

"I want a lot of money," said the husband. "I'm poor and very worn out. I've only got this vineyard which you see and nothing else - and that woman down there with whom you struggled all day and night."

"Whatever you want, whatever you ask for, that you shall have for you have saved me," said the devil. "Listen, I'm going to enter the belly of the King of England and make it swell up. They will bring doctors from all over the world, but I won't come out. You will come to the palace posing as a doctor and ask to see the King. You will ask him for a thousand pounds in order to cure him. And if you come to an agreement, you will start to press his belly and say: 'Here I am!'. Then I will leave and you will get your money."

And that's what happened. The news spread throughout the world that the King had a sickness in his belly, and that it was swollen like a drum.

On hearing that the King was ill, doctors came in from all over the world. They studied their books, worked various treatments, but nothing helped. They exposed him to the mercy of God, tried magic and spells, but these too did not improve him. They came to the decision that he would die, though he was still very young, the poor fellow.

Then one day they heard someone calling outside

the palace:

"A doctor for all ailments!"

"Hey you, ragamuffin," a guard yelled, "famous and learned doctors from all over the world have come here and can't cure him. And you come along, deeming yourself to be their equal! Go on, get away from here. Find some numbskull to make a fool of. Go on, beat it!"

"But I will cure him," said the man. "What do you want to bet?"

"What could you possibly have in your pocket to make a bet with?"

The King heard them from above and called out:

"Why are you chasing the man away? Let him come up!"

They brought him up and took him to the chamber of the King. The man uncovered him and saw a terrible condition: the King's belly was shining, and was so swollen and blue that you'd think it would burst.

"I, my Lord King, will get your health back for you. But you must give me a thousand pounds."

"My good man," said the King, "I will draw up a contract with you for ten thousand pounds, or for as much as you want. It's enough for me that I get well and recover my health."

"I'll make you well, and you can give me as much as you like."

He made them all leave the chamber. He unbuttoned and pulled up the King's clothes, and as all doctors do, started to press his belly.

"Oh! Oh!" the King moaned. "It hurts a lot."

"Here I am!" said the charlatan loudly. "Don't be afraid."

The devil, upon hearing these words, jumped out, and at once a miracle took place. The swelling in the King's belly disappeared. His eyes and his heart opened. The pains died away... He kissed the doctor and cried. He gave him a bag filled with a thousand pounds, and did him all kinds of favors besides. As for those who had mocked him, they were left gaping with their mouths open.

After he had left the palace, he met the devil on the road.

"Are you satisfied?" he asked the man.

"I sure am!" he smiled, showing the devil the money.

"Now I shall go to the King of France and amuse myself by inflaming his belly while the doctors caress me as they come and go. As soon as you hear about it, come again and get me out."

"Fine, I'll come," said the man.

A sickness soon marked the King of France with the same symptoms... harsh swelling and terrible pains. But once the charlatan had become famous, all the French newspapers announced: 'Wherever he may be the doctor who cured the King of England is requested to come to Paris as quickly as possible. He will be paid generously.'

The quack went to Paris, cured the King, and in return received a lot of money and many gifts. Then he met up with the devil again:

"This time I shall go to the King of Russia. But don't come there because I have no intention of coming out. Your efforts will fail there. And it could be, as soon as they see that you can't restore his health to him,

they might even kill you."

"Agreed," said the man, "for I don't want any more money. I've got enough."

The King of Russia became gravely ill, and was close to dying.

"My, what a sickness the kings have met up with!" some said. "They are all swelling up from eating and drinking too much."

Others laughed. And others, those who didn't even have any bread to eat, were avenged.

News was sent to the well-known doctor to come to Russia..

"I can't go to Russia because I too am unwell. Besides, some say that it's very cold there."

They wrote to the King of Greece, entreating him to command the doctor to come, no matter what.

Our King did not want to damage his relations with the Russian King and ordered him to go without fail. What the King commands, must be.. And all of a sudden, five or six Russians, who had come for him, snatched him up and took him overland to their King. What was the poor man to do now? If he could not cure the King, he would lose his life. His heart trembled and he remained in deep thought throughout the entire journey. But as soon as they arrived at the palace and he saw the King, he told him that his illness was very serious. It was necessary, he said, that the best orchestras of Russia come and play outside the palace in order to make him well. "And the more instruments the better," he added.

They brought hundreds of instruments from all over the country — oboes, clarinets, violins, dulcimers, and all kinds of Russian ones. Whatever instrument you can think of and which exists in the world was to be found outside the palace. And as soon as the doctor had given the order, all of them began to play at once. The King and everybody in the city started to go mad from the noise.

"Shall I plug up your ears, your Majesty, so you won't be annoyed?" asked the doctor.

"Plug them up. It's frightful!"

He plugged them up with cotton and then called out loudly: "Here I am!"

"Didn't I tell you not to come because I have no intention of coming out? What's going on out there? Who's making all that strange and horrible noise?"

"It's my disgraceful wife," said the man. "She found the money and forced me to tell her how I got it. She brought as many musicians as she could find, and intends to expose you, so she says, by cutting open the belly of the King with a big knife."

As soon as the devil had heard that he might fall into her hands again, he became frightened and jumped out to vanish into smoke.

With this trick the man saved his own life. The Russian king lavished on him many riches and he returned home as wealthy as the kings. His wife, however, he neither met nor saw again. She vanished from the earth forever.

And not to have his village friends think that he got rich by stealing, he told them this story. Since then the saying, 'how even the devil became frightened of the woman', is still spoken today.

—from "Lesviaka Paramythia" (Folktales of Lesvos), Athens, 1978, by Frosso Zoura, translated by Ronald Gudas.



Black-figure cup illustrating the legend of Dionysus as recorded in the seventh Homeric Hymn. Abducted by pirates, Dionysus causes a vine to sprout up along the mast and spread over the sail. Terrified, the pirates leap overboard and are transformed into dolphins (Kylix from Vulci, ca. 540 BC, signed by Exekias. Munich, Museum Antiker Kleinkunst)

THE SECOND-OLDEST PROFESSION

On Pirates, Privateers, and Pirate-catchers in the Aegean

AS surely as spiders abound where there are nooks and crannies, so have pirates sprung up wherever there is a nest of islands offering creeks and shallows, headlands, rocks and reefs — facilities in short for lurking, for surprise, for attack, for escape.”

Captain, the Hon. Henry Keppel
Pirate-catcher

The honorable captain hunted pirates in the Orient, but his words apply equally well to the Aegean, infested with freebooters, adventurers, brigands, and looters from the earliest times until the second quarter of the nineteenth century. The proximity of one island to another, and island to mainland, the many coves and bays, the intense commerce among settlements isolated by

the sea, and a position on the cross-roads between empires conspired to make the Aegean a pirate’s dream. The god Dionysus, Julius Caesar, and St. Paul all suffered captivity at the hands of Aegean pirates, and there was seldom a time when seafarers and shore communities were completely safe from attack.

The word piracy was used loosely to describe a number of activities, and often depended on whether one was the victim or the perpetrator. The classic act of piracy was akin to highway robbery, an outlaw attack on the person and property of a random passerby. But a great deal of what was termed piracy could be called acts of war, declared or undeclared. In a declared war, a belligerent navy might be assisted by

auxiliaries or irregulars, ships and crews which acted on its behalf in blockading (and plundering when possible) enemy shipping. These irregulars might sail under the belligerent’s flag, they might even carry papers authorizing them to “cruise” as privateers. Their participation in the conflict also gave them, in the case of their side’s victory, the “right” to plunder and loot; and even if their side didn’t win, they often managed to come out ahead. In undeclared wars, the definition of piracy became even more difficult. Much of the piratical activity in the Aegean and elsewhere was, for centuries, the result of ongoing conflicts between Christians and Moslems, or between empires for control of shipping routes. For some pirates,

the immediate gain was all; for others it was a way of striking at a rival power, harassing its merchants, disrupting its commercial and supply lines, and enslaving its citizens.

Piracy in the Aegean was controlled to a certain extent under the Romans, after Pompey the Great wiped out the highly organized Cilician pirates who, like the Barbary pirates centuries later, really formed a brigand kingdom. But the threat never completely died out, as we know from St. Paul's experience. In the Byzantine period, Saracen corsairs ranged the archipelago as part of the continuous strife between forces of Christianity and Mohammedanism; in one of their largest raids, Leo of Tripoli (in Syria) and his Saracen fleet stormed Thessaloniki, plundered it and carried off 20,000 inhabitants in 904. The threat of Arab piracy was so great that people withdrew from shore communities and settled instead on more inaccessible heights. Although the Byzantine navy defeated Leo of Tripoli in a battle off Lemnos, Arab pirates continued to plague the Aegean, working out of bases in Crete, among other places. In the Rhodian Maritime Law of the Byzantine period the dangers of shipping in the Aegean were acknowledged: a captain was allowed to abandon his passengers on shore if he had to set sail right away to escape a pirate attack.

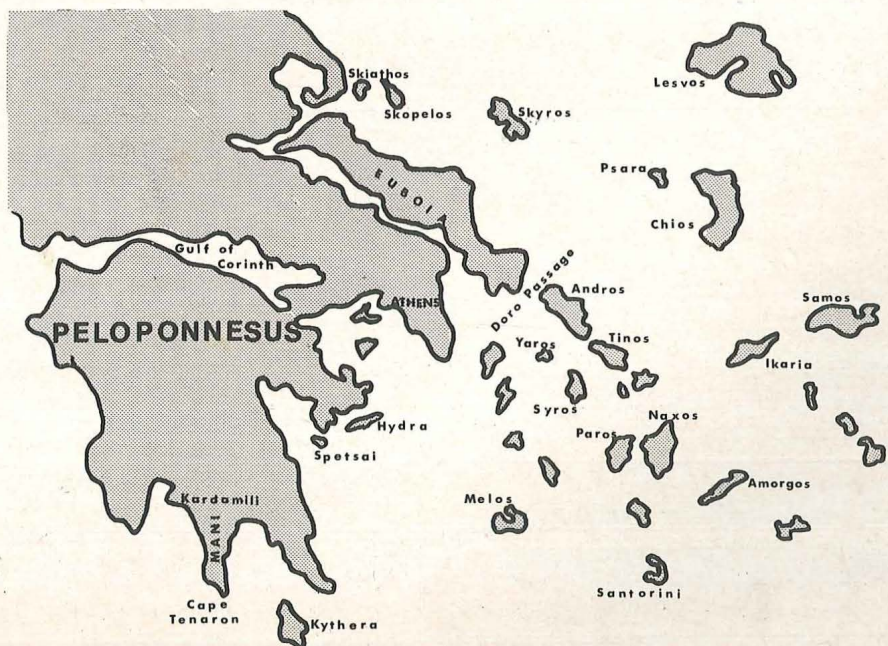
The mounting of the Fourth Crusade in the thirteenth century and the entry of the Latins into the Aegean only aggravated the problem. On their way to Jerusalem, soldiers of the Fourth Crusade were diverted to Constantinople, which they took and sacked; nor were ships or villages encountered along the way spared. Genoese, Venetians, Lombards, Sicilians, Spaniards, Pisans, and some Greeks as well, indeed anyone who could equip a boat, made their way east as island-hopping pirates. So unsafe was sea travel then and throughout most of these centuries that a trip along the Corinthian Gulf was termed "a voyage to Acheron" and it was remarked that the Athenians considered their nearness to the sea their greatest misfortune.

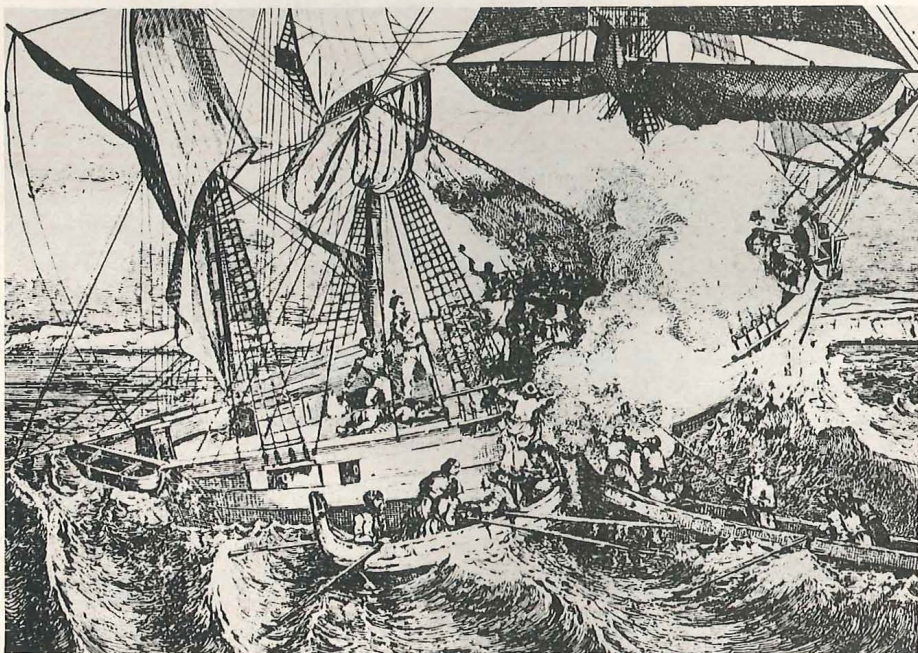
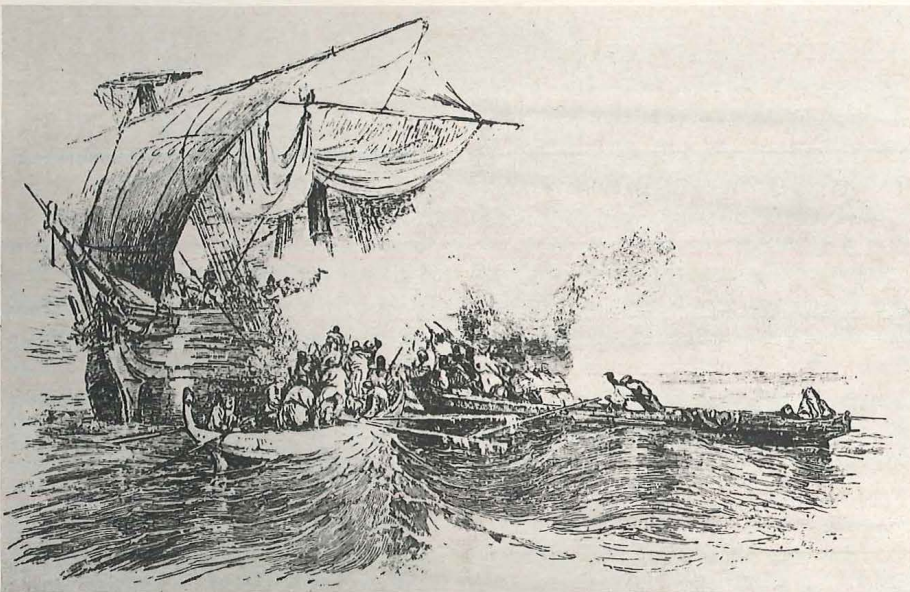
In the century after the fall of Constantinople to the Ottomans (1453), Turkish pirates began rivaling the Christian. Many took time off from serving the Sultan to free-

boot at the expense of the Christian population in the islands. They were joined from the sixteenth century on by the dreaded Barbary corsairs. After the expulsion of Moors from the Iberian peninsula, thousands of them moved to the Barbary coast of North Africa where many turned to piracy as a way of life. Some were moved by a desire to strike back at Christians in revenge for their exile from Spain. Others were simply drawn by the possibilities for plundering the ever-increasing commerce and wealth of the European mercantile cities and towns. One of the first, and the most famous of the pirate kings of the Barbary coast was Khaireadin Pasha, known as Barbarossa, the son of a Greek of Mytilene. At first as an auxiliary, later "legitimized" as commander of the Ottoman fleet, Barbarossa and his piratical followers brought terror to the Mediterranean and to the Aegean as well; he staged a particularly bloody attack on the island of Aegina in 1537. Under the pretext of fighting these corsairs and the Ottomans, the Knights of Malta, the Florentine Knights of San Stefano, the Venetians, and others, waged an ongoing war which respected neither nationality (if one can use this word) nor religion. Their booty was as often Christian as it was Moslem.

But the Greeks of the Archipelago were not always victims. Greeks had long formed part of the crews

and, as with Barbarossa, had risen to positions of command as well. Quite apart from those taken into Ottoman service by conscription or the *paidomazoma* (child tithe), service in that navy or any other was often the only way to make a living in land-poor Greece. And the centuries of foreign domination had closed off entirely certain areas of occupation and advancement. By the middle of the eighteenth century, changing Ottoman policy towards its Greek Orthodox subjects allowed the beginnings, and then the rapid development, of a Greek merchant marine. At first, the boats were small, and the routes short, but by the turn of the century, with Europe in turmoil because of the Napoleonic Wars, Greek merchantmen ranged the Mediterranean. Contemporaneous with the growth of merchant fleets came the rise of piracy committed by Greek captains and crews, sailing Greek ships, and working from Greek home bases. But the extent and type of piracy differed. Some were straightforward highway robbers, falling on any ship or village as their appetite demanded; the pirates of Crete were particularly savage. Others were essentially merchants, who in the wars between Russia and Turkey under Catherine the Great were encouraged by the Russians to harass Ottoman shipping. When the Russian fleet was anchored at Paros in the First Russo-Turkish conflict (1768-1774), it was joined by many Greeks volunteering boats





Pirates in action – Neither seafarers nor shore communities were safe from attack. Top: Mount Athos monastery from an illustrated manuscript. Center and Bottom: High-sea assaults on merchantmen.

and aid. The Russians found to their dismay that the Greek assistance hurt their cause as much as it helped it; some of the crews took time off from attacking Ottoman ships to pillage coastal villages on the surrounding islands, alienating many Greeks from the Russians who had unleashed these freebooters in the Aegean. It was a similar story in the second Russo-Turkish War in 1787-1792, and again in 1807.

A description by the English traveler Edward Daniel Clarke, written in the late eighteenth century, gives a picture of the off-duty modus operandi of some pirates he observed without, fortunately, being observed himself. His ship, on an exploratory trip around the Aegean, stopped at the deserted island of Yaros. After he had gone ashore with his landing party to look at an interesting local rock specimen, "there came suddenly round the northern point of the island a long, narrow, open boat, like a dart, filled with mariners, believed by our sailors to be Hydriotes, to the number of thirty or forty, all plying their oars; who presently landed, removed from the rocks some spars which they had previously left there; and pushing out again to sea, disappeared with the same surprising velocity with which they had arrived," much admired by the Englishmen in their "bark that could be compared only to a long canoe, (venturing) to cross such a dangerous sea." But their ingenuous admiration for the Hydriotes was soon punctured by their Greek captain, who told them that "we might thank our good stars that they did not plunder our vessel of everything she contained." According to the captain, there wasn't a part of the Archipelago that the Hydriotes did not cross, in this kind of boat, and the only reason the English were spared was because they weren't seen. The description of the boat suggests that it was the swift, lightweight *mistico*, which, propelled by oar and sail, was especially constructed and preferred by the pirates for lightning raids. The pirates would use deserted coves or, better yet, a deserted island like Yaros, as an attack base and, sometimes alone, sometimes in groups of two or more, would pounce on passing ships. The western end of the Cyclades, where islands crowd close together just before the land masses of Attica and Euboea, was a favorite

haunt, and the Doro Channel between Euboea and Andros was particularly dangerous, both because of pirates and because of its swift, tricky currents.

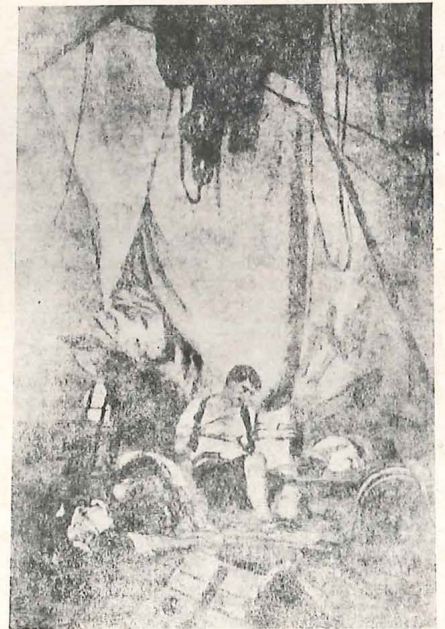
The growing incidence of piracy in the Aegean, which followed on the increasing rhythm of trade and thriving local island economies, was not ignored by the Ottomans. After the reorganization and strengthening of the Turkish fleet, which began in 1789, the Grand Admiral Husein Pasha attempted to deal with the piracy question. One of his close aides, a Greek from Hydra named George Voulgaris, was eventually delegated to clear out the Aegean, which he managed to do though only temporarily. The archives of Hydra and Voulgaris' personal papers show the extent of the problem. He often received requests from fellow Hydriotes beseeching intercession on behalf of property lost or crews taken by pirates. He also received directives from the Sultan, even after he settled in Hydra as Governor-Bey in 1802, to look into reported cases of piracy, among them accusations against the Maniotes.

During the years of the Napoleonic Wars, until 1815, most of the Greek merchant ships engaged in a trade almost as lucrative as piracy — they ran the British blockade of French-held Europe, carrying in food and supplies. But the end of the wars, and the re-entry of French and English merchant marine in full strength in the competition for trade, meant an end to spiralling prosperity in the Archipelago. The worsening economic situation may have contributed in no small part to the decision of Hydra, and other maritime islands, to enter the Revolution in 1821. Under the command of Admiral Miaoulis, a Greek fleet constituted mainly by the merchant ships of Hydra, Psara, and Spetsai, waged a campaign against the Ottoman navy and shipping which met with considerable success until 1824. But the entry of the vastly superior Egyptian navy into the conflict that year tipped the balance back to the Sultan. The Greek fleet met the Egyptian one off Budrun (Asia Minor) in September and, while the battle did not result in a decisive victory or serious losses for either side, the rebels realized that their arms and ships were no match for those of the Egyptians.

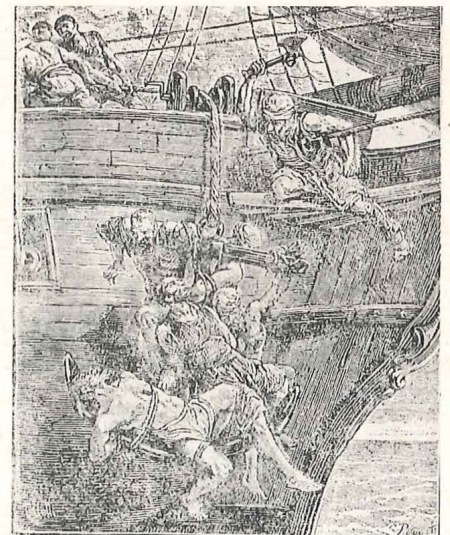
Thus throughout the rest of the war, they avoided any pitched battles with this powerful fleet, and resorted to hit-and-run warfare; and many of the now-scattered Greek squadron turned full-time to blockading and sequestering enemy and suspect supply ships. Some did so with express orders from the Greek Provisional Government, as privateers; others simply went off on their own. Legally commissioned or not, it appears that both categories were often guilty of what could only be termed acts of piracy against neutral shipping. Furthermore, the confusion of war also increased the numbers of "highway robbers", and the deadly *misticoes* as well as the *perames* and *klephtrines* were built at an ever-increasing tempo. These were genuine pirates, men who had long made their living off brigandage, in much the same way as had the klepht bands of the mainland. They inhabited what became, by the time of the Revolution, regular pirate strongholds. Skiathos and Skopelos were headquarters for those working in the northern Aegean and the entrance to the Dardanelles. Several islands off Smyrna were used as bases for raids on ships along the busy routes of the eastern Aegean, while the southern Aegean around to Cape Tenaros (Matapan) and beyond was plagued by pirates from the strongholds of Crete, above all the island garrison of Grabusa off the western tip of Crete and from the Mani.

Since the beginning of the War of Independence, a British force, led by Captain Gawen Hamilton, had been stationed in the Aegean to protect British shipping. The fleet was small, and ships were needed to convoy merchant vessels between Malta and Smyrna, and between Smyrna and the Dardanelles. Therefore, few could be detached to fight the pirates, and when they did make contact, it was usually by accident. Captain Charles Cotton, on the sloop *Camelion*, wrote his commanding officer a vivid description of one such chance encounter on Sunday, Feb. 4, 1827:

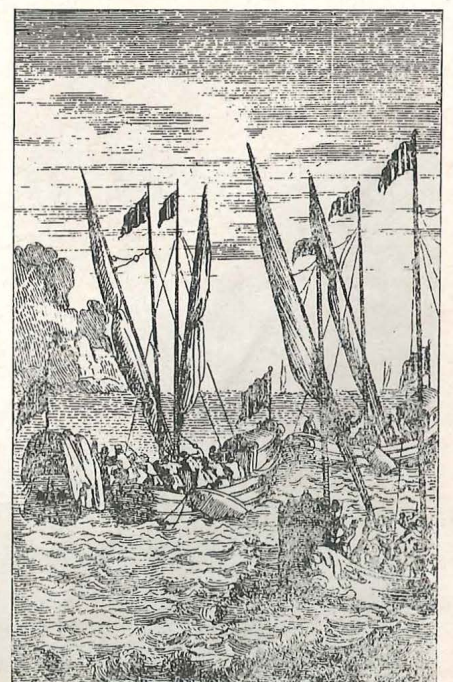
"At 8:30 AM when clearing the point of the island of Andros after having run through the Doro Passage, a large *mistico* and 4 smaller vessels of that description were observed standing out towards us." The English gave chase, and the pirates, quickly realizing their mistake, fled



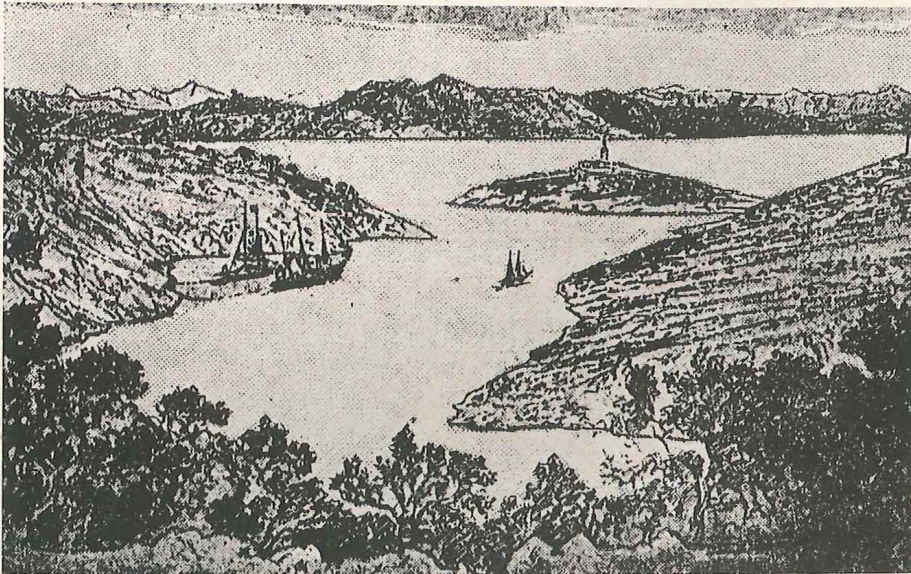
"Aftermath of the pirates' assault"



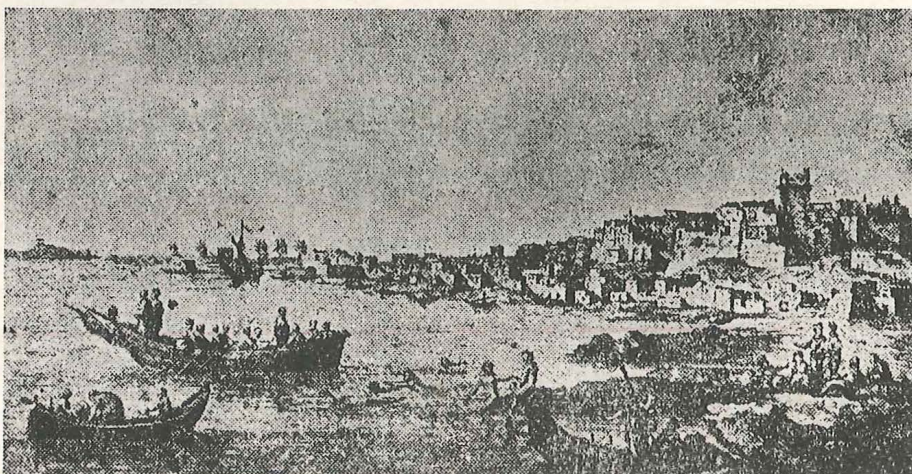
The fate of captured pirates



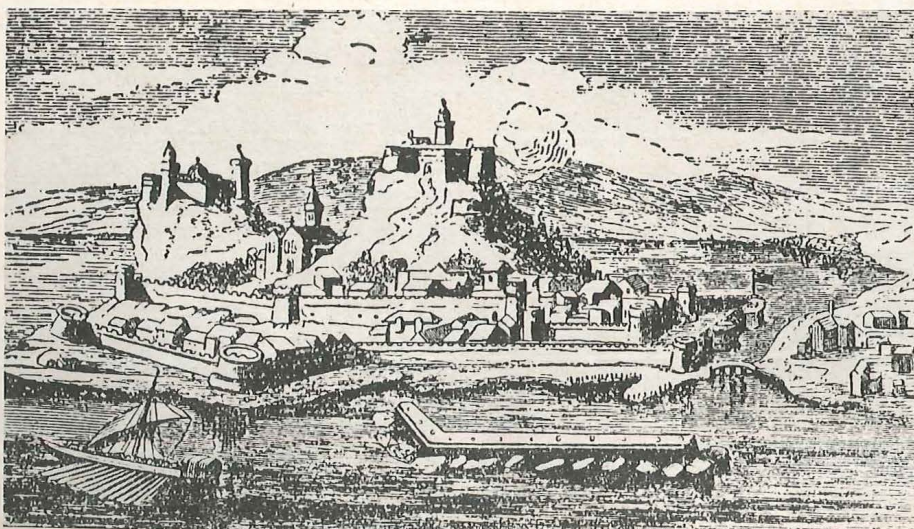
Pirate-catchers setting sail



The Greek islands were filled with hidden coves from which pirates could spring quickly on their prey: the harbor of Gaio on Paxos.



The castle and harbor of Naxos, a frequent scene of pirate activity.



Khairadin Pasha, known as Barbarossa, lays siege to Corfu.

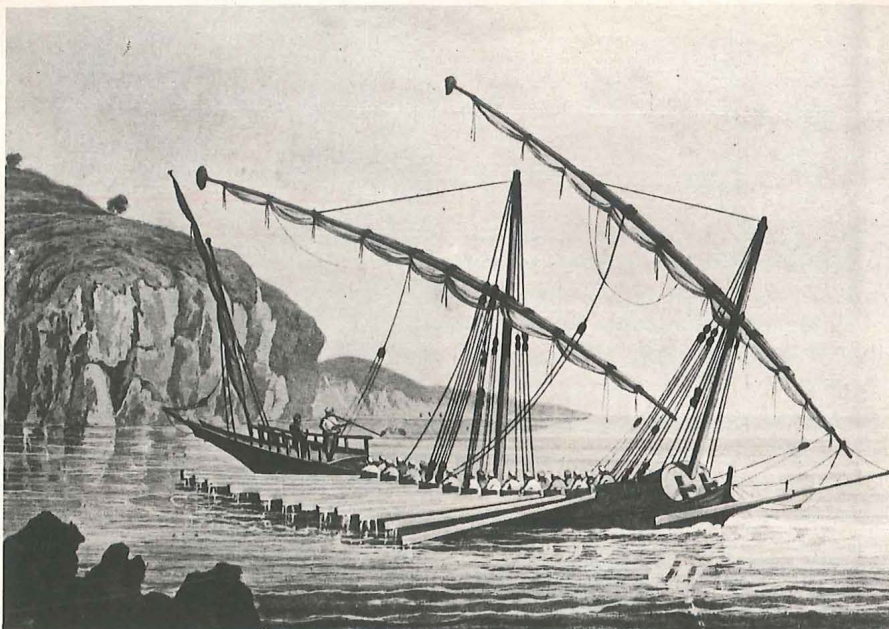
down the west coast of Andros. After two and a half hours, two of the small boats put into shore at Port Gabriel (present-day Gavrión), while the other three kept going. Shortly after, the wind dropped, and the small light Greek vessels began to pull ahead of the British boat, so Captain Cotton and some of his crew continued the chase in gigs. Another 3 hours passed, and at 2:00 P.M. one pirate craft put into shore and was scuttled; at 2:30, another did the same, leaving just the *mistico*, which "appeared to be full of men." By 4:00 P.M., the pirates, clearly exhausted by the chase, having rounded the SW point of Andros into the channel between Andros and Tinos, ran for a cove nearby. They scrambled out and dashed up the hills surrounding the cove. The British also landed and under scattered fire from the pirates who were careful to keep "about two gunshot from us", they seized the *mistico*. Their long day of pirate-chasing ended with their return to the *Camelion* around 9 P.M. The next day, the English destroyed one of the abandoned *misticoes*, but the others in the meantime had disappeared. Captain Cotton concludes, "I have only to request that if the *Camelion* can be spared from other services, I may be allowed for a short time to cruise after more of these pirates."

But as can be seen from this description, the tactic of hunting the pirates down one by one was hardly effective. They were not easy to locate (more likely, as in this case, they would find the hunter); they were not easy to catch; and, if the hunter came too close, they would sacrifice their boat and take to the hills. The British also tried to pressure the Greek Provisional Government, as well as local governments to take some steps to control at least the maverick privateers, if not the genuine pirates. This approach proved them to be just as slippery in negotiations as they were on the sea. Witness Captain Hamilton's exchange with the Hydriotes and with Kolo-kotronis himself, who was at that time head of the Provisional Government. On Jan. 28, 1827, Captain Hamilton, having learned that Georgio Trippa had been chosen as deputy for Hydra, wrote to the Hydriote Elders: "Of course, he must be now at that island; which gives me great pleasure, as I have no doubt

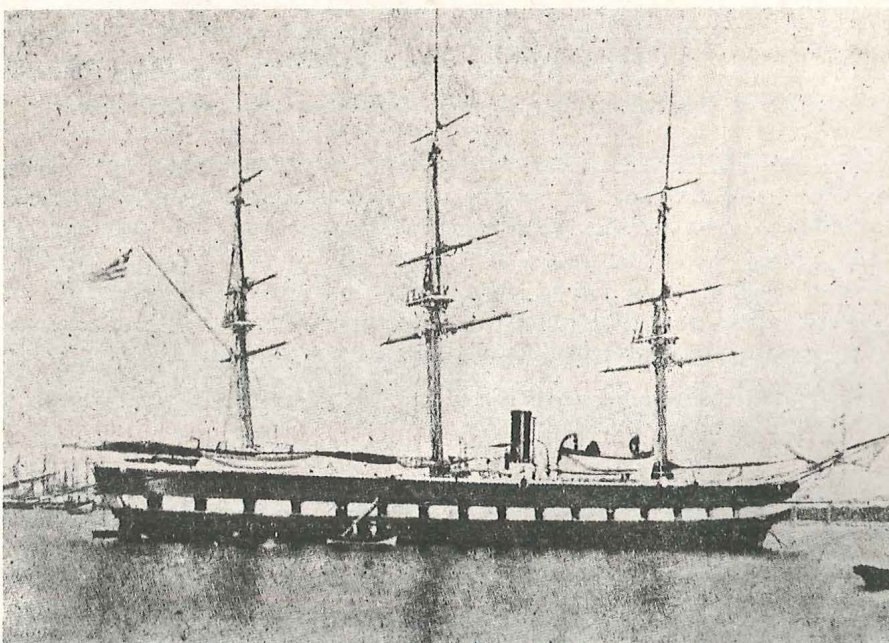
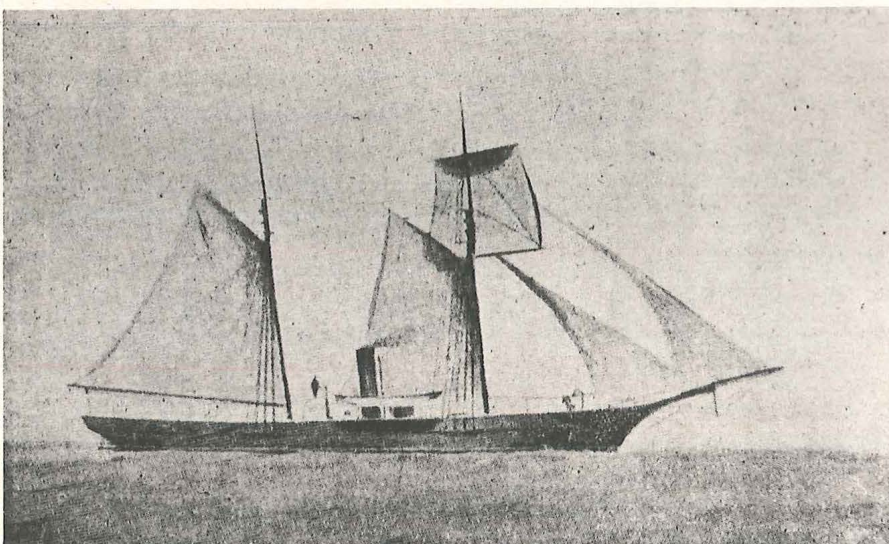
that you, Gentlemen, will immediately seize and give him up to me, recollecting he was demanded by me in March last for a flagrant act of piracy and cruelty towards the Ionian brig *Leonidas*, and her captain." (The *Leonidas* was plundered while in the harbor of Hydra itself, during a search which was supposed to ascertain whether or not she was running supplies to the enemy. According to witnesses, the captain "confessed" the cargo was Turkish because Trippa put a rope around his neck and threatened to hang him if he did not.)

The Elders answered that Trippa was not in Hydra. In a similar angry letter to Kolokotronis, Hamilton neglected to mention the man's name, but described him (and his actions) fully. Yet Kolokotronis answered, "I regret my inability to comply with your request, as you do not state his name." He added that he had inquired of a number of well-known Hydriotes about that person, but they "have replied they have not even the slightest knowledge of him." Then the Hydriote Elders, after considerable pressure from Hamilton, admitted the existence of this "Trippa" and his presence on the island, but contended that he was innocent of charges. When further pressed, the Hydriotes reiterated Trippa's innocence, and then pleaded for patience in these trying times, and understanding "for a nation, which for six years has been fighting for its liberty and which is now occupied with forming a moral establishment." The Greek local authorities were plagued by problems and the control of piracy was beyond their immediate power. In a similar situation Ioannis Mavromichalis, an Ephor of Sparta (and brother of Petrobey) pleaded with Captain Irby of the sloop *Pelican*, who was demanding that the Maniotes turn over some pirates to him: "The pirates shall be taken unless the populace of the country are determined otherwise, and you may imagine what tigers we have to deal with here."

The British, and the French as well, were stymied by this situation. In February 1827, Sir Edward Codrington, Commander-in-Chief in the Mediterranean, sailed to the Aegean largely to handle the piracy question. He thrust and parried with the Provisional Government for several



The swift, lightweight "mistico" commonly used by Greek privateers



Mop-up operations: the last pirates in the Aegean were out-manuevered by steam-powered vessels, such as the yawl "Sfendoni" (above), and the frigate "Ellas" (below)



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months, his statements to them becoming increasingly impatient. But the matter was shelved temporarily while the war came to a climax. After the decisive defeat of the Ottomans at the Battle of Navarino in October 1827, the issue was raised once more. The first president of Greece, Ioannis Kapodistrias, was under strong pressure to check piracy as well as to stop the sale of stolen goods in market centers such as Syros which was rapidly becoming the commercial focus of the Archipelago. In January, 1828 he informed all the local governing authorities in the Aegean that they must 1) prevent pirates from taking asylum in their islands and from selling stolen goods there, 2) arrest them, 3) seek government help in catching pirates and 4) deny sailing papers to armed boats flying Greek flags and travelling as merchantmen. Furthermore, it was forbidden to construct boats suitable for piracy, above all the *misticoes*. After these orders were circulated throughout the Archipelago, Admiral Miaoulis and the Greek fleet were despatched to enforce them, above all in Skiathos and Skopelos. He succeeded in virtually wiping out these pirate strongholds, capturing many of the pirates (who were sent to jails in Nauplia, Aegina, and Poros) and destroying their fleets.

In the same month a squadron of French and English ships attacked the fortress of Grabusa, bombarding it from their position on the Turkish-held mainland, with Turkish acquiescence. With these attacks on the pirate strongholds, and with the constant presence in the Aegean of ships from the Allied navies (including the famous pirate-catcher Lord Cochrane on the *Ellas*), the incidents of piracy dropped dramatically, and had almost ceased by the time King Otto took over the new Kingdom in 1834. Shipping — and living — in the Aegean was far safer than it had been for centuries. And the same could be said for the rest of the Mediterranean, for the Barbary pirates were suppressed when the French occupied Algiers in 1820. Gradually the rest of the Barbary coast was taken over by other European nations, and by the 1830s the scourge of the seas had virtually disappeared.

—CATHERINE VANDERPOOL



Former Senator Fulbright speaking at the University of Athens. Seated, left to right: Professors Nicholas Matsaniotis, Evangelos Moutsopoulos (both former Fulbright scholars), and Professor George Paraskevopoulos - May 1978

The Fulbright Program in Greece

THE name "Fulbright" used to describe a modern educational exchange program has come to be so readily recognized that it appears in at least one dictionary as a common noun. There are Fulbright programs in over 110 countries, including Greece, and over 150,000 scholars have held Fulbright grants. While the Fulbright program is contemporary and unique, it follows an old tradition.

Since ancient times scholars have left their own countries to travel abroad in search of knowledge. Herodotus, for example, journeyed to Egypt and Asia Minor for firsthand material for his histories. The Roman historian Tacitus visited Germany to collect data for his work on the customs of the Germanic tribes. Well-known are the travelling scholars of Europe during the Middle Ages and the young Englishmen of the seventeenth and eighteenth centuries who made the grand tour "to temper their insularity, to ripen and balance their minds." From the early nineteenth century to the beginning of World War I nearly 10,000 American scholars studied in Germany. They had a profound influence on American higher education.

The principal motivations for study abroad were two: a way of acquiring knowledge when local cen-

ters were few, and a means for rounding out one's education by contact with peoples and ideas to be found in other cultures. Since the end of World War II, organized programs of cross-cultural education to promote special social goals have been established. The three most often mentioned goals are (1) to promote mutual understanding between peoples and countries with the hope that this will contribute to international cooperation and peace, (2) to aid in the educational or professional development of outstanding individuals, and (3) to contribute to the development of other countries. The advancement of knowledge may be a concomitant outcome in the case of advanced research scholars.

These purposes were partly an outgrowth of the aftermath of World War II: a desire to find ways to promote international cooperation, and a thirst for higher education and lack of funds on the part of those nations in Europe and Asia that had suffered. At the same time foreign students were eager to study in America.

To accommodate these needs, several foreign study programs were established. The best-known is the Fulbright program. American Senator, J. William Fulbright, himself once a Rhodes scholar and former

president of the University of Arkansas, conceived of a unique educational exchange program between the United States and other countries throughout the world.

Following World War II a number of countries owed large debts to the U.S. for materiel assistance during the war. Fulbright conceived of asking those countries to repay the debts using local currencies to finance the travel expenses of nationals of these countries. A reciprocal program of educational exchange was created through which the foreign country would benefit by the opportunity to honor its debt without having to buy dollars; but, more importantly, its funds would largely remain at home to pay for educational services which in themselves were then unattainable.

The legislation establishing the Fulbright program stated the major purpose: "to increase mutual understanding between the peoples of the United States and the peoples of other countries."

Greece was the first country in Europe, and the fourth world-wide — after China, Burma, and the Philippines — to sign an agreement in 1948 for the establishment of a Fulbright program. During its first year, only a few scholars were exchanged. In 1949 the program began to function systematically. Since then, over 2,500 Greek citizens have either travelled to the United States or have received financial support for study in Greece, and over 900 American scholars have come to Greece. In monetary terms, over the last 32 years, about \$13 million have been spent on the program for Greece.

Over the years, the program has evolved to accommodate itself to changing conditions. During the 1950s and '60s, some 1,000 Greek students at American-related schools — Anatolia College, the American Farm School, Athens College, and Pierce College — were supported by the Fulbright program. At the time, this activity provided a preparatory school education for Greek boys and girls which also included instruction in English. Some of these same youngsters then became candidates for higher education in English-speaking countries.

Over 1,500 Greek university students and researchers have had sojourns in the U.S. under Fulbright

sponsorship. These men and women may be found in Greece today in all walks of life: university professors, politicians, business leaders, school administrators and teachers, government employees, and a few in the Arts. There is in Greece an actual Fulbright Alumni Association.

And over 900 American teachers, university professors, research scholars, and graduate students have come to Greece to learn, to share knowledge and to become philhellenes.

The Executive Director of the Fulbright program which is administered by the United States Educational Foundation in Greece, says that "the vast majority of senior professors of classical civilization in U.S. universities and colleges have at some time been Fulbright scholars in Greece, principally at the American School of Classical Studies."

Dr. David Larsen who has been the Executive Director for the last six years, came to Greece in 1972 as a Fulbrighter himself at the University of Thessaloniki and remained a second year on a Fulbright grant at Anatolia College teaching English as well as continuing to offer a course in American Literature at the University.

Larsen is quick to elaborate on the mutual understanding that results from the program: "Modern Greek studies in U.S. colleges and universities have been initiated by, or staffed by, or supported by American alumni of Fulbright assignments in Greece. Thus Americans come to extend their understanding of Greece beyond the classical period to the present."

At the same time, Americans have taught English language, American literature and American studies

in Greek universities. Beginning next year, chairs for Greek professors of American literature are to be created at the University of Athens and the University of Thessaloniki.

War debts having been paid off by the early 1960s, the funds under which the program had operated were expended, and new funds would have to be designated if the program was to be continued. It was discovered that Greece had an outstanding loan from the U.S. dating from the early 1920s in connection with the resettlement of refugees during the exchange of populations. Interest on this loan had appreciated so that about \$13 million was due. It was agreed, in 1964, that Greece would repay the loan over an 82-year period at about \$330,000 per year. This money is used now as the minimum budget to finance the Fulbright educational exchange between Greece and the U.S. In 1963 a new bi-national agreement was signed between the two countries as a follow-up of the Fulbright-Hays Act of 1961. This legislation updated the educational exchange activity. It also allows a new funding approach, that of cost-sharing between a participating country and the U.S. For example, Yugoslavia, Belgium, Luxembourg, and Japan, each contribute 50% of the cost of the program for those countries. Germany supports the Fulbright program by contributing \$4 for each \$1 allocated by the U.S. England, on the other hand, makes available \$2 for every \$3 earmarked by the U.S. A separate agreement is worked out for each country. Spain has a unique formula. Some of the rent which the U.S. pays for the use of military bases in the country goes into the coffers of the local Fulbright Commission which now administers an annual budget of about \$2,500,000. It is hoped that soon Greece too will be participating in its own type of cost-sharing formula.

With its current budget and with increasing costs, the U.S. Educational Foundation in Greece is able to send five fully-funded Greek graduate students to the U.S. for one academic year, and the concurrent renewal for a second year abroad of six more students. A senior Greek lecturer will teach modern Greek literature at Harvard and the University of Utah; and nine Greek researchers



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will each spend a minimum of ninety days in the U.S. as Fulbright travel grantees with a per diem allowance. Their fields are varied: pollution control, Byzantine history, library science, pest and parasite eradication and control, nuclear chemistry, traffic engineering, and philosophy. Five other Greek scholars, having provided evidence of invitations from state-side universities, are to receive travel-only grants. Six professors and four advanced graduate students will come from across the Atlantic.

In addition to grants to individuals there is from time to time a team exchange project. A few years ago three American specialists in university administration were brought to this country. They met at different times with university professors and administrators and with Ministry of Education officials. The following year five Rectors-elect of Greek universities and the Director-General of Higher Learning, as a team, went to the U.S. Relationships were established on both sides that continue to be mutually beneficial.

One of the activities which Larsen has encouraged is educational

counselling. At three locations in Greece, some 20,000 enquiries about study in the U.S. are patiently and accurately answered annually by a trained, small part-time staff.

Persons closely associated with the Fulbright program emphasize that its essential strength lies in its bi-national emphasis, not only in the real two-way exchange of scholars, in its mutually arranged funding; but also, and perhaps more so, in its independent administration. In Greece, there is a Board of Directors composed of four Greek members and four Americans. The agreement between the two countries provides for the American Ambassador to be the honorary chairman and he directly appoints the four Americans and selects four distinguished Greeks from a list offered by the Minister of Foreign Affairs. It is this Board of Directors which determines the program for Greece and oversees its implementation by a small secretariat headed by an Executive Director.

A Board of Foreign Scholarships — a panel of twelve outstanding Americans appointed by the U.S. President — determines overall worldwide policy. For example, in view of

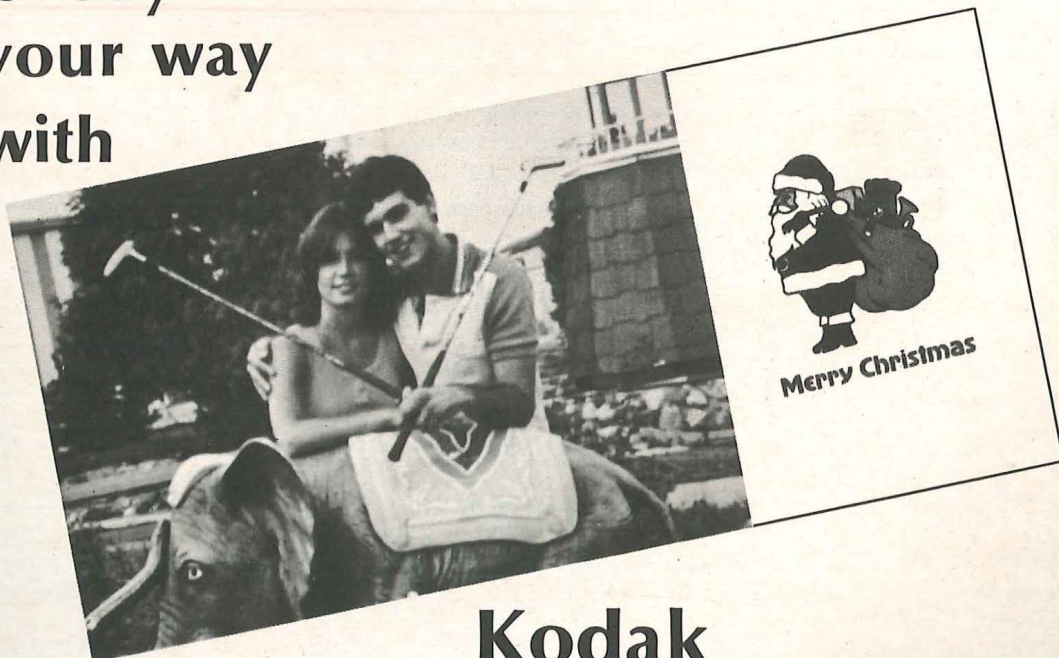
the establishment and expansion of universities in participating countries, the emphasis of the Fulbright program for students has been shifted from undergraduate study to graduate study only (except for Cyprus, which does not have a university).

The Fulbright program is kept in tune with changing needs, a contemporary, cross-national educational exchange, following a tradition begun centuries ago.

To honor the man who conceived the idea and gave it meaning through the legislation he sponsored, on May 16, 1978 the University of Athens, Faculty of Law, conferred upon Senator Fulbright an honorary degree on the occasion of the thirtieth anniversary of the program for Greece. When he visited Parliament, Fulbright was given a standing ovation by all the deputies irrespective of political party affiliation. There is probably no parallel in international cultural relations of an educational exchange program having attained such a wide basis of popular recognition.

—LOUIS P. CAJOLEAS

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"Kapos Etsi"

The 21st Thessaloniki Film Festival

THE 21st Thessaloniki Greek Film Festival might be remembered as the one that nearly wasn't, and the atmosphere was reminiscent of 1977 when a conflict arose because the Greek Film Center (representing the government) attempted to pack the jury which was judging the festival. A counter-festival was then organized and took place the week after the official festival, leaving the official event with few films and almost empty auditoriums.

The controversy this year never got quite to that stage, although a number of directors threatened to withdraw their films if two works which were submitted after the official deadline, one directed by Kollatos and the other by Panastathos (both veteran filmmakers), were not allowed a showing. Indeed, one feature film, *Kerithres* (Beehive Cells), directed by Vergitsis, was not presented at the festival but screened at a separate private showing late in the week. Many directors stated they would do the same, and at one point there was some doubt whether the festival would take place or not. Finally, a majority of the directors voted to proceed with the showings without the two films in question, and the festival opened a day late on Tuesday, September 30th.

The Thessaloniki Greek Film Festival has had a stormy history since its inception in 1960. Its stated goal at that time was to "advance the Greek film industry and promulgate Greek films both inside and outside the country" and its intention was to give recognition to works of high quality which were produced during the year. Between 1960-68, the Greek cinema flourished with over one hundred films being made annually. The number has steadily de-

clined since, and approximately two-thirds of local productions today are porno films. For this reason, the festival is no longer a clearing-house for quality films as it literally screens just about every film which has been made during the year in Greece.

Due to financing difficulties, the directors are usually forced to be executive producers as well. This puts great pressure on them, doubling the work they are required to do as well as diverting attention from the artistic aspects of a movie. During the 1960s productions were mostly costume dramas and overblown soap operas, vehicles for stars such as Aiki Vouyouklaki and Anestis Vlahos. Although the plots were almost indistinguishable from one another, theaters were packed since movies were an inexpensive form of entertainment and television was not introduced into Greece until 1966.

Today the situation has changed. Cinema attendance has dropped, and most films are no longer merely showcases for the talents of a single actor or actress. The major interest of audiences today lies in the scenario of a movie and, with the exception of one collaboration, the directors of all the feature-length films in this year's festival were their own scenarists. During the period of the Junta (1967-74), censorship was strict and there was little allowance made for free expression, particularly when dealing with political themes or those perceived as political. This was stifling but it provided a clearly defined, if limited, area within which



"Melodrama?"

plots could be developed. When the Junta fell, the chance for free-expression was seemingly unlimited but it became mind-boggling as well. Naturally, many directors opted for political themes and these predominated for some time. Movies which concerned themselves with events occurring during the time of the Junta were popular, and it was a period of personal statements by directors and a chance for cathartic expression, passionate on the part of directors and audiences.

As last year, the emphasis at this year's festival fell on social dramas and psychological studies rather than on strictly political topics. Although the "New Wave" films of the early 1970s were despairing, often portraying grim views of life and presenting people trapped by circumstances, an attempt was made to explore the characters' motivations, to instill in the audience an interest in the screen personages and ultimately a concern for and an identification with them. Unfortunately, these qualities have been absent in many of the movies screened at this year's festival, as indicated by the fact that no award was given for the best scenario.

The usual procedural controversies frequently provide the only surprises in film showings which have been artistically predictable. This year's festival was no exception, although some less publicized films, in particular, did prove to have real merit. The withdrawal of *Kerithres* left nine feature-length films. In

Kapos Etsi (Somewhat So), one of the weaker entries directed by Agamemnon Ditsas, dealing with the interaction between families and groups in a large city, and *O Gyrologos* (The Pedlar), a comedy with few real laughs directed by Glykofrydis, showing a family whose structure is shattered by a "guard" they have acquired to protect the house, there is no real depth given to any role with the possible exception of the young boy in *Kapos Etsi*.

Melodrama?, directed by Nikos Panayotopoulos and *Omihli Kato Ap' ton Ilio*, directed by Nikos Lingouris, have chief characters who seem to be lost souls, searching for their identities and being hampered in their search by the confining shackles of a relationship. Both retreat from the real world; in *Omihli Kato Ap' ton Ilio* the young man retreats into the world of a greenhouse (plants being less complicated and not talking back); in *Melodrama?* he retreats into a vacuum whose silence is broken by the sound of Maria Callas singing arias which blare from a tape recorder. Although Freudian symbolism is apparent in both films, a tongue-in-cheek humor is also revealed and it is in these two films that we come closest to developing some feeling for the protagonists, especially in *Melodrama?* where a real sympathy for Yiannis is engendered. The film's stunning black-and-white photography by Hasapis perfectly captures the mood of a desolate, drizzly winter in Corfu.

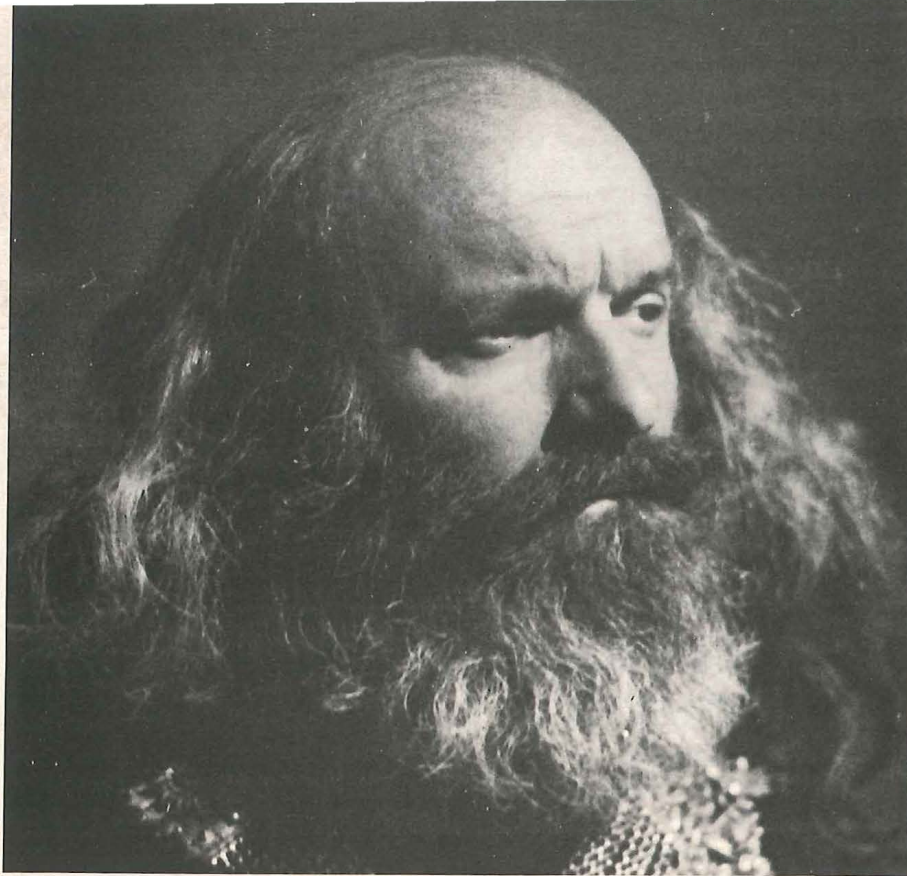
Even so, in these two films we

rarely see the leading characters interacting with others in a recognizably normal fashion. To be fair, they are portrayed as people who are emotionally stifled because of the circumstances of their lives. The lack of real affection or warmth seems to be a recurrent trend in Greek cinema. In love scenes, directors emphasize the "pause and pounce" technique in which a heavy-lidded stare is immediately followed by the sexual act itself, without indicating whether this speed is the result of the urgency of passion or the general ennui of the characters involved.

Three movies based their plots on actual events. These were *Megalexandros*, written and directed by Greece's leading filmmaker Thodoros Angelopoulos, a four-hour epic (edited from seven hours) and winner of the first prize at the festival, concerning the kidnapping and murder of a group of English aristocrats by brigands led by a man called Megalexandros, in a small Greek village at the turn of the century; *Parangelia*, a drama written and directed by Pavlos Tasios, dealing with the events leading to the stabbing of ten people and the killing of three, by Nikos Koenzis, in an Athenian bouzouki club in the 60s; and *O Anthropos me to Garyfallo* (The Man with the Carnation), the only really political movie, written and directed by Dinos Tzimas, showing the governmental influences that led to the death of Beloyianni, a political prisoner. Although these films are technically superior to most of the others, with competent acting and excellent camera work, especially in *Megalexandros*, all three share the same weakness: namely, making the assumption that the audience is knowledgeable about the historical background involved in the events portrayed. Even Greek audiences, however, would not be completely informed and certainly in foreign countries where the films may be shown at festivals or at general showings (after all, one of the aims of the festival is to promulgate Greek films both here and abroad) there is bound to be confusion. Because of this flaw, a viewer may not gain full insight into either the plot or the development of the characters who are seen only at a certain stage in their lives. Without flashbacks or exposition, information can be gleaned



"Parangelia"



Omero Antonutti in the title role of "O Megalexandros"

only from the dialogue. Even in *O Anthropos me to Garyfallo* at a point when a greater understanding of Beloyianni's ideology could be gained his courtroom speech is cut off in the middle by a full chorus of heavenly voices singing Theodorakis' music. Although the music is well integrated, as though foreshadowing the hero's martyrdom, the words themselves would have been more effective.

The last two feature films, *Kai Xana pros ti Doxa Trava* (And again Move on towards Glory) written by Stambouloupoulos and Kakoulidis and directed by Stambouloupoulos, a film about the making of a television documentary, and *Polytopo Mykhnon 1978 - Yiannis Xenakis* (Many Aspects of Mycenae 1978 - Yiannis Xenakis), the only feature-length documentary, seem more suitable for festivals or TV viewing than they are for commercial theaters. The former chronicles the life of a modern-day bouzouki singer, showing his on-stage performances with gold-lame suits accompanied by a bevy of gaudily dressed chorus girls, with interviews he gives to a woman TV reporter. Semi-documentary in approach, it is an interesting film-within-a-film, showing the development of the hero's character as perceived by the reporter during location work while she and the camera crew follow up stories and interviews with his family, friends and

lovers. The second work is a very skillfully and tastefully done film, documenting composer Yiannis Xenakis' multimedia production presented at Mycenae recently showing classical finds, maps and ruins and covering a span of over 4,000 years. The close-ups are well-lit in razor-sharp focus, lovingly scanning the various aspects of prehistoric archaeology. Unfortunately, it is dubious whether popular audiences will pay money to see ninety minutes of strict documentary, as it is too long to be shown with another feature-length film except at art cinemas.

In general the flaws in the longer movies shown at the festival lie in a lack of development of plot and characters and in an uncertain grasp of the treatment of symbolism. Directors do not give audiences enough credit for perceiving the subtleties of a film's development. The use of sound is indicative of this. Only rarely does it evolve naturally from the setting. Arias of Verdi and Puccini are heard in *Melodrama*? because they are vital to the characterization. More often, Greek music, especially the *zeybekkiko* and *hassapiko*, are thrown in at inappropriate times and boomed out to indicate the "Greekness" of a character or location. It seems as though some filmmakers have never gotten over *Zorba the Greek* and have been permanently affected by it, musically speaking. This is not to say that Greek music

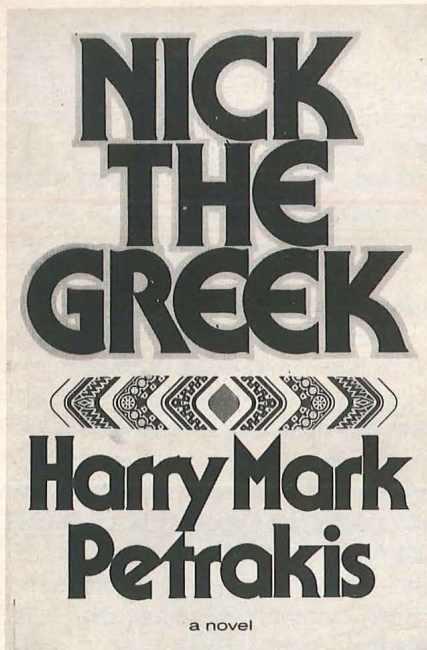
does not have its place in movies. *Megalexandros* is an example of a restrained and effective use of sound. During large sections of the movie only natural sounds are heard, that of water rushing downstream, horses' hooves on stone, and sheep bells. At other times very appropriate and authentic folk music is heard - a *laterna* passing by in the streets; a violi, tambourine and clarinet playing as the villagers dance the *syrto*; the beautiful and haunting sound of the solo clarinet playing Epirot tunes.

At the other extreme there is the sound track of *Parangelia* which, amazingly enough, won the award for the best music. The use of the *zeybekkiko* was appropriate and integral to the characterization, but the muffled "Peter Gun" type of music to indicate intrigue was inappropriate and the strident shouting of an extraneous character as a contemporary Greek chorus, irritating. One glimpse of the tense, lined face of Nikos (Antoni Antoniou won Best Actor Award in this role) conveyed the full effects of anxiety and loneliness; it was unnecessary to have words shouted out repeatedly.

Thirty-two short subjects were shown at the Festival, many of them exceeding the traditional length of thirty minutes. These ranged from some technically adroit and highly interesting films to some really dreadful ones which provided comic relief and an opportunity for some vociferous audience participation.

The Festival ended, as it began, amid controversy. A tempestuous award-giving ceremony provided a climax to the off-screen excitement that was often greater, unfortunately, than that generated by the on-screen presentations. No doubt it will simmer on during the year only to erupt again at next year's festival. This has its humorous side, but one wonders if it is not an evasion tactic on the part of some of the participants to expend energy on infighting and bickering over smaller issues instead of trying to tackle the larger problems of financing, marketing films, and eliciting more government support for lesser-known projects. The ultimate question remains: If present conditions continue, what will be the fate of the Greek Cinema?

-BARBARA STENZEL



books

Harry Mark Petrakis
NICK THE GREEK

Doubleday, New York, 1979. 302 pages.

I have been brought up in the strict Puritan ethic that money not gained by the sweat of one's brow is tainted money; that manna fallen into one's lap by the whims of Fate or Chance is faery money for castles in Spain and no sure base on which to build a steady home. Consequently, I have never in the least been interested in gambling, and have even thought it rather dubiously sinful to apply for money to foundations if I could eke out a living by daily toil.

Therefore I read with fascination and some puzzlement Harry Mark Petrakis' frank confessions in his autobiography *Stelmark* (a yoking together of his mother's and his father's first names, Stella and Mark). Although brought up in a home far more puritanical than mine (his father was a priest of the Greek Orthodox Church in Chicago), Petrakis recounts that he was so obsessed as a young man with the intense excitement of betting on horses that he would shamelessly borrow from those who could not afford it, make out false receipts for his father about items supposedly purchased for school, sell his books (Plato's *Dialogues* was lost on a mare called Marty's Choice, and Spengler's *De-*

cline of the West on a filly named Carmela), and even snitch and sell one of his brother's suits. The final disgrace came when, lacking money to pay the rent or the mortgage interest on a luncheonette he had opened, he borrowed \$150 from his father, who could ill afford it, and gambled it away until he had less than \$5 left.

"Gambling," thunders George Washington in one of his letters, "is the child of avarice, the brother of iniquity, the father of mischief." Who, then, could possibly be better equipped than Petrakis, a Greek himself and obsessed with things Greek, and a magnificent storyteller, to write about Nick Dandalos, alias "Nick the Greek", whom many have thought to be the greatest if not the best gambler who ever lived?

Petrakis has kept to the main outlines of Nick's true story but filled it out with fictional characters to give it flesh and bone, a fact which lends authenticity, gives motivation and plot, but also restricts the free imagination. Nick comes from Smyrna via Greece to New York at the age of twenty-eight. He is given \$25,000 with which to set up a fig-importing warehouse and office in Chicago for his godfather and family and is sent to his godfather's cousin, Elias Korakas, and his wife, Lambri, proprietors of a sleazy restaurant, the No Worry Club. Korakas is a compulsive gambler, and Nick first meets and bests him while betting on a turtle race in a back room of the No Worry Club. Later he takes Korakas' place in playing craps at a Greek gambling casino, and wins the munificent sum of \$7,000. Bitten now by the gambling bug, Nick insists on playing poker with a gang of big-time gamblers whereby he bets all his godfather's money and loses everything. In despair, feeling he can regain so much money only by gambling again with know-how and skill, he induces an old-time gambler, Nestor, to give him a crash course in the fine art of the game.

This was the point in the story at which I, a sceptic of all things won by chance, began to have some respect and admiration for such games as poker or bridge where skill, technique and psychology predominate over that element of chance present in every game, as in all aspects of life. Memory, for instance, plays a basic role, for he who can recall what

cards have been played and work out the laws of probabilities has an 80% edge over the other players. But all this is useless if in addition he does not have an intuitive and trained knowledge of human nature. He must learn how men "use their eyes, their hands, their muscles in their arms, how they breathe, swallow, twitch, scratch, cough, how fast or how slow they smoke, how they sweat, and how often they empty their bladders." He must know not only the weaknesses and infirmities of the men he plays against, but also his own; then based on all such knowledge and probabilities, he must know when to bluff with surety. Gambling, then, from this point of view, becomes an art and a science, and the famous gamblers in history — I am willing to bet! — are those who have mastered such intricacies, as a lawyer his law, a doctor his medicine, a poet his poem.

But because chance is ever present in this "profession", holding 51% at least of the contract, the gambler constantly balances on a precarious tightrope over a yawning abyss where that 1% he lacks will one day cause him to plunge to his destruction. The true, the inveterate gambler, however, always insists that ultimately it makes no difference to him whether he wins or loses, that he lives only for the moment of play. All that matters is the tension and suspense of the play when all the senses and the mind come incomparably alive and all other forms of living seem dull by comparison: that heightening of living which can come only when a man's skill is tested to the utmost but which may be crushed into ruin by the indifference of chance.

Here lies the true theme of any book on gambling that may give it Dostoyevskian dimensions. This is further deepened into an allegory of life by that other element of skill which gives form to chaos. Surely life was once a time of complete fulfillment, of intense perfection, where Skill and Chance coalesced into the Paradise we all believe we have lost, the Land of the Heart's Desire, where in a moment of essential intensity we had become one with the universe. When Nick wins, he feels "a consummation and climax more absolute and satisfying than any he had ever achieved in a woman's arms." "Gambling is a Journey," Nestor says

slowly and softly. "The true gambler looks to find some land, some uncharted place, some nesting he was wrenched from when he was born. Once he begins his search, there is no turning back." And what is a man's life even at the very outset but supreme Chance, the given condition for which he cannot be praised or blamed? He never chose his parents, rich or poor, low caste or aristocratic; he never chose the country or the century in which he was born; he never chose his language, his genes or his glands. Chance and Luck are his Godparents, and necessity his Goddess.

A true gambler may insist that only that moment of play matters. But Pascal's cynical remark rises to deflate him: "It will perhaps be said that what he seeks is the amusement of the play, not the gain. Let him play then for nothing; he will lose his interest and be wearied." "He never finds the journey's meaning," Nestor muses, "never discovers the land he has lost. All that remain are the games. He has learned everything about cards and men, become as crafty and cunning as an old wolf . . . and then, time takes the last big pot. His sight fails, he realizes how wasted his life has been, how empty, no warmth, no joy, no love, no hope . . . only loneliness and the jangling memory of ten thousand burned-out games."

For me, the most exciting portion of Petrakis' novel comes in the description of the poker game when, through skill and shrewd psychology,

Nick bests the professional gamblers who had once stripped him, and wins the pot of \$210,000. Here is man meeting the hazards of life, and by summoning up all his dexterity, his cunning, and his professional acumen, triumphs over chaotic forces and impresses his own law on the disordered chaos of the universe. But no gambler is content to rest on such deserved triumph. That 1% held by Chance, as the Ace of Spades, holds his fascinated gaze. He recognizes that at bottom, skill is only the gaudy veil over ultimate annihilation, and so Nick offers to gamble away his entire winnings on a cut for the highest card. Ultimately Chance holds the last trump. In *Sweet Bird of Youth* Tennessee Williams deliberately named his pathetic hero Chance Wayne and his equally pathetic heroine Heavenly. His Chance cries out: "Time — who could beat it, who could defeat it ever? May be some saints or heroes, but not Chance Wayne. I lived on something that time gnaws away like a rat gnaws off its foot caught in a trap."

Whether Nick wins the cut or loses it is beside the point; or whether, later in the novel, he wins or loses in a game of craps (of sheer Chance and no Skill) with a stake of \$1,200,000 played under cover of a funeral parlor with a real corpse and actors hired as professional mourners. This last big game in the book is played by skillful players who throw away their skill in contempt and face life and survival rawly, as it is, a matter of Luck or Chance. In one of

Nick's games, he had been staked to an unasked-for and unwanted \$25,000 by the gangster Bloody Angelo Genna in order to obligate him later when Genna intends to ask a favor. What favor is asked of Nick and how it is played out and consummated; what love interest is interwoven throughout the novel; what other full-blooded and finely etched characters live in its pages and make this novel delightful and suspenseful reading — all these are beside the point and should not be revealed in a review. What matters is the battle between whatever skill man can muster against the odds of the universe in his struggle with Luck and Chance, knowing that ultimately he will toss up the game in a mindless gamble, on a cutting of the cards. "The race is not to the swift," says Ecclesiastes, "nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill; but time and chance happeneth to them all." Nick rises from a crap game to go vomit in a lavatory: "Peering up at the sky, straining to define the stars, he trembled on the verge of some revelation just beyond his grasp. Between the cubicle, narrow and dark as a grave, and the vast night, he struggled to understand the link. The meaning receded, leaving only a sad and unsolved riddle." He then leaves the lavatory and rejoins the Game of Life, in which Chance, Luck, Fate and Skill play their blind man's buff.

—KIMON FRIAR

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Arms and the Man

THE problem of nearly all realistic neo-classical plays of the late nineteenth and early twentieth centuries is the puzzling juxtaposition of perennial social problems with dated social conditions and the characters and dramatic situations they generate. It appears that this contradictory situation is inevitable in all the realistic plays of such great masters as Ibsen and Shaw. On the contrary, their non-realistic plays such as Ibsen's *Brand* and most of the plays by Strindberg and Pirandello are as enduring as the human race.

Arms and the Man is one of Shaw's "pleasant" plays, an early work written in 1894. Said to be anti-heroic and anti-romantic, it satirizes, in fact, shallow heroism and shallow romantic love. The action takes place in undeveloped Bulgaria of the late eighties, at war with undeveloped Serbia. Russian officers lead the Bulgarian army, Austrian officers the Serbian. A real national war, indeed! Rania, the young lady of the play, is in love with Major Saranoff, a tempestuous cavalry officer, whose only military knowledge is blind bravery. He had charged with his cavalry, against orders, on a battery of cannons and machine guns and won the battle only because the battery was supplied with the wrong ammunition and could not fire a single shot. The Swiss officer in charge of the battery, a professional soldier who happened to be with the Serbians because they were first to hire him, seeks refuge in Rania's bedroom. He is a gentle, practical man who prefers chocolates to cartridges. Rania's fastidious and nebulous world crumbles down that night, under the unintentional gunfire of the democratic views, the simple gentleness and the warm feelings of the chocolate soldier. This is the essence of the play which, in fact, exhausts itself in the first act. But Shaw is a master of the stage and reveals the change in Rania's inner world only at the end of the play, thereby providing more opportunities for satirical shots at military shallowness and pro-

vincial gentility, as well as good opportunities for clever characterization and fun.

Shaw is a refined satirist. Obviously he is better served by a truly humorous direction than by the buffoonery which director George Michaelides is so fond of. Fortunately for the production, only two actors fell into the director's trap: Eskenazi in the part of the stupid cavalry major and Djoumakis in that of the Russian officer. The latter, however, was fortunate because he was also given the opportunity to assert himself in the part of the servant Nicolas.

In such period plays as this the only way to deal with dated situations is to approach the present through proper and careful characterization. Performers must act in such a way as to remind the audience of parallel situations which take place today. As the parents of Rania Despo Diamantidou and Alexis Stavarakis did their best to work in this direction and Mirka Papaconstantinou was the image of a present-day chambermaid, ruthless in her attempts to marry a gentleman and become a lady. I believe that her accomplishments will offer us further surprises in the future.

With his straight and solid performance as the chocolate soldier, Dimitri Papamichael gave depth to the part of a simple, democratic human being, a rock of resistance against the human absurdity in all times. In the title role of *Anna Karenina* last season, Katia Dandoulaki barely survived the results of clumsy direction and a poor adaptation. In Shaw's play she has been given full opportunity to offer us the delights of her blossoming talents. Hers is one of the most refined performances seen on the Athenian stage in the last decade. It has always been extremely difficult for actors and actresses to combine the Greek temperament with the subtleties required to interpret star roles in English and French comedies in the past, but this is precisely what Katia Dandoulaki has accomplished in the present production. Marios Ploritis' faithful adaptation and Nikos Petropoulos' delightful sets both contributed effectively to the success of the evening.

—PLATON MOUSSEOS

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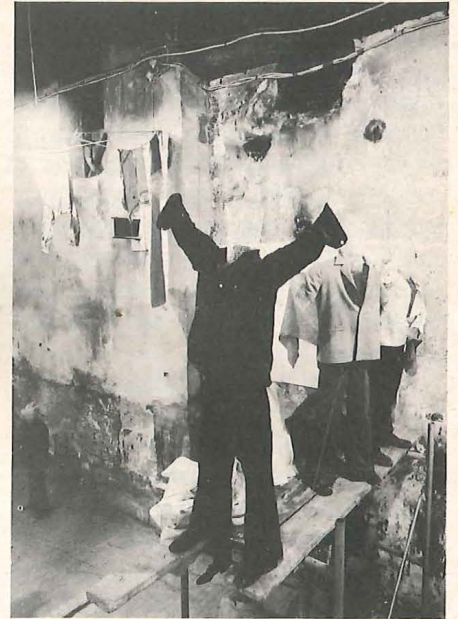
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sees as an observer in this work but becomes part of it. He uses his environment as his model and has put himself simultaneously into it. In this exhibition he clearly underlines the artist's relationship with his created environment when he includes on two occasions the image of an artist before his easel. This image is not to be interpreted literally. Its true significance is that the artist does not merely paint what is before him but is himself a part of his creation as a whole. The model is the source from which he gleans all information, overt and covert, which is the environment and, by extension, life itself. The concept of "the artist and his model" therefore carries a complexity of meanings. It is the artist's existential need to establish a relationship with his environment. It is the artist's search for his identity within this environment and the world that surrounds him, of which he is physically a part. Thus Kaniaris makes his point of departure the particular, i.e. the regional appearance of this work, to go on to the general, i.e. the idea of the model as the all-embracing environment. This is the key factor in his work which redeems it by giving it a definitely universal character. What Kaniaris demonstrates is that the artist or painter, as a recorder of his world and of life, uses his personal vision to render his theme according to the place, the history, the influences, and the medium of his own times. This he has done on a grand scale at the Technorhos.

—CATHERINE CAFOPOULOS

records

Trumpet Call (Salpisma), the poetry of Kariotakis, Varnalis, Alexandrou and Thanos set to the music of Loukas Thanos and sung by Nikos Xylouris (EMITAL 14C 062-70858).

This new release is really a tribute to the late Nikos Xylouris who takes pride of place on the album, and deservedly so, for it would be a very ordinary work without his presence. The album contains ten songs, a setting to music of five poems of Kariotakis, two of Varnalis, one of Alexandrou, and two of Thanos. The poems were set to music between 1969 and 1972, were orchestrated in 1974 and recorded in 1976. They were finally released on record recently, following the death of Xylouris.

Thanos writes that after ten years he still believes in the genuineness of the songs in that they are products of the environment of the period in which they were written. Unfortunately for the listener, one

has to agree with him. Unfortunately, because these songs today are little more than a faint echo, being somewhat dated and of no particular relevance after ten years on the shelf.

This record is strictly for fans of Xylouris and it is fitting that the record company has announced that it will donate half of its profits from the record for cancer research in memory of Xylouris.

Cool It, Guys (Lyra 3744). Music and lyrics by Loukianos Kilaidonis.

Although he is not a new voice on the Greek scene, Kilaidonis gives a topicality to his subject matter, lending a freshness to his songs which both amuses and interests. Here he repeats the successful formula of his previous record, *I'm a Poor and Lonesome Cowboy*. His lyrics for this record are at once satirical, nostalgic and entertaining. His themes are comments on the social, economic, and political problems confronting Greece today. In this new album he directs his satire against the new measures of the Government; the

problems facing young people in finding a job; the typical "night out" of a group of friends; the youths on motor bikes known as "kamikazis"; the recent trend in Travolta-style disco; and the fanatic football supporter. As in *I'm a Poor and Lonesome Cowboy*, there is also an ironic look at marriage ("Ah, Rita") and a nostalgic retrospect to happier days ("The Clarinet").

The music is anything but Greek. Kilaidonis makes use of the military march, jazz, waltz, blues, Dixieland, and ragtime rhythms in his compositions. Perhaps this turning to Western rhythms is symptomatic of the paucity of Greek popular music at the moment. Nevertheless, these sing-along pieces are entertaining and Kilaidonis' voice has the right mettle for emphasizing their satirical content.

Unfortunately for the future of popular Greek music, this type of song does not allow for any development or progression. And, of course, by the nature of its subject matter, it will quickly become dated.

—DAVID J. CONNOLLY

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food

STAMNAKI

THE *stamnaki* is a diminutive *stamna*, the traditional earthenware jug used for carrying water from the well since ancient times. Curving from a small lip and graceful neck to its widest diameter at the shoulder, the *stamnaki* slopes gradually down to a narrow base. It is not only charming — as if a dotting potter, using surplus clay, had designed it as a playtoy for his loving child — but it is a splendid cooking utensil as well. Like the *yuvetsi*, its flatter and shallower culinary cousin (preeminent among Greek casseroles), the *stamnaki* is thickly glazed inside to keep juices and steam confined. The porous exterior allows gentle heat penetration during baking.

Discovery of the *stamnaki* some years ago in Xanthi, Thrace, was a serendipitous adventure. We had been driving through the fertile plains from Kavala where the villages are spread far apart, the mountains stony but green with deciduous and a few evergreen trees. Men pulling cartloads of onions and white-scarved women wearing black bloomer-trousers walked along the roads. Some of these women sat on the ground, cross-legged, huddled with their children. We passed a sugar factory, a dairy, fields of corn and bright pumpkins and ubiquitous tobacco fields. When we stopped for refreshment in a family restaurant, boys were in the kitchen grating cheese and chopping vegetables. Then we saw numerous little jugs lined up on a table. A bright red tomato on top sealed each jug-mouth like a lid. Introducing the *stamnaki*, the friendly restaurant owner explained that the little jugs had just been filled, ready to bake for the evening meal — the Sunday specialty. Herbs, hunks of cheese, green pepper and, of course, the tomato (which collapses during baking) create a delectable Thracian dish. The owner gave us one, richly darkened from numerous bakings in the brick oven, and the seasoned jug continues to yield savory meals and delicious desserts.

Should you visit an earthenware

shop around Athinas Street and find a *stamnaki* — buy it. Cook with it. And though not absolutely *de rigueur*, it is fun to use the *stamnaki* as the serving dish.

STAMNAKI (Jug-Baked Veal, Thracian style)

1½ pounds (about 750 grams) veal shoulder or leg, cubed
4 cloves garlic, chopped
1 onion, sliced
½ green pepper, sliced in rings
1 bay leaf
Pinch of dried oregano
Chunk of kefalotyri or Romano cheese
2 tablespoons olive oil
3-4 grindings black pepper
Pinch of salt
1 fresh, firm tomato (or substitute 1 canned plum tomato)
½ cup flour

In a bowl combine the veal with all the seasonings and cheese. Using a long-handled spoon, place veal and seasonings into the *stamnaki* (or use a small earthenware bean pot). Place the tomato in the opening, if using, stem side down. In a small bowl mix the flour with enough cold water to make a stiff dough. Press it flat and use it to seal the jug mouth. Bake in a moderate oven (350 F or 176 C) for 60 minutes or moderately slow oven for 1½ hours. Remove and discard the dough. Serve warm with chilled white wine. Serves 5-6.

Note: Aluminum foil may be substituted for the dough, but the latter is an excellent sealer for *all dishes* made in this jug to prevent juices running over.

MOSCHARI STIFADO (Veal Stifado in a Jug)

1 pound (about ½ kilo) small white onions
1 pound (about ½ kilo) lean veal, cubed
2 cloves garlic, chopped
2 tablespoons wine vinegar
2 tablespoons dry red wine
1 tomato, chopped
1 large bay leaf
1 stick cinnamon
1 tablespoon brown or white sugar
4 tablespoons fresh parsley, chopped
2 tablespoons olive oil
3 whole cloves or ¼ teaspoon cumin
Pinch of salt
Freshly ground black pepper
½ cup flour

Peel onions and, using tip of small knife, cut a cross in each stem end (to prevent onions falling apart during cooking; see note below). Combine all remaining ingredients *except* the flour and spoon into the *stamnaki* or small bean pot. In a small bowl mix the flour with enough cold water to make a stiff dough; press out and seal the top of the jug. Bake in slow oven (300 F or 150 C) for 2 hours until both veal and onions are tender. Remove and discard the dough. Serve warm *moschari stifado* with crisp green salad. Flavor improves the second day.

Note: The secret of this dish is to cook very slowly and choose small onions that cook in tempo with the veal. Eye tears can be minimized by soaking onions in boiling water a few minutes before peeling. Other meat may be substituted but veal mingles superbly with onions; for a vegetable dish, use cubed eggplant in lieu of the veal.

RIZOGALO (Rice Pudding in a Jug)

4 cups milk
½ cup (scant) white long-grained rice
1/3 cup sugar
2 tablespoons butter
1 vanilla bean or 1 stick cinnamon
½ cup flour
1 egg, lightly beaten
Ground cinnamon for sprinkling

(Experiment to measure capacity of your *stamnaki* or bean pot to be sure milk fills jug to below the neck; if not, reduce amount of milk and other ingredients proportionately.) Pour milk, rice, sugar, butter and vanilla bean or stick cinnamon into the *stamnaki*. Stir to dissolve sugar. In a small bowl mix flour with enough cold water to make a stiff dough; press out and seal the jug mouth to prevent spilling. Bake in moderate oven (350 F or 176 C) for ½ hour; reduce heat to moderately slow for another hour. Remove and discard dough. Check to see if rice is tender; continue baking if necessary. When tender, remove from oven. Remove vanilla bean or stick cinnamon. In a small bowl, stir a few tablespoons of the hot mixture into the beaten egg; repeat a few times and then stir egg mixture into the rice pudding. Pour into serving dishes. Sprinkle with cinnamon. Serve warm or cold.

—VILMA LIACOURAS CHANTILES

SEPTEMBER 3

The Ministry of Culture opens an investigation in regard to the devastation of a ninth-century B.C. temple at Lefkandi in Euboea. Bulldozers destroyed the ten-by-forty meter structure while clearing land for the construction of a summer house for the principal of the local high school. Ceramic finds by the British School of Archaeology over the years have revealed that Lefkandi had the widest trading activity of any community in Greece during the ninth century. The loss of the temple, built in one of the least-known periods of Greek archaeology, is a calamity because no other similar building has been found.

SEPTEMBER 4

Even the "Kamikazes", Athens' nocturnal motorcyclists, are off the streets at midnight as J.R. is shot on the last TV installment of "Dallas". The National Television Network (ERT) has announced a local contest, "Who Shot J.R.?" First prize will be a three-day trip to London, all expenses paid.

Although postal charges doubled in 1979, the Greek Post Office announces that it will have a 700 million drachma deficit this year, which is expected to increase to 1.2 billion next year.

The recent increase in thefts from jewelry shops has led the municipal police to consider installing an electronic system which will connect alarms in stores to a central terminal at police headquarters.

General Secretary of the National Tourist Organization, Spyros Amourgis, inspects the seaside near Athens where work is in progress to create the city's largest park. Stretching from Neo Faliron to the airport, the 250-acre area will have six municipal swimming pools and the foundations for a Palais de Sports have been laid near the mouth of the Kifissos River.

SEPTEMBER 6

The 45th Thessaloniki International Trade Fair is inaugurated by

President Karamanlis. Twenty-four countries, each with its own pavilion, are participating this year as well as the U.N. and the E.E.C. Over three thousand firms, most of them foreign, are exhibiting their products at the Fair.

SEPTEMBER 7

During his visit to the oil drillings in the Prinos-Thassos area, Prime Minister Rallis is informed that the deposits there will soon be covering 13% of the nation's oil needs thus saving the country \$400 million in foreign exchange annually.

SEPTEMBER 8

Director Thodoros Angelopoulos wins a Gold Lion medal for his "O Megalexandros" at the Venice Film Festival. The movie is widely praised in the Italian and French press.

SEPTEMBER 15

An article in the New York Times reports that Greece has the highest fatality rate in auto accidents of any country in Western Europe with 195 deaths per 100,000 vehicles. Ireland comes second, with a death rate less than half as great and England has the safest record with 46 deaths per 100,000 vehicles.

Ludmilla Zhivkova, Chairperson of the Bulgarian Arts Council and daughter of Bulgarian President Todor Zhivkov, arrives in Athens at the invitation of the Minister of Culture. During her five-day visit she will go to Delphi by helicopter, attend an electronic concert at the Herod Atticus Theater and see the Alexander the Great Exhibition in Thessaloniki.

SEPTEMBER 17

Theater director Alexis Solomos replaces actor Alexis Minotis as general director of the National Theater. Minotis will remain on the eleven-man Theater Council among whose new members are painter Dimitri Mytaras, theater critics and translators Alexis Diamandopoulos and Platon Mousseos, and composer Stelios Vassiliadis.

SEPTEMBER 19

Manos Hadzidakis, director of the Third Program, is found innocent of charges holding him liable for selecting indecent material to be read over the radio. The composer is shortly to make his debut as a theatrical director with "Piaf" starring Elli Lambeti.

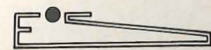
The Ministry of Planning and Environment announces that it is seeking a 250-acre site in the vicinity of Athens for the construction of a new municipal zoo. Officials of the only existing zoo, which is in Nea Filadelfia, have long been pleading for funds to help save their undernourished and ailing animals.

SEPTEMBER 22

The Government's decision to change passports and other international documents to read "Repub-

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lic of Greece", rather than "Hellenic Republic" because of foreign pressures causes outrage in certain quarters. Those who oppose the change believe strongly that since Greeks call themselves Hellenes and their country Hellas, these are the names that must appear on their own official documents.

British Prime Minister Margaret Thatcher arrives in Athens for a three-day official visit. One of Mrs. Thatcher's chief purposes in her visit, which is to increase British exports to Greece, has run into difficulties because of the steady rise of the pound against the drachma.

The Government proposes to allow taxis and small commercial trucks to convert to diesel fuel. Licenses for its use, however, will be sharply increased to cover part of the deficit incurred by the state. Studies are in progress which will make diesel practicable for use in private autos after two years.

SEPTEMBER 24

At a meeting of government ministers with Prime Minister Rallis, the country's oil inventory is discussed due to the war in the Middle East. Although the inventory is sufficient for the time being, further efforts to conserve energy are necessary. Much of the country's oil is imported from Iraq.

SEPTEMBER 26

The growing intensity of the war between Iraq and Iran arouses concern for the eighteen Greek ships in the Persian Gulf and their crews of two thousand men, a quarter of whom are Greek. Two of these ships have been damaged by Iranian planes. There are about 900 Greeks in Iraq, 300 of whom are engineers and workers employed by a construction company near Baghdad.

SEPTEMBER 28

The German Archaeological School announces that a colossal archaic statue has been found close to the Temple of Hera on Samos. Although the statue, which is of the "kouros" type, is broken off at the knees, it must have stood five meters high; that is, two meters taller than the Kouros of Sounion in the National Archaeological Museum. The statue dates from about 570 B.C.

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Recorded station numbers	142

Automobile and Touring

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists and motorcyclists... 779-1615. Services include information on road conditions, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service... 174. Emergency road services Athens and Thessaloniki, and list of petrol stations open after 7pm... 104

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To Peloponnisos (English spoken)	513-1601

Ships

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Leaving Piraeus	451-1311
Leaving Rafina	(029) 423-300

Marinas

Vouliagmeni	896-0012
Zea	451-1480
Glyfada	894-1967

GOVERNMENT AGENCIES

Embassies

Albania, Karahristou 1	742-607
Argentina, Vas. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Monis Petraki 8	739-377
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferi 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vas. Sofias 3	361-8613
Ethiopia, Vas. Sofias 25	718-557
European Communities Office, Vas. Sofias 2	743-982/4
Finland, Sekeri 4	363-2392
France, Vas. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vas. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vas. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodotou 2	790-072
Mexico, Vas. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, Vas. Sofias 29	727-514
Norway, Vas. Konstantinou 7	746-173
Panama, Vas. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemon 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Em. Benaki 7, Psychico	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	749-806
Spain, Vas. Sofias 29	714-885
Sudan (Consulate), Rigillis 6	717-298
Sweden, Vas. Konstantinou 7	724-504
Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou II 8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vas. Sofias 91	712-951
U.S.S.R., Irodotou Attikou 7	711-261
Uruguay, Vas. Sofias 7	360-2635
Venezuela, Vas. Sofias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925

Ministries

Agriculture, Aharnon 2	329-111
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Environment, Pouliou & Amaliados	643-7351
Finance, Kar. Servias 10	322-8396
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine, Vass. Sofias 152, Piraeus	412-1211
Ministry to the Presidency, Zalokosta 3	322-7958
Ministry to the Prime Minister, Zalokosta & Kriezotou	363-0911
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information, Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication, Xenofontos 13	325-1211
Northern Greece, Diikition, Thessaloniki	(031) 260-659

U.N. Representatives

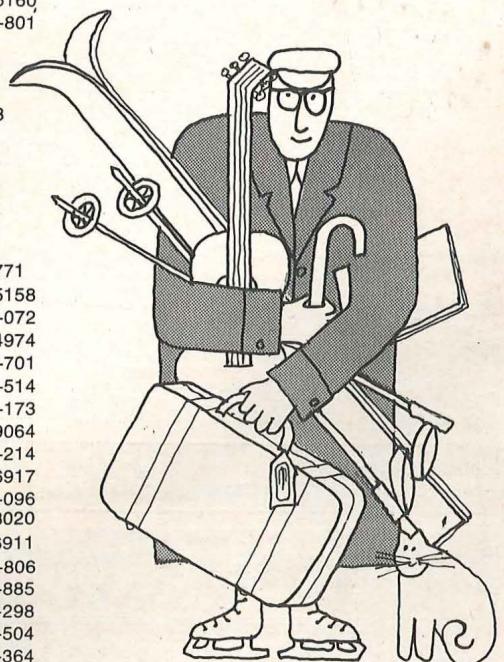
Information Centre, Amalias 36	322-9624
U.N.D.P. Amalias 36	322-8122
High Commissioner for Refugees, Skoufa 59	363-3607

BANKS

All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm, Sun 9-noon)	323-6172
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Credit Bank — Exchange Centre
 Syntagma Square (Mon-Sat 2-8 pm
 Sun 8-1 pm)322-0141
 Kifissias 230
 (Mon-Fri 2-7 pm)671-2838

Ionian & Popular Bank of Greece
 Mitropoleos 1 (Mon-Fri 2-5:30 pm,
 Sat 9-12:30 pm)322-1027

National Bank of Greece
 Kar. Servias 2 (Mon-Fri 2-9 pm,
 Sat & Sun 8am-8 pm)322-2737

The Central Bank
 The Bank of Greece (Central Bank)
 Panepistimiou 21 (Mon-Fri 8-2 pm) 323-0551

Foreign Banks (Mon-Fri 8-2 pm)
 Algemene Bank Nederland,
 Paparrigopoulou 3323-8192
 American Express, Panepistimiou 17...323-4781
 Arab-Hellenic S.A.
 Panepistimiou 43325-0823
 Bank of America, Panepistimiou 39...325-1906
 Bank of Nova Scotia,
 Panepistimiou 37324-3891
 Bankers Trust, Stadiou 3322-9835
 Banque Internationale pour l'Afrique
 Occidentale S.A., Filellinon 8324-1831
 Barclays Bank, Voukourestiou 15361-9222
 Chase Manhattan, Korai 3323-7711
 Citibank N.A.,
 Othonos 8322-7471
 Kolonaki Square361-8619
 Akti Miaouli 47-49, Piraeus452-3511
 Continental Illinois of Chicago,
 Stadiou 24324-1562
 First National Bank of Chicago,
 Panepistimiou 13360-2311
 Grindlays Bank, Kar. Servias 1324-7015
 National Westminster Bank,
 Filonos 137-139, Piraeus452-9215
 Saderat (Iran), Panepistimiou 25-29324-9531
 Williams and Glyn's Bank,
 Akti Miaouli 61, Piraeus452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:
 Agia Irini, Aeolou322-6042
 Agios Dimitrios (Ambelokipi)646-4315
 Sotiros, Kidathineon322-4633
 Christophilottissa, Aeolou 60321-6357
 Mitropolis (Cathedral), Mitropoleos322-1308

Other denominations:
 Agios Grigorios (Armenian),
 Kriezti 10325-2149
 Crossroads International Christian Center
 Kessarias 30, Ambelokipi801-7062
 St. Denis (Catholic), Venizelou 24362-3603
 Beth Shalom Synagogue, Melidoni 6 ...325-2823
 Church of Jesus Christ of Latter-Day Saints,
 Lambrou Fotiadou 2—Arditou 34... 737-183
 Christos Kirche (German
 Evangelical), Sina 66361-2713
 First Church of Christ Scientist,
 7a Vissareonos St711-520
 Roman Catholic Chapel,
 Kokkinaki 4, Kifissia801-2526
 Skandinaviska Sjomanskyrkan, Akti
 Themistokleous 282, Piraeus451-6564
 St. Andrew's Protestant American,
 Sina 66 (Athens)770-7448
 St. Paul's (Anglican), Filellinon 29714-906
 St. Nikodimos (Russian Orthodox),
 Filellinon323-1090
 Trinity Baptist, 3 Aristotelous
 Ano Glyfada894-9551

Cultural Organizations

British Council, Kolonaki Sq. 17363-3211
 Goethe Institute, Fidiou 14-16360-8111
 Hellenic American Union,
 Massalias 22362-9886
 L'Institut Français, Sina 29362-4301
 Branch: Massalias 18361-0013
 Instituto Italiano, Patission 47522-9294
 Jewish Community Centre, Melidoni 8.325-2823
 Lyceum of Greek Women,
 Dimokritou 14361-1042
 Parnassos Hall, Karytsi Sq. 8323-8745
 Professional Artists Chamber,
 Mitropoleos 38323-1230
 Society for the Study of Modern
 Greek Culture, Sina 46363-9872

Schools and Colleges

Educational institutions which may be of
 interest to the international community.
 American Community Schools659-3200
 Athens College (Psychico)671-4621
 Athens College (Kantza)665-9991
 Campion School671-8194
 College Year in Athens718-746
 Deree College (Agia Paraskevi)659-3250
 Deree College (Athens Tower)779-2247
 Deree-Pierce (Agia Paraskevi)659-3250
 Dorpfeld Gymnasium681-9173
 Ekali Elementary813-4349
 Italian School280-338
 La Verne College801-2362
 Lycee Francais362-4301
 St. Catherine's British Embassy801-0886
 Tasis/Hellenic International School ...808-1426
 Tasis/Boarding School801-3837

Youth Hostels

YMCA (XAN), Omirou 28362-6970
 YWCA (XEN), Amerikis 11362-4291
 Alexandras 87 & Drosi 1646-3669
 Hamilton 3822-0328
 Kallipoleos 20766-4889
 Kipselis 57 & Agiou Meletiou 1822-5860

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

American Club, Kastri Hotel801-3971
 AOK Tennis Club, Kifissia801-3100
 Athens Tennis Club, Vas. Olgas923-2872
 Attika Tennis Club, Filothei681-2557
 Ekali Club813-2685
 Fed. of Bridge Clubs, Evripidou 6321-0490
 Fed. of Greek Excursion Clubs,
 Dragatsaniou 4323-4107
 Golf Club, Glyfada894-6820
 Greek Alpine Club, Kar. Servias 7323-4555
 Greek Touring Club, Polytechniou 12524-8600
 Hippodrome, Faliron941-7761
 Riding Club of Greece, Paradissos682-6128
 Riding Club of Athens, Gerakas659-3803
 Singles International778-8530
 Sports Centre, Agios Kosmas981-5572
 Paradissos Tennis Club, Maroussi681-1458
 Politia Club, Aristotelous 16801-1566
 Varibop Riding School801-9912
 Yacht Club of Greece, Microlimano417-9730
 YMCA (XAN) of Kifissia801-1610
 YWCA (XEN) of Kifissia801-2114

Business Associations

Athens Business and Professional Women's
 Club, King George II, 29718-152
 Athens Cosmopolitan-Lions Club
 (Mr. P. Baganis)360-1311
 European Economic Community (EEC),
 Karytsi Sq. 12324-7711
 Federation of Greek Industries,
 Xenofontos 5323-7325
 Foreign Press Club, Akadimias 23363-7318
 Greek Productivity Centre (EL-KE-PA),
 Kapodistriou 28360-0411
 Hellenic Export Promotion Council
 Stadiou 24322-6871
 National Organization of Hellenic
 Handicrafts, Mitropoleos 9322-1017
 National Statistical Service,
 Lykourgou 14-16324-7805
 Propeller Club, Syngrou 194951-3111
 Rotary Club, Kriezotou 3362-3150

Chambers of Commerce

American Hellenic, Valaoritou 17363-6407
 Athens, Akadimias 7362-2158
 British Hellenic, Valaoritou 4362-0168
 French, Vas. Sofias 4731-136
 German Hellenic, Dorileou 10-12644-4546
 Hoteliers, Mitropoleos 1323-3501
 International, Kaningos 27361-0879
 Italian, Patroou 10323-4551
 Japan External Trade Organization,
 Akadimias 17363-0820
 Professional Chamber of Athens,
 Venizelou 44361-0747
 Hellenic Chamber of Shipping,
 Kolokotroni 100, Piraeus417-6704
 Technical Chamber of Greece,
 Kar. Servias 4322-2466
 Yugoslavian, Valaoritou 17361-8420

SERVICES

Mayor of Athens324-2213
Aliens' Bureau362-8301
Residence Work Permits362-2601

Postal

Post offices are open Monday through Saturday
 from 7:30 am to 7:30 pm. The main offices at
 Aeolou 100 (Tel. 321-6023) and Syntagma
 Square (Tel. 323-7573) remain open until 10 pm.
 PLEASE NOTE: Parcels to be shipped abroad
 and weighing over 1 kilo (2.2 lbs.) may be mailed
 from the following post offices only: Koumoun-
 dourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa
 at the Tamion Building (Tel. 322-8940);
 Psychico (Tel. 671-2701); Ambelokipi (Tel.
 646-3541). Parcels should be left unwrapped
 until after inspection.

Telephone

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 *News115
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 *Pharmacies open 24 hours107
 *Pharmacies open 24 hours (suburbs)102
 (*Recorded messages in Greek)

ATHENS TIME: GMT +2

Municipal Utilities

Electricity (24-hr. service)324-5311
 Gas (24-hr. service)346-3365
 Garbage collection512-9450
 Street lights324-5603
 Water (24-hr. service)777-0866

Consumer Complaints

Athens321-7056
 Suburbs250-171

Lost Property

14 Messogion770-5711
 For items left in taxis or buses523-0111

Pets

Hellenic Animal Welfare Society
 (English spoken)643-5391
 Greek Society for the Protection
 of Animals (pets only)346-4445
 Vet Clinic & Kennels,
 Iera Odos 77 (English spoken)346-0360
 Vet Clinic, Halkidonos 64,
 Ambelokipi770-6489
 For the export & import of pets:
 Ministry of Agriculture,
 Veterinary Services, Voulgari 2524-4180

Tourism

EOT (National Tourist Organization)
 Central Office, Amerikis 2B322-3111
 Information, Kar. Servias (Syntagma)322-2545
 Yugoslav National Tourist Office,
 16, Voukourestiou360-4670

EMERGENCIES

For Information or Emergency Help
Responding 24-hours a day in all languages
For questions or problems of any kind
Tourist Police171
For all emergencies (police)100
Fire199
Coast Guard108
Ambulance/First Aid
Athens only (Red Cross)150
Athens & Piraeus (I.K.A.)166
Poison Control779-3777
Traffic Police Ag. Konstandinou 38523-0111
For U.S. Citizens: Emergencies981-2740

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 7, 9 and midnight; on YENED at 6, 9:30 and midnight. On weekdays both networks begin broadcasting in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1 am and on Sundays they broadcast continuously from early afternoon until midnight.

MONDAY

ERT 8:10 The Waltons, until Nov. 3. From Nov. 10, Eight Is Enough

YENED 5:15 Camp Wilderness... 7:00 Julia Farr (movie)... 10:00 From the World of Cinema

TUESDAY

ERT 6:05 The Big Blue Marble... 9:35 Barney Miller... 11:10 The French Atlantic Affair

YENED 5:30 By the Sea (children's program)... 8:15 Documentary... 10:00 Movie. From 10-7, 11:10 Piracy in the Atlantic

WEDNESDAY

ERT 5:25 Baggy Pants and the Nitwits... 9:35 Crooked and Upsidedown (new serial, satire of difficulties of a modern couple)... 11:00 The Dossier Rockford (new police serial)

YENED 5:30 Oliver Twist... 7:30 Danger UXB... 10:30 Las Vegas... 11:30 Tales of the Unexpected

THURSDAY

ERT 6:00 Pipi Longstocking (children's serial)... 9:35 Crooked and Upsidedown (new serial, satire of difficulties of a modern couple)... 11:00 The Dossier Rockford (new police serial)

YENED 5:00 Fairy stories... 5:30 George... 8:00 The Sullivans... 10:00 Love for Lydia... 11:00 Secret Services



FRIDAY

ERT 7:15 Our Friends the Animals

YENED 5:00 Animated cartoons, Captain Caveman... 5:30 From Children to Children... 7:00 Bionic Woman... 8:15 Maude... 10:00 Poldark... 11:10 The Professionals

SATURDAY

ERT 3:00 Stowaway to the Moon... 8:05 Love Boat... 11:30 Movie

YENED 1:45 Peyton Place... 4:00 The Undersea World of Jacques Cousteau... 8:00 Osmont... 12:10 Thriller

SUNDAY

ERT 2:30 The Waltons (from Nov. 9)... 5:00 Maya the Bee... 6:00 The Battle of the Planets... 10:10 Movie

YENED 2:00 Classical Music... 4:15 Walt Disney movie for children... 7:00 Muppet Show... 11:00 Top of the Hill

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.

AMERICAN FORCES RADIO—AFRS

On the air twenty-four hours a day from Ellinikon Airbase (1594 KHZ) and from Kato Souli (1484 KHZ). News and weather on the hour. Popular, jazz, country and western, and classical music, religious programs, and community service bulletins daily. Some highlights: Expanded newscasts (Mon.-Fri. 7 and 11 am, 6 and 10 pm; Sat. 7 am, noon, 9 pm; Sun. 9 am and 6 pm); Vignettes from current informational programs, including "All Things Considered", "ABC Perspective", "UPI Roundtable", and "National Town Meeting" (Mon.-Fri. 9:05 am); Radio Theater (Mon.-Fri. 8:30 pm); Information programs, including "Voices in the Headlines", "Face the Nation", "Issues and Answers", "Meet the Press", and "Capitol Cloakroom" (Mon.-Fri. 10:35 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 4:30am-8:30pm	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8am-2pm
Dry Cleaners and Laundries	8am-2:30pm	8am-2pm 5pm-8pm	8am-2:30pm	8am-2pm 5pm-8pm	8am-2pm 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, Fish	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8:30	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-3:30
Wines and Spirits	8am-3pm	8am-2:30pm 6pm-9pm	8am-3pm	8am-2:30pm 6pm-9pm	8am-2:30pm 6pm-9pm	8am-3pm
Florists Open Sun.	8am-9pm	8am-9pm	8am-9pm	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.

LONDON:	Harrods
PARIS:	Printemps
NEW YORK:	macy's
ZURICH:	JELMOLI
FRANKFURT:	KAUFHALLE
MILANO:	Rinascente
ATHENS:	MINION

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ELECTION WATCH '80

UNITED WE STAND...

On Election Day, Tuesday November 4th, the Propeller Club Port of Piraeus, the American Women's Organization of Greece and the American Community in Athens are sponsoring a grand 1980 U.S. Election Watch.

The event will take place at the Athens Hilton Hotel. Starting at 11:00 P.M. November 4th, it will continue uninterrupted until 11:00 A.M. November 5th. Everyone in the Athens area is invited to come by at any hour to follow the U.S. Presidential and Congressional Races.

There'll be... complete instantaneous coverage of the election results with international wire service tickers, videotape playback of candidates debates, and a tally board to keep you posted.

And while you are following the races... live shows and 3 top dance bands will provide for you continuous entertainment free of charge. Hungry? Hot dogs... hamburgers... french fried potatoes... ice cream... coffee & doughnuts... and 6 well-stocked bars will be available at reduced prices.

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