

December 1980

Price 50 Drs.

THE ATHENIAN

Greece's English Language Monthly



ΑΓΙΟΣ
ΑΝΤΩΝΙΟΣ

Deha

ST. LAWRENCE COLLEGE

St. Lawrence College, the new independent co-educational School (Kindergarten to upper VIth) will be from January 1st the ONLY BRITISH high school/public school operating in Greece which is REGISTERED IN ENGLAND — as a non-profit-making educational trust (the Meyer-Bridges Educational Foundation) with a completely ELECTIVE international governing body.

It has recruited a first class teaching staff at all levels but particularly as regards the teaching of Science, Maths, English and Greek (Ancient and Modern) in preparation for OXFORD, CAMBRIDGE and USA ivy-league scholarships and entrance examinations.

Boys and girls will be prepared for ALL reasonable 'O' and 'A' level G.C.E subjects, Common Entrance to British Public Schools and of course for P.S.A.T.S, S.A.T.S and A.C.T.S etc. Unique departments have been established under trained experts for E.F.L, dyslexics and most other forms of remedial education.

MUSIC, ART, DRAMA and SOCIAL SERVICE will each play an important part in its activities.

A.P.E. and games programme designed to suit all types from beginners to potential Olympic stars will be developed and where necessary there will be courses of remedial gymnastics.

The main aims of the school will be:-

- a) To help every boy and girl develop to the fullest possible extent whatever potentialities he or she may have been endowed with by nature.
- b) To do everything in its power to help Greece get back to its former pre-eminent position in education and athletic pursuits.

The President/Headmaster elect is R.J.O Meyer O.B.E formerly of Millfield School, Somerset and of Campion School, Athens to whom all applications for places and Scholarships should be addressed at 8, Diamantidou Street, Paleo Psychico, (671-3496)

Enjoy Athens with the American Express Card.

Athens isn't the Acropolis, the Parthenon, the Theseeon...

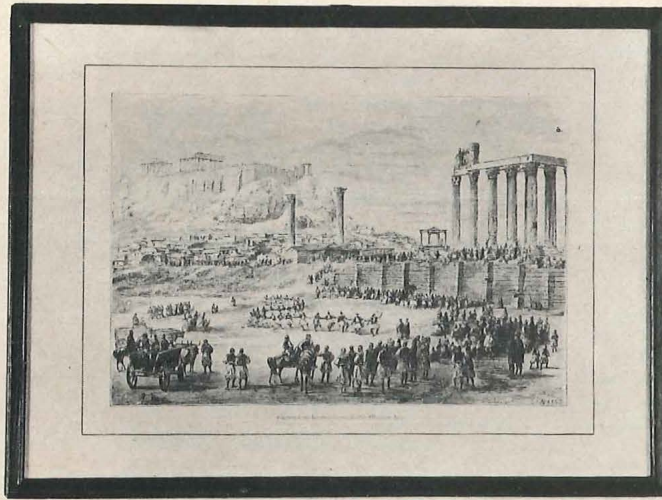
It's delicious traditional foods each with its own distinctive flavour: mousaka, tsatziki, taramosalata.

It's night life with a character all of its own: bouzouki, sirtaki, retsina...

It's shops full of exciting goods to buy: antiques, jewellery, handicrafts... and last but not least modern shops with men's and women's high fashions.

Get to know this city, which has managed to blend tradition and culture with a modern way of life, and let the American Express Card be your companion.

You can dine and shop in style in Athens with the American Express Card and here is just a small selection of the many fine shops and restaurants where the card is welcome.



Toscana: Italian and international cuisines served in a charming Mediterranean setting. Open noon and evenings. Thisseos 16, Vouliagmeni - Tel. 8962497.

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.

Mouriades — Stadiou 4. The best in men's and ladies' shoes.

Rolex Vaharis — 1 Kolokotroni Sq. Sole agent of Rolex.

Constantaras — Stadiou 24. High fashion in imported menswear.

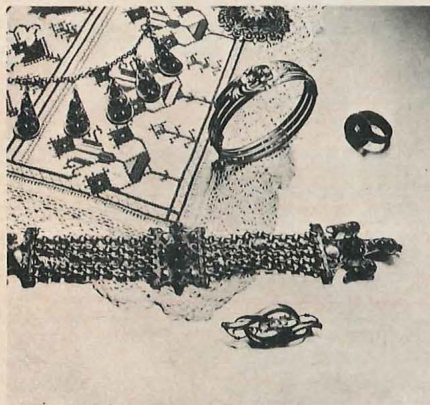
Toronto Furs — Filellinon 1. Exquisite furs in the latest fashions.

Nitsa Furs — Othonos 4. A big collection of high quality furs.

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

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.



SHOPS

Arten M. S. — Metropoleos 6 - Nikis Choose from a variety of exclusive jewellery. Fine selection of Chinese popular art.

Antiqua — Amalias 4. An elegant front leads to one of the finest exhibitions of antiques.

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

RESTAURANTS

Da Walter: A modern elegant restaurant with a spacious bar and an exquisite Italian cuisine. Daily from 8 pm Evznonon 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 Hatziyianni 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.



For cardmember service, emergency check cashing and all your travel needs, please visit your
American Express Travel Service in Athens:
Main Office at Syntagma Square. Tel: 3244975
Office hours: Monday through Friday 8:30 am - 5:30 pm
Branch Office at Hilton Hotel. Tel: 720.201 (ext. 241)
Office hours: 7:15 am - 8:30 pm

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



The American Express Card. Don't leave home without it.

community calendar

DECEMBER 1

Athens Center for the Creative Arts — Winter Session classes begin.

Tales of Beatrice Potter — Screening at the British Council at 8 pm.

American Club — Karate lesson (adults and children) 6:30 pm in the Friendship Room (every Monday and Wednesday in December).

DECEMBER 2

Rotary Club — Meeting at which Mr. Thanos Kotsopoulos will receive an honorary diploma in recognition of his fifty years in the theater. King's Palace Hotel, 8:45 pm.

Bingo at the American Club, — 7 pm (every Tuesday in December) in the Independence Room.

Bridge — Every Tuesday at 10 am at the American Club.

Tales of Beatrice Potter — Screening at the British Council at 8 pm.

DECEMBER 3

First day of Hanukkah

Der Kongress Tantz (The Congress Dance) — Screening of 1931 musical at the Goethe Institute (no subtitles), 7 pm and 9 pm.

Karate lesson — At the American Club, 6:30 pm.

Special Family Dinner — At the American Club, every Wednesday in both dining rooms, 5 pm to 7:30 pm.

Salad Bar Lunch — At the American Club, every Wednesday 12 noon to 3 pm.

American Club Happy Hour — Every Wednesday 6 pm to 8 pm in the Cocktail Lounge.

NFL Football movies every Wednesday in the Independence Room at 7:30 pm.

Party Bridge (AWOG) — Every Wednesday 10 am to 1 pm at the American Club.

DECEMBER 4

Bridge — American Club, 7:30 pm every Thursday in the Independence Room.

Darts Tournament — 8 pm every Thursday in the Friendship Room of the American Club.

Lecture on English studies — By Malcolm Bradbury, novelist, and Professor of American Studies at the University of East Anglia. The British Council at 8 pm.

DECEMBER 5

Musical Program — Hellenic International School Choir, presented by the St. Andrew's Women's Guild. At 84 Halkidos, Nea Kifissia.

Dinner Dance — At the Glyfada Golf Club, 9 pm. More information from Mr. Baganis of the Athens Cosmopolitan Lions Club, Tel. 360-1311.

Musical evening — Italian Institute presents Cameristi Lombardi under the direction of Maestro Mario Conter, Parnassos Hall.

DECEMBER 6

Salad Bar Luncheon — 12 noon onwards (every Saturday) at the American Club.

American Club — Happy Hour 6 pm to 8 pm every Saturday in the Cocktail Lounge.

College Football movies — 3 pm every Saturday in the Independence Room of the American Club.

The Athens Amateur Theater presents the play 'Billy', an experimental show utilizing American musical comedy techniques. Auditorium, Hellenic American Union, 7 pm.

DECEMBER 7

Special Brunch — American Club Family Inn, 10:30 am to 1 pm.

DECEMBER 8

Piano Recital by Mrs Angeliki Florou at the British Council.

DECEMBER 9

Rotary Club — Meeting to elect new council for 1981-1982. King's Palace Hotel, 8:45 pm.

American poet, Albert Poulain, Jr., reads his own poetry and his translations of Rainer Maria Rilke. Hellenic American Union, Auditorium, 8 pm.

Evening of Christmas music presented by the Tasis/Hellenic International School Choirs and instrumentalists. At the school, 8 pm.

Bazaar — After 7:30 pm, in aid of the St. Lawrence School. At the Aidonopoulou School, Pindou 1, Filothei.

DECEMBER 10

United Nations Human Rights Day
Last day of Hanukkah.

Kuhle Wampe — German film based on Brecht play, English subtitles. At the Goethe Institute, 7 pm and 9 pm.

American writer Anna Balakian lectures on "The Impact of Symbolism and Surrealism on Modern Literature". Hellenic American Union, Auditorium, 8 pm.

DECEMBER 11

AWOG — First of two general meetings, at 10 am at the American Club. For more information call 801-3971, Tuesday through Friday, 11 am to 2 pm.

Santa Claus will attend the American Club Children's Christmas Party and Tree Trimming, which will happen between 2 pm and 5 pm.

Women's International Club Christmas meeting — Call 671-7752 for information.

DECEMBER 12

AWOG — Second general meeting, 10 am, American Club.

Canadian Women's Club of Athens — December meeting, 5 pm to 7 pm at 30 Lykavittos, Kolonaki. Christmas Tea.

American Youth Center — Christmas Party for teens and parents. Call Mr. Davis for details, 801-2556.

Greek Swedish League — Traditional Santa Lucia Festivity at the Athens Hilton, 8:30 pm in the Terpischore Room. More information by calling 715-654.

DECEMBER 13

Athens Amateur Theatre, Auditorium of the Hellenic American Union, 8 pm (see December 6 for details).

DECEMBER 14

German Community Center presents the traditional Christmas play by the children, with carols and Lichterkette (candlelight) in Christos Kirche (German Evangelical Church) 5:30 pm.

Special Buffet — At the American Club from 12 noon.

"Star over Bethlehem" — Dr. Dennis Simopoulos will present this Christmas program of lecture and visuals (in English) at the Athens Planetarium, Syngrou Ave. (opposite the race course) at 5:30 pm. In conjunction with the Women's International Club.

DECEMBER 15

Nova: Light of the Twenty-First Century — Prof. Evangelos Anastassakis, professor of physics, introduces the film, and discusses the many uses of lasers in medicine, dentistry, construction, and communications. Hellenic American Union, Auditorium, 8 pm.

British poet Glyn Hughes reads his work — At the British Council, 8 pm.

DECEMBER 16

Rotary Club — Meeting. Honorary diploma to be presented to the Greek Red Cross Hospital for fifty years of service. Dr. Benetatos will speak about the Greek Red Cross. King's Palace Hotel, 8:45 pm.

Christmas carols — At the British Council. Michael Llewellyn-Smith directs The New Athens Singers, 8 pm.

DECEMBER 17

The Testament of Dr. Mabuse — Screening at the Goethe Institute. Fritz Lang, 1932. At 7 pm and 9 pm.

DECEMBER 18

Jazz Dance Seminars begin — At the Hellenic American Union. Presented by US dancer Al Gilbert. Workshops from December 18 through 23.

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

NAME DAYS IN DECEMBER

Dec. 4 Barbara
Dec. 5 Savvas
Dec. 6 Nikolaos (Nikos), Nikolettta
Dec. 9 Anna
Dec. 10 Minas
Dec. 12 Spyridon (Spyros)
Dec. 13 Efstratios (Stratos), Efstratia
Dec. 15 Eleftherios, Eleftheria
Dec. 17 Daniel, Dionysios (Denis), Dionysia (Denise)
Dec. 18 Sebastian
Dec. 24 Eugene, Evgenios, Evgenia
Dec. 25 Christos, Christina, Christine, Chrissoula, Chrisanthi
Dec. 26 Emmanuel (Manolis, Manos), Emmanuella
Dec. 27 Stefanos, Stephanie, Stephen
Jan. 1 Vassilios, Vassili (Basil, Vasso, Bill), Vassiliki

DATES TO REMEMBER

Dec. 3 First day of Hanukkah
Dec. 10 United Nations Human Rights Day
Dec. 12 National Day - Kenya
Dec. 16 National Day - Bahrain
Dec. 24 Christmas Eve
Dec. 25 Christmas Day
Dec. 26 Boxing Day (England, Commonwealth)
Dec. 31 New Year's Eve
Jan. 1 New Year's Day

PUBLIC HOLIDAYS

Dec. 24 shops open, offices mostly closing around noon
Dec. 25 Christmas Day
Dec. 26 Boxing Day
Dec. 31 shops open, offices mostly closing around noon
Jan. 1 New Year's Day

Multi-National Women's Liberation Group — General meeting 9 pm. Snacks, coffee and wine available.

IF — Screening at the British Council at 8 pm. Priority tickets available.

DECEMBER 21

Special Brunch at the American Club — Family Inn, from 10:30 pm to 1 pm.

Greek Australian Society Children's Christmas Party — Call Mr Tom Athos 323-1677 for details.

DECEMBER 22

American Youth Center — Christmas carols and play. At the Center, 7 pm.

IF — screening at the British Council at 8 pm. Priority tickets available.

DECEMBER 26

Boxing Day
Continental Breakfast — American Club, in the Family Inn from 8 am to noon.
Special Buffet — American Club, 12 noon to 7:30 pm.

DECEMBER 28

Special Buffet — American Club, 12 noon onwards.

DECEMBER 31

American Club Gala New Year's Eve Ball — Call for details, 801-3971.
New Year's Eve Party — Greek Australian Society. Call for details.

THE ATHENIAN

Greece's English Language Monthly
Vol. VII No. 86, December 1980
Spetsippou 23, Kolonaki, Athens 139, Greece
Telephone 724-204, 724-289

PUBLISHER AND EDITOR
Sloane Elliott

ASSOCIATE EDITOR
Grace Edwards

PRODUCTION EDITOR
Frosso Pandelidis

EDITORIAL ASSISTANT
Mary Kitroeff

ADMINISTRATIVE ASSISTANT
Despina Samaras

BOOKS
Kimon Friar
Brenda Marder

THEATER
Platon Mousseos

ART
Catherine Cafopoulos

MUSIC
Robert Brenton Betts

CINEMA
Barbara Stenzel

SPECIAL FEATURES
Alec Kitroeff
Antony M. Economides
Margot Granitsas
Catherine Vanderpool
William Reid, Jr.

FOOD
Vilma Liacouras Chantiles

RESTAURANTS AND NIGHTLIFE
Angela Haggipavlou (Athens)
Marilla Dantos (Corfu)
Mavis Manus (Rhodes)
Sofia Petsalis (Patras)
Helen Stamatopoulos (Thessaloniki)

THE ATHENIAN ORGANIZER
Lorraine Butler

CONTRIBUTORS

Annamaria Belezny, John Bowman, Andrea Cameron, Abigail Camp, Jacques Case, Anna Christopoulou, David J. Connolly, Costas Couloumbis, Catherine Dane, Constantine Dimaras, Michael Fitzgerald, Antonis Kalamaras, Yannis Koutsouris, Menelaos Kyriakidis, Brenda Marder, Antoinette Moses, Dimitri Papadimos, Eugene Vanderpool.

PRINTED BY
E. Valassakis/K. Angelis O.E.
(E. Valassakis, Sina 38)

YEARLY SUBSCRIPTION RATES
Greece and Cyprus: 500 Drs.
All other countries: \$18
Air Mail Europe: \$20
Air Mail Australia: \$28
Air Mail rest of world: \$26

Exclusive U.K. Representatives
BDE International
Temple House, 43-48 New Street
Birmingham B2 4LH, England
Tel. 021-643-4577

The Athenian is owned and published by
Drossoula Elliot & Co., E.E.
"The Athenian"
Tatoiou 56, Kifissia, Greece

ALL RIGHTS RESERVED. NO PART OF
THIS PERIODICAL MAY BE REPRODUCED
WITHOUT THE CONSENT OF THE ATHENIAN.

in this issue

Community Calendar...	4
Goings on in Athens...	6
Restaurants...	10
Our Town...	15
Greece and NATO...	17
Islamic Art at the Benaki Museum, by Catherine Vanderpool...	20
A Mountain Woman, by Nitsa Harvati...	25
The New Craftsmen, by Margot Granitsas...	28
Books...	32
Art...	34
Theatre...	37
Cinema...	39
Food...	42
Kosmos...	44
There's No Business Like Show Business, by Alec Kitroeff...	45
The Athenian Organizer...	47
Athens Shop Hours...	49

publisher's note

In the early years of the twentieth century Antony Benaki, a wealthy industrialist living in Egypt, assembled a remarkable collection of Islamic art. These objects, stored in the Benaki Museum, received little attention until four years ago when Helen Philon, curator of the Islamic section of the museum, began cataloguing the collection. "Treasures of Islamic Art", which opened last month at the Benaki, may be one of the best exhibitions ever mounted in a Greek museum, according to Catherine Vanderpool in her review.

The revival in crafts that has been evidenced in many Western countries is beginning to make its appearance in Greece as well. This revival has, however, not been an easy process. The new craftsmen, working alone or with one or two others, are often treated with suspicion by professional craftsmen who work in larger commercial establishments. And their contemporary attitudes towards their work are often quite different from those who have worked in a long-established family tradition. There are also the difficulties of finding the appropriate materials and in the lack of information regarding the specific composition of these materials. Nevertheless, these new craftsmen manage to overcome obstacles with what free lance journalist and photographer Margot Granitsas calls "the determination of creative people".

Nitsa Harvati is known as the forerunner of child psychology in Greece. After studying at the Sorbonne, she spent seven years working in Washington D.C. as a child psychologist. Today she is on the board of directors of the Moraitis School and in private practice. She has published three children's books on the subjects of ancient Greece, Egypt and Rome. "A Mountain Woman" is one of several short stories she has written recalling her life in Thessaly where she was born and grew up. In 1963 she married the author of children's books, Edward Fenton.

The cover is by Delia Delderfield. Her work is currently being shown in a group exhibition of prints on display at the British Council until December 20.

goings on in athens

HOLIDAY CHURCH SERVICES

- BETH SHALOM SYNAGOGUE, Melidoni 5. Tel. 325-2823. Hanukkah is from December 3 through 10. Call for information on hours of services.
- CHRISTOS KIRCHE (German Evangelical), Sina 66. Tel. 361-2713. Dec. 14: traditional Christmas play, carols and candlelight by the children in the church at 5.30 pm... Dec. 24 Christmas Eve: 4.30 pm service (for families) and 6 pm... Dec. 25: Communion Service 9.30 am... Dec. 31: New Year's Eve service 6 pm... Jan. 4: first service of the new year 9.30 am.
- METROPOLIS CATHEDRAL (Greek Orthodox Cathedral of Athens), Metropoleos Street, off Syntagma Square, Tel. 322-1308. Dec. 24, 7 am to 9:30 am (service)... Dec. 25, 5 am to 9 am, Christmas service.
- ST. ANDREW'S PROTESTANT CHURCH, Dec. 24, 8 pm at Sina 66, Christmas Eve Service... Dec. 25, 10 am at Tassis/Hellenic International School, Xenias and Artemidos, Kifissia, Christmas Day service... Call 651-9331 for details.
- ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou 24. Tel. 362-3603. Dec. 24: High Mass midnight... Dec. 25 Liturgy 7, 8, 9, 10 am, High Mass 11 am (with choir), Mass 6 pm... Dec. 31: Mass (with special New Year ceremony) 6 pm... Jan. 1: Liturgy 7, 8, 9, 10 am, High Mass 11 am, Mass 6 pm.
- ST. NIKODIMOS (Russian Orthodox Cathedral), Filellinon 21. Tel. 323-1090. Dec. 24: Evening Mass 5 pm... Dec. 25: High Mass 9.30 am... Dec. 28 Mass 9.30 am.
- ST. PAUL'S ANGLICAN-EPISCOPALIAN CHURCH, Tel. 714-906. At the church, Filellinon 29, Dec. 20, Children's carol service 5:30 pm... Dec. 24, Christmas carol service 5:30 pm, Midnight Mass 11:30 pm... Dec. 25, Holy Communion 8 am, Family Eucharist 9 am, Morning Prayer 10 am, Holy Communion 11:30 am... At St. Catherine's British Embassy School, Dec. 21, Carol service followed by Holy Communion 11 am.
- TRINITY BAPTIST CHURCH, 3 Aristotelou, Sourmena, Tel. 992-2503. Christmas service will be held Dec. 21 at 7 pm. Dec. 31, midnight candlelight service.

CONCERTS AND RECITALS

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

- CAMERISTI LOMBARDI — Under the direction of Maestro Mario Conter, a musical evening, at Parnassos Hall, Karytsi Square. December 5. Call Mrs. Galani at the Italian Institute for more information.
- HELLENIC INTERNATIONAL SCHOOL CHOIR — A musical program presented by the St. Andrew's Women's Guild at 84 Halkidos, Nea Kifissia. December 5. Call 801-7660 for further details.
- PIANO RECITAL — By Mrs. Angeliki Florou, of the works of Bach, Schubert, Berkeley, and Albeniz. December 8, 8 pm at the British Council.
- EVENING OF CHRISTMAS MUSIC — Presented by the Hellenic International School Choirs and instrumentalists. December 9, 8 pm at the school.

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. Group show of Greek artists including Lambros, Varlamos and Vassiliou. Small paintings, sculptures and engravings. Dec. 15 to Jan. 10.
- ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 324-5841. Group show of small paintings and sculptures (bronze and marble) by Greek and foreign artists. Large variety of Greek hand-made ceramic pottery, mainly from Northern Greece. Opens Dec. 1.
- ASTOR, Kar. Servias 16, Tel. 325-5555. Group show by Greek artists. Medium and small paintings and sculptures. Dec. 2 through Jan. 7.

ATHENS, Glykonos 4, Tel. 713-938. Paintings and lithographs by Yiannis Tsarouchis. Oil on canvas and several new lithographs printed in Paris. Dec. 6 for a month.

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Sculptures by Gilbert Zorio (terracotta, leather, wax, parchment and javelins). Through Dec. 12. Group show of Italian and Greek artists Calzolari, Caniakis, Merz, Kounellis and Zorio. Dec. 20 through Jan. 20.

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Rare editions of lithographs by Yiannis Spyropoulos, paintings by Achilles Drougas and Aristomenis Angelopoulos. Through Dec. 10. Group show by Makroulakis, Flessas, Sikeliotis, Vourloumis and others. Annual exhibition of original handmade ceramics by Liza Delivani. Dec. 15 through Jan. 10. The gallery is not open Wed. afternoons.

DADA, Antinoros 17, Tel. 742-577. Paintings by Andreas Goulinopoulos. Dec. 1 through Dec. 24.

DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Paintings by Vedros Aslanian. Through Dec. 12. Paintings by American Egyptian Narda Roushdi. Mixed media, watercolor combined with silver and gold foil. Inspired by Persian miniatures. Dec. 15 to Jan. 15.

EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Paintings by Vassilis Mastroas. Begins Dec. 5.

HOLIDAY HOURS

ATHENS CENTER FOR THE CREATIVE ARTS, closed Dec. 20 through Jan. 11. BRITISH COUNCIL, keeps normal opening hours except for Dec. 25, 26, 27 and Jan. 1, when it will be closed. AMERICAN CLUB, closed Dec. 25 and Jan. 1, and on Dec. 26 except for Breakfast and Buffet facilities. GOETHE INSTITUTE, closed Dec. 24 and re-opens Jan. 5. HELLENIC AMERICAN UNION, closes Dec. 23 through Jan. 6. YWCA (XEN), is open over Christmas for members, call Mrs. Mertzanis for details.

HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Oils and watercolors by Thanassis Sideris. Through Dec. 13. Paintings by Stamatis Vassiliou, Dec. 15 to Jan. 5.

KREONIDES, Iperidou 7 (at Nikis Street), Tel. 322-4261. Work in tempera by Nikos Gabriel Pendikis. Through Dec. 5. Handmade ceramics, jewelry, weaving, textiles and puppets. Dec. 8 to 27.

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Paintings in oil by Lefteris Kanakakis. Through Dec. 10. Paintings by George Vakalo, Miltos Pandelias, Phaedon Patrikalakis, Lydia Sarri and George Stathopoulos. Dec. 11 to Jan. 5.

ORA, Xenofontos 7, Tel. 323-0698. Watercolor works in tempera by Assantour Bacharian. Through Dec. 17. Objets d'art, paintings, ceramics, sculpture and glassware. Dec. 18 to Jan. 10.

POLYPLANO, Dimokritou 20, Tel. 362-9822. Paintings by Yiannis Migathis. Opens Dec. 1. Group show of 25 Greek painters; toys by various Greek artists, Dec. 3, all month.

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Paintings by Dinou Magdalinos. Through Dec. 20.

TECHNOHOROS BERNIER, Kaftantzoglou and Ziller. A new gallery covering a quarter of an acre of space is devoted to a multiple work by Vlassis Kaniaris. Through Dec. 10.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Alkis Pierrakos, oils and water colors. Through Dec. 10. Erotic drawings by various contemporary Greek artists. Black and white. Dec. 15 to beginning of Jan.

JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Exhibition will not be at Kifissia gallery this month. A special exhibition at the British Council. See under EXHIBITS.

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Closed Mondays. Oils and gouache by Dimitri Mytaras. Dec. 4 to 31.

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

ZOUMBOULAKIS-TASOS, Kriezotou 7, Tel. 363-4454. Theater masks by some of Greece's most prominent artists, especially commissioned for this show. Open for most of Dec. Call for details.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Sculpture by Demosthenes Sotiroudis, through Dec. 7. From Dec. 10 to Jan. 2, paintings in oils by Yiannis Amoryianis; in addition, group showing of sculpture in wood and bronze by Roza Eliou, watercolors of birds by Olga Marmaridou, old lithographs of Greek historical events, and folios of 16 postcards, reproductions of paintings by Yiannis Tsarouchis.

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. Please note, however, that this month the British Council will open Saturdays for the Jill Yakas show.

AMERICAN CLUB — Paintings by John Dousis, Lobby. Dec. 13 to 24.

BENAKI MUSEUM — Islamic Exhibit currently showing, and will continue for some months to come.

BRITISH COUNCIL — Exhibition presented by Jill Yakas Gallery, of prints by various British artists. Etchings, lithographs and screen prints, by Norman Ackroyd, Hilary Dair, Ann Le Bas, Patrick Caulfield, Delia Delderfield, Michael Fairclough, Chris Orr, Tom Phillips, Joe Tilson, Donald Wilkinson. Dec. 2 to 20. British Council will open Saturdays 10 am to 2 pm especially for this show.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP — Annual Art and Craft Exhibition. Diofantou 1, Pangrati. Dec. 5 from 7 pm, and Dec. 6 from 11 am to 7 pm.

UNITED NATIONS — A pictorial exhibition describing the work of the United Nations and its specialised agencies will be open from Dec. 1 through 7. Under the aegis of the Mayor of Piraeus, it will be held in the Town Hall, Dimarcheon Square. Material will be in Greek and English.

HELLENIC AMERICAN UNION — Collection of most recent oil paintings of Ifigenia Evangelinou-Korakianitou. Through Dec. 2. Photographs by Angelos Theodoropoulos, Gallery 2. Dec. 1 to 12. Paintings by Paul Angelidis, Kennedy Hall. Dec. 4 to 18.

ZAPPEION — Book exhibition Dec. 1 to 6. Dutch agricultural products Dec. 12 to 16. Special exhibition of Greek agricultural products, to mark the occasion of Greece's entry into the Common Market, Dec. 17 to 28. Call 322-4206.

THE ISLAMIC EXHIBITION AT THE BENAKI MUSEUM
A major exhibition of the Museum's unique collection of Islamic Art is open throughout December, and will continue into the next few months. See Catherine Vanderpool's review in this issue.

HOLIDAY GROUP TRAVEL PLANS

AWOG goes to the Far East, stops include Bangkok, Hong Kong, Jakarta, Bali, Singapore: Dec. 28 through Jan. 14, \$1,750. All English-speaking people welcome, though AWOG members will have priority. Call tour director on 671-7463; AWOG weekend in Budapest, three-day tour Dec. 13 through 15. Call 671-7463 for more information. February Safari to Kenya, book soon, Feb. 25 through March 6, \$1,610. Call tour director, 895-8428.

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 Patisision, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

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

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

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

FOLK FESTIVALS

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.

Dec. 11, 12 and 13: On the island of Corfu, religious ceremonies in memory of the island's patron St. Spyridon.

Dec. 23: At Kozani, the "Kladaries" event to commemorate the shepherds who lit fires to announce the birth of Christ. The actual event takes place at Siatista where the inhabitants light fires and dance round them, drinking the local wines. The three best bonfires win prizes.

Dec. 23 and 24: At Florina, the "Florina Christmas Fires". The inhabitants gather firewood and light fires in the various quarters of the town, and make the rounds of the fires all night, singing carols.

Dec. 24: Christmas Eve, the day when the youngsters go forth singing carols which, in many areas, are sung by the adults as well.

Dec. 31: On the island of Chios, the island's seamen carry ships' models (some of them as large as two to three metres long) around the town with bunting and lamps, singing carols peculiar to the island. They all end up in the central square where a parade takes place and the four best models win prizes.

The old year closes in the festive atmosphere in which the Greek people welcome the New Year, children again caroling in the streets. Gifts are exchanged and the green baize table is brought out for those who would like to try their luck at cards, indicating fortunes for the coming year.

CHRISTMAS CARDS

The Spastics Society has produced a range of twenty Christmas cards for the season. Available are reproductions of paintings by fourteen Greek artists and six designs by children. The cards are on sale at the British Council (Monday to Friday 10 am to 2 pm, 5 pm to 8 pm). For more information call 701-5634.

UNICEF cards are available at the National Bank of Greece, Syntagma Square, XEN (YWCA) Athens, Kifissia and Piraeus, XAN (YMCA) Athens, and major bookstores. Phone 323-4208 for further information. Also, from the UN Information Office, 36 Amalias, Athens.

The Benaki Museum has added a new range of cards to its greeting card selection for the Christmas season. They may be bought at the Museum.

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 Vass. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 9 am to 3:30 pm. *Closed Sundays and Mondays.* Admission 50 Drs., students 20 Drs.

GOULANDRIS NATURAL HISTORY MUSEUM, 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.

SKIING INFORMATION may be had from EOT (National Tourist Organization of Greece), 2 Amerikis Street, Athens, Tel. 322-3111. They have comprehensive information on all facilities.

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, Patisision and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouroi), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) 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), Vass. 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.

LIBRARIES

- AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 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 microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon. through Fri. 9:30 to 2 and Mon. through Thurs. 5:30 to 8:30.
- ATHENS COLLEGE, Psychiko, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 6.
- BENAKI, Koumbari 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.

MISCELLANEOUS STUDIES

- YWCA (XEN), Amerikis 11, Tel. 362-4291. Classes now closed until the new season begins in February. For further information about the adult education program, and activities over the Christmas season call Mrs. Mertzanis.
- HELIANTHOS YOGA UNION, Perikleus 25, Neo Psychiko, Tel. 671-1627 and 681-1462. Closed December 20 through January 4. After Christmas new classes in Yoga (in English and Greek), seminars in yoga philosophy, psychology and meditation will begin. Call for more information.
- THE TEXTILE ARTS CENTER, 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 and patchwork quilting. Fall session classes now closed to registration, except for batik which may be joined any time up to Christmas. Winter session begins January 19, registrations from January 7. The Center is open Monday through Friday 10 am to 2 pm, 6:30 pm to 8 pm. Phone for more information.
- ATHENS CENTER FOR THE CREATIVE ARTS, Pangrati Cultural Center, 48 Archimidous. Tel. 701-5242. Eight-week courses in the following: Modern Greek (beginning and intermediate levels); Jazz Dance (all levels); Dance Preparation (exercise, yoga and movement); Studio Art; Hatha Yoga. Registration ends and classes begin on December 1. The Center will be closed from December 20 to January 11 inclusive.
- HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek language courses (all levels): Regular classes register Dec. 8 and begin Dec. 10 through March 4, or, register Dec. 16 and begin Dec. 18 through March 14; Survival Greek (intensive) register Dec. 8 or 16 for classes beginning Jan. 7 through Feb. 14. Modern dance classes by Terry Slaney (beginners, intermediate and advanced), term ends Dec. 18. Painting and drawing classes by Louis Efstathiou, call for details.

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.*
- AFTER THE STORM (Meta tin Bora) — Jenny Roussea and Angelos Antonopoulos in Margaret Kennedy's play translated by Eleni Yolassi, with Matina Karra and Byron Pallis. The sets and costumes are by Liza Zaimi. (*Moussouri*, Karytisi Square, Tel. 322-7330).
- BENT — Yiannis Fertis and Petros Fyssoun in Martin Sherman's fine play about the life of two homosexuals in Nazi Germany (*Athina*, Derigny 10, Tel. 823-7330).
- HUMAN RELATIONS (Anthropines Schessis) — Katerina Vassilakou and Thanassis Mylonas in Andrew Davis' play directed by Lambros Kostopoulos (*Orvo*, Voukourestiou 16, Tel. 323-1259).
- LOCAL NEWS (Esoterikes Idissis) — Marios Pontakas' play directed by Thanassi Papayeorgiou (*Stoa*, Biskini 55, Zographou, Tel. 770-2830).
- MEMOIRS (Anamissis) — Voula Zouboulaki and Dimitri Myrat in John Marell's biographical play on Sarah Bernhardt. Myrat is the translator and director. Sets and costumes are by Petros Zouboulakis. (*Athinon*, Voukourestiou 10, Tel. 323-5524).
- MOTHER, MAMA, MUM (Mana, Mitera, Mama) — A satire by George Dialekmenos directed by Takis Vouteris (*Theater of Piraeus*, Alkiviadou 141, Piraeus, Tel. 412-8594).
- TWO ON A SOFA (Dyo-dyo ston Kanape) — Eleni Annousaki, Yiannis Michalopoulos and Yiorgos Siskos in Mark Camoletti's comedy directed by Michael Bouchlis. (*Louzitanía*, Evelpidon 47, Tel. 882-7201).
- WHY DON'T YOU SING AGAIN? (Yiati den Xanaragoudas) — A French musical adapted by Spyros Nikolettatos with Kostas Karras and Anna Kalouta. Directed by Roger Papini and sets by Paul Askiari. (*Vretannia*, Panepistimiou and Voukourestiou, Tel. 322-1579).

- 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)
- ADJOINING BED (Diplano Krevati) — Leonidas Trivizas' Popular Experimental Company presents a satire by Manolis Korres. (*Poreia*, Triti Septemvriou and Trikorfon, Tel. 821-9982)
- 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.)
- 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)
- DA — Manos Katrakis is magnificent in Hugh Leonard's prize-winning play. (*Broadway*, Agiou Meleti 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 Lazaris is the director and leading actor in this extravagant burlesque by Iakovos Kambanellis. (*Veaki*, Stournara 32, Tel. 522-3522)
- 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 plirono, den plirono) — 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, Ketty 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 Meleti and Patission, Tel. 864-0774)
- ROMANTIC COMEDY (Julia) — Aliko Vouyouklaki stars in this current Broadway hit. Directed by Stamatis Fassoulis with sets and costumes by George Patsas. (*Aliki*, Amerikis 4, Tel. 324-4146)
- THE NATIONAL THEATER OF GREECE — Central Stage (Kentriki Skini): Lorca's *Blood Wedding*, directed by Alexis Solomos. Sets and costumes by Liza Zaimi. Also *Odysseus Returns* by Iakovos Kambanellis directed by George Bakas. Sets and costumes by Savvas Haratsidis. New Stage (Nea Skini): Ionesco's *Amadeus*, directed by George Michaelidis. Sets and costumes by Andonis Kyriakoulis. (Agiou Konstantinou 20, Tel. 522-3242).

CINEMA

NEW RELEASES

Expected to appear this month at first-run theaters where they may be held over for several weeks before moving on to second-run neighbourhood cinemas. The latter usually change their programs on Mondays, Wednesdays and Fridays. Some downtown theaters begin screening in the afternoon, but at most, regular programs begin at 8 or 8:30 pm and 10 or 10:30 pm.

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 e 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.

FLASH GORDON — Leaping from the pages of the comic strip, following in the footsteps of Superman, this modern color version of the exciting adventures of the space hero, Flash Gordon, is directed by Mike Hotz and stars Sam Jones, Melody Anderson, and Mariantzella Melato.

THE ISLAND (To Nisi ton Katapamenon) — An investigative reporter, Michael Caine, gets assigned to a story which is very intriguing to him, that of the mysterious disappearance of hundreds of small craft in an area of the Caribbean. He sets off with his young son for the West Indies. There they are subsequently captured by a gang of pirates and a pirate's widow (Angela Punch McGregor) who, in their motley ways, are much closer to the originals than the swashbuckling men and seductive ladies in more romantic Hollywood versions of yesteryear. Directed by Michael Ritchie.

LITTLE DARLINGS (Nymphidia) — A bit too daring for belief, nevertheless the performances by the leads (Tatum O'Neal and Kristy McNichol) are competent. The plot concerns two teenage girls, both insecure but for different reasons, who meet at a summer camp. Tatum O'Neal has matured from the eight-year-old precocious chain smoker of *Paper Moon* and, as recently written, "The raspy voice has taken on a womanly purr, the impish grin has a new seductive glint..." It makes one wonder what goes on at summer camp these days?

LORD OF THE RINGS (O Arxon ton Daktylidion) — Come to Middle-earth, the land of Hobbits, Orcs, Wizards and Elves, creatures from the darker recesses of the imagination of J.R.R. Tolkien, upon whose classic trilogy this animated film was based. Directed by Ralph Bakshi (*Fritz the Cat*) and begun in 1976, the film is revolutionary in technique as it was shot entirely in live action before being transformed into animation, which gives it a heightened realism. The director and artists drew their inspiration from the paintings of Rembrandt, Brueghel and the seventeenth-century Dutch painters. Academy Award-winner Leonard Rosenman wrote the film's music.

SALO O LE 120 GIORNATE DI SODOMA (120 Days in Sodom/120 Meres Sta Sodoma) — The last film of director Pasolini, this is a graphic and shocking view of the depravity existing in Italy during the time of Mussolini. Definitely not recommended for squeamish people though, viewing this movie, it would be difficult not to become squeamish.

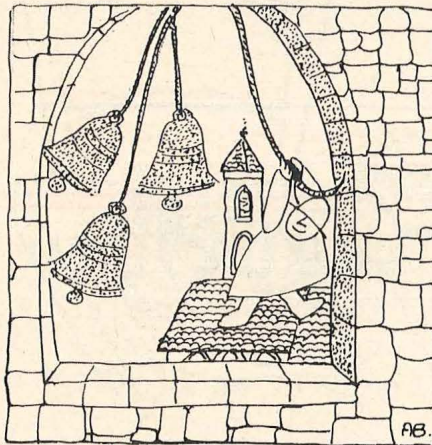
CHAIN REACTION (O Drapetis Tou Tromou) — An action adventure film set in Australia, having its focus set on a group of innocent bystanders who are marked for death because they have stumbled onto information detrimental to a big power interest. Starring Steve Bisley, Maria Winchester, Ross Thompson, and written and directed by Ian Barry.

THE EMPIRE STRIKES BACK (O Autokratoria Antepitidetai) — Directed by Irvin Kershner from a screenplay based on George Lucas' story, this is the sequel to *Star Wars*, the most popular movie ever made. Featuring the same cast, including R2-D2 and C-PO, their further adventures promise to be as exciting and visually stunning as the original.

LITTLE LORD FAUNTLEROY (O Mikros Lordos) — The third screen version of the famous novel, this featuring freckle-faced Ricky Schroder (The Champ) decked out in velvet suit, buckled shoes and satin sash, while Alec Guinness plays an English earl. It takes place in New York in the early 1900s, where the boy lives in a tenement with his widowed mother.

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.



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.

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 CICALA (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.

MEGALEXANDROS — 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.

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.

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.

RE-RELEASES

CABARET (Kampare) — Directed by Bob Fosse and highlighted by his distinctive choreography, with tour de force performances by Joel Grey and Liza Minnelli. Highly recommended.

JESUS OF NAZARETH — A re-release of Franco Zeffirelli's film about the life of Jesus to the time of his entry into Nazareth. With a mammoth cast, including Anne Bancroft, Laurence Olivier, Ralph Richardson and Rod Steiger.

EASY RIDER — A movie that started a whole new trend in life-styles. Featuring Peter Fonda and Jack Nicholson motorcycling their way to Mardi Gras in New Orleans.

PLAY IT AGAIN SAM — Woody Allen's hilarious yet touching comedy pairing him once again with Diane Keaton and featuring clips from *Casablanca*.

SHOT IN THE DARK — The late Peter Sellers is the bumbling Inspector Clouseau in this comedy with Elke Sommer and George Sanders.

FILMS AT THE INSTITUTES

British Council, Kolonaki Square 17, Tel. 363-3211.

TALES OF BEATRICE POTTER — With Frederick Ashton, Alexander Grant, Mike Coleman and Brenda Last. Directed by Reginald Mills. Priority tickets available from November 25. Screening December 1 and 2 at 8 pm.

IF — Directed by Lindsay Anderson, featuring Malcolm McDowell, David Wood, Richard Warwick and Robert Swan. December 18 and 22 at 8 pm. Priority tickets will be available.

Goethe Institute, Phidiou 14-16, Tel. 360-8111.
DER KONGRESS TANTZ (The Congress Dance) — The 1931 musical concerning the Vienna Congress of 1815. In German, no subtitles. December 3 at 7 pm and 9 pm.

KUHLE WAMPE — 1932 musical based on a Brecht play, music by Hans Eisler. The only openly communist film of the Weimar Republic, it concerns the life of a working class family of Berlin. In German, with English subtitles. December 10 at 7 pm and 9 pm.

DAS TESTAMENT DES DR MABUSE (The Testament of Dr Mabuse) — Third film in a trilogy by Fritz Lang; the doctor, presumed dead for many years, is found in a psychiatric hospital... German with English subtitles. December 17 at 7 pm and 9 pm.

Hellenic American Union, Massalias 22, Tel. 362-9886

NOVA: LIGHT OF THE TWENTY-FIRST CENTURY — December 15 at 8 pm.

ART CINEMA

Art films are shown in Athens at two cinemas: Alkionis, Ioulionou 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.

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, Dionnisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936, 923-3182. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace on warm days, international cuisine and ground floor coffee shop and snack bar. Expensive. Daily noon to 4 pm and 7 pm to 1 am.

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

Grill Room, at the Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex where the well-prepared French cuisine is graciously served. Open 8 pm to 1:30 am. Dancing to a small orchestra begins at 10 pm.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. 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.

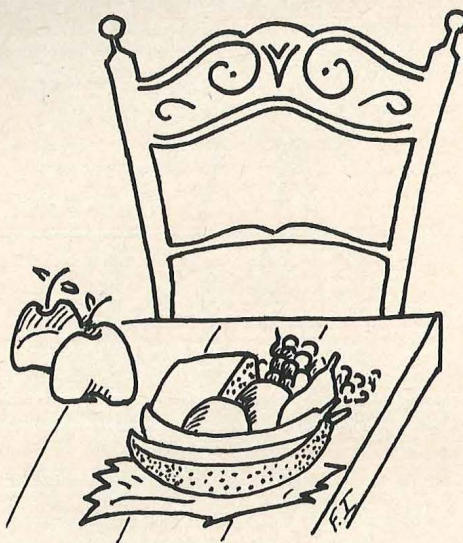
Riva, Michalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. Closed Sundays.

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, Eginittou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, 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 warm and pleasant restaurant situated in an old renovated house. With an interesting decor featuring menus chalked on boards, lots of copper, mirrors and antiques, it offers excellent Greek and Oriental specialties at moderate prices. Open daily for lunch and dinner.

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.

Belle Maison, Fokeas 6, Platia Victorias (Patisia area), Tel. 881-9830. Quiet nostalgic atmosphere where The Troubadours of Athens settle themselves at a table amidst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars and the Lazarou Kotoyia duet. It's a must for the music. The food is only so-so, but improving. Moderately priced. Open daily after 10 pm.

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.

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

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. Moderately expensive. Open daily 7:30 pm to 1 am.

Kyoto, Garibaldi 5, on Philoppapou Hill, Tel. 923-2047. Charming oriental hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *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.

The Landfall, Makryianni 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.

THE RESTAURANT



Skorpios

1 Evrou Str. Tel. 779-6805



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISIA TEL: 733-200, 745-746
(Between Caravel Hotel & University Campus)

RESTAURANT

3622.719



THE ATHENIAN

Greece's English Language Monthly



361-1707

subscription bonus

KIYAKI
HIMI
nese Chef
ST. PLAKA
4-6851

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. And for the main course, delicately prepared chicken or shish kebab.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialties 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

McMILTONS

RESTAURANT AND BAR

Fully Air Conditioned Open from 10:30 am to 2:00 am

Candlelight every Monday night

91, ADRIANOU PLAKA TEL. 324-9129

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 specialties, 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, Formionos 11, Pangrati, Tel. 738-421.

An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and 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 and Sunday evenings.

Steak Room, Eginouto 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 specialties and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

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-panelled 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-panelled 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, Amfitea (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.

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

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

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.

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.

Asterias, Folegandrou 41, Patissia, Tel. 845-817. One of the few remaining charming small tavernas with soft music, and singing without microphones. Entertainers include Lola Tsakiri, Panos Samis, Manos Tsakiris, and guitarist Vangelis.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). A baritone entertainers 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.

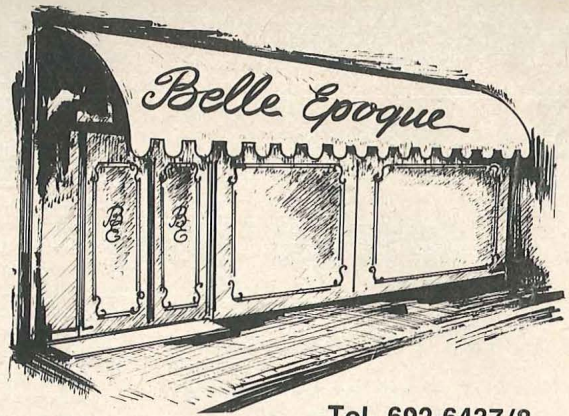
Hatzakos, Irodou Attikou 41, Maroussi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 2 am and Sundays for lunch from 1 to 4 pm.

Laleousa, on the 15th km. of the National Road at Platanou, near Kifissia, Tel. 801-3627. Warm, colorful country-style taverna with entertainers Teris Chrisos and Keti Homata, along with Elsa Vlahopoulou, Lefteris Michalis and Thora Apostolou.

RESTAURANT

Cocktails

One of the few fine dining places in Athens. Open every day for lunch & dinner.



Tel. 692-6437/8

3-5 Davaki St. - Kifissia Ave. 108, Ambelokipi - Erythros



Red Dragon

Kifissia's Chinese Restaurant
Cantonese Cuisine

Zirini 12 & Kyriazi

(near the Zirinio Sports Centre)

Open 7 to 12 pm. Closed Sundays. Tel: 801-7034

CHINESE RESTAURANTS

OPEN DAILY FOR LUNCH NOON TO 4 P.M.—DINNER 7:30 P.M. TO 1 A.M.

MR. YUNG'S ATHENS
MANDARIN

3 LAMAHOU STR., ATHENS
TEL: 323-0956



MANDARIN

44 MOUTSOPOULOU-PASSALIMANI
PIRAEUS TEL: 451-7819

CHINA TOWN

VASS. KONSTANTINOU 7 ALSOUS 1
GLYFADA TEL: 894-3142

Discover
TOSCANA

The Italian restaurant of Athens



*Exquisite Italian & International cuisine
Tropical plants and charming terraces*

Daily 7:30 pm to 1 am. Closed Sundays.

Thisseos 16 Vouliagmeni Tel. 8962497



FRENCH CUISINE
Tel. 742-735 742-736

Orangerie

55 EFRONIOU ST.
Opposite Caravel Hotel

Dinner 8-1



Lito, Flessa and Tripodon, Plaka, Tel. 322-0388.

Pleasant rustic surroundings, acceptable food and entertainment by Maria Kontza.

Mamly'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.

Steki Tou Yianni, Trias 1 (in Kipseli area), Tel. 812-953. An old favorite taverna which has kept up its standards and atmosphere. Sakis Kiriakidis, pianist Tzavoulis and Maestro Fidiás entertain. Huge variety of appetizers brought to your table, and a food counter where you make your own choice of a main course. Very good retsina. Open daily 9 pm to 1:30 am.

To Perivoli T'Ouranou, Lisikratous 19, Tel. 323-5517. Entertainers here are Dimitratos, Vasio Zilou, Hara Pomoni, Costas Manzopoulos and Maestro Michailidis.

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.

BOITES

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

Skorpios, Kidathineon 15, Plaka, Tel. 322-5064. Through to Jan. 31, Hadjis and Marinella present their new work. Show starts at 10:30 pm. Only drinks, sandwiches and fruit salad available. Entrance 450 Drs. You are not obliged to order, no reservations accepted.

RESTAURANT

Le Foyer

- international melodies with piano and guitar
- romantic Greek songs sung by all

36 Antinoros St. (near the Caravel) tel. 746287

Prunier

Ipsilantou 63
727-379

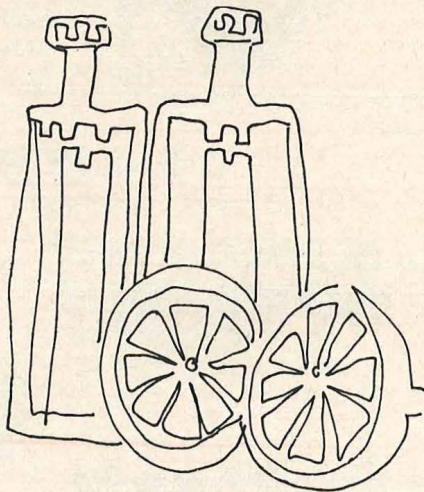
MIKROLIMANO (TOURKOLIMANO)

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

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

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

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



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.

Aptos, 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.

NIGHTCLUBS

Copa Cabana, Othonos 10, Constitution Square, Tel. 323-2061. The show, starting at 10 pm, includes the "Plain Models" (a six-member modern ballet), American singer Queen Yianna, and the French dancing couple, Michel and Daniel. Open daily from 9 pm to 2 am.

Coronet, Panepistimiou (downstairs at the King's Palace Hotel), 361-7397. Two shows nightly at 10 pm and midnight. International entertainers, featuring the eight-member ballet, "Fantastico", Maria Ortega, comedian Feldas Magorian Morelli and others.

DISCOTHEQUES

Discotheques are now an acceptable part of the night-life here in Greece. Establishments range from luxury class (which are comparable both in decor and effects with similar establishments throughout the West) to a combination of disco-cafe-bar. Drinks are expensive (approx. 200 Drs. each) but unlike other cities throughout the world, in Athens there are no membership fees or entrance fees but please remember unaccompanied gentlemen are not allowed to enter the majority of discotheques in Greece. Below are a number of establishments which will be open through the summer months, opening dates will depend on the weather.

Annabella, Agios Kosmas (near the West Airport), Tel. 981-1164. One of the earlier discotheques to open through the summer. During May the disco will operate indoors but as the weather improves you may move outside to wine and dine near the swimming pool. Limited lighting effects, but improvements will be made to the outside dance floor prior to opening.

Athinea, Panepistimiou 6, Tel. 362-0777. Has a long tradition as a nightclub, and now operates as a discotheque. Very good food, pleasant atmosphere, excellent choice of music. Open daily from 9:30 pm. Closed Sundays.

Bitchoula's, Vass. Georgiou 66, Glyfada, Tel. 894-7303. A very successful disco, frequented by all ages, because of its great variety of music.

Emantina, Vas. Georgiou 83, Glyfada, Tel. 893-2111. A new discotheque which opens this season below the Hotel Emantina. The unusual decor of wood and heavily embossed gold walls, gives the appearance of an "Aladdin's Cave". The "Space Satellite" lighting system designed for the hotel consists of plexiglass tubes in chromium plated balls, filled with thousands of small bulbs which chase in patterns in time to the music. An American disc-jockey will set the pace but there is full air-conditioning to cool you down.

Karyatis, 11 Flessa St., Plaka, Tel. 323-3286. The disco reopens this season on the roof garden with a fine selection of modern lighting equipment, and good sound. This season's addition, a lighted dance floor. With two disc-jockeys the content of the program caters for all tastes, rock, soul and anything you can dance to.

San Lorenzo, Voula, Akti EOT, Tel. 895-2403. This very fashionable discotheque introduces a new form of entertainment, a combination of live orchestra and records. Playing is the very well known disco group "Fantase", led by Richard Peterson. Open daily from 9:30 pm.

Timothy's, Varkiza, Tel. 897-2418. This place has a restaurant, coffeeshop and a discotheque. A good selection of records.

MAXM

restaurant

French Cuisine
Oriental Foods
Mediterranean Fish
and Lobster Specialties

4 MILIONI & KANARI ST.,
KOLONAKI, ATHENS TEL. 361-5803

our town

Seven Years Later

THE riot on November 16 which followed a peaceful demonstration in Athens commemorating the seventh anniversary of the Polytechnic massacre left one dead, scores injured, and hundreds arrested. It was a national tragedy as well. The resistance of Polytechnic students to armed assault in 1973 was a heroic act of defiance after six years of military dictatorship. It was a major contribution to the Junta's fall eight months later. It changed the outlook of the nation. Before the massacre, the length of the dictatorship's rule seemed indeterminate; after, it seemed only a matter of limited time. That the commemoration of this event six years after the return of democracy should divide rather than unify the citizens of this country is tragic. Ohi Day on Oct. 28 celebrates the occasion of the country's concerted defiance of an aggressive force from without; the Day of the Polytechnic should celebrate the occasion of defiance to an evil force from within. The fate of a nation is determined both by its external and domestic acts and by its demonstrations of unity. It is a great shame that the celebration of the Polytechnic resistance should be marred by those having special interests. Every effort should be made to make it an official occasion that demonstrates national solidarity, thanksgiving and remembrance.

Defaming the Famed

VILIFICATION in the press is a common enough practice but in the last few weeks it has touched quite sensitively on certain personalities and organizations of high re-

pute. On November 16, the adventurous daily newspaper "Avriani" announced in a banner headline that a prominent statesman's wife was a thief, which prompted the gentleman to have a writ issued against the paper for slander.

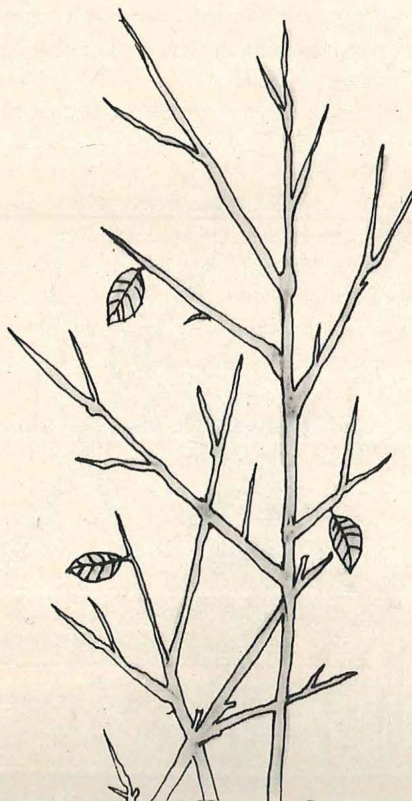
If defamation seems to be an unavoidable part of political life, it is certainly rarer in the realms of poetry, although Greece produces poets and prime ministers with equal prodigality. And more's the pity that the affront in question should come from France, to whose culture Greece has been of late so particularly attached (former President Tsatsos' knowledge and devotion to French letters being well-known and the present Prime Minister's liquid,

Gallic "r" in speech speaking for itself).

Getting down to the issue and the unpleasantness of it all, the Panhellenic Union of Arcadia has taken umbrage at the fact that the title of the French homosexual magazine is "Arcadia", and has protested about this in a letter to their deputy in Parliament, Mr. Mandzouris. Mr. Mandzouris has informed the French Embassy and President Giscard d'Estaing of the matter.

The implication in this use of "Arcadia" that present-day Arcadians' honored ancestors such as Daphnis, Damon and Corydon dallied with each other and not with the other honored ancestors such as Phyllis and Chloe in the bucolic groves of ancient Arcady is of course repugnant to their stout and virile descendants. And for those who might be tempted to dismiss the Panhellenic Union of Arcadia as an unlettered bunch of agricultural socialists largely employed in making sour cherry spoon sweets in the central Peloponnesus, it should be made clear that the Union represents 165 affiliated organizations and 200,000 stalwart Arcadians now resident in the Athens metropolitan area. (French Embassy guards, beware.) The letter also proves that the Union's members are well versed in the heritage of their literary past. Pointing to the poetic injustice of it all, the letter reads:

"Legendary Arcadia, home of a civilized and manly folk which sprang from the hardy mountains of Arcady, with its populous progeny of immortal shepherds, with its idylls of love for Nymphs, Dryads and Hamadryads, with its pastorals which gave bucolic poetry to the world, has never at any time evidenced a penchant for degenerate or unnatural



love, as can be proved from an examination of ancient Greek and Latin texts." So there!

Copies of the letter have also been shot out to the National Greek Tourist Organization, UNESCO, the Committee for the Protection of Human Rights, the Ministry of Foreign Affairs, the Ministry of Culture, the Academy of Athens, the Pan-Arcadian Unions of America, Canada and Australia. And if some misguided gentlemen of whatever sexual bent employed by these worthy organizations should put aside the letter as a minor expression of bucolic special pleading, let him come forth and distinguish a dryad from a hamadryad or forever hold his peace.

A third and final example of recent press slanders is the most outrageous of all, involving Alexander the Great, no less. On the eve of the opening of "The Search for Alexander" at the National Gallery in Washington on November 16, in a monumental case of journalistic sabotage of Hellenism, *The New York Times* published an article suggesting that Alexander the Great was an alcoholic. That Alexander could have staggered from Greece to India in a drunken daze is a thought that can only be distasteful to all Hellenes and lovers of the Classical Ideal. The retort to this theory by archaeologist Manolis Andronikos, whose spectacular finds at Vergina are a central display at the Washington exhibition, was pointed and scornful: "It's a popular saying that civilizations only develop where there are vineyards, and common sense that you can't achieve much under the influence of Coca Cola." The issue seems insoluble, anyway, and the attempt to prove the theory, that is for archaeologists to dig along the thousands of miles in Alexander's path searching for empty bottles of Mavrodaphne (which the Ayatollah Homeini would probably ban anyway as being contrary to the Islamic ideal of temperance) would be obviously too costly and time-consuming to contemplate. If Mr. Andronikos' statement seems a little hard on Americans, perhaps another explanation could be put forth for this intoxicating debate: namely, that it has arisen from an over-addiction by scholars to America's new favorite aperitif which "Napoleon didn't drink but which Alexander the Great did."

The Endangered Green

ANY suggested encroachments on the city's green areas naturally arouse the suspicions of Athenians. Although most Greeks are eager to enter the Common Market they are less enthusiastic at the prospect of the Common Market's entering the Zappeion Gardens, thereby reducing its size. The cafe chantant "Aigli", which in its modest way has played the role that Florian's and Quaddri's do in Piazza di San Marco, is slated along with the Aigli Cinema next door to make way for a building which will house visiting officials of the Common Market. These turn-of-the-century structures have remained to evoke the epoch when the Zappeion was the City's favorite promenade and an integral part of its outdoor social life. As it is, parts of the Gardens are already being stealthily usurped by parked cars although parking there is said to be strictly forbidden.

Meanwhile, the National Gardens next door have been threatened from another direction. The barracks of the Presidential Guards, or evzones, at the corner of Vassilis Sofias and Irodou Attikou have been declared insufficient. The building which was constructed in the 1870s, is to be torn down and replaced by a more commodious one. The press claims that the present building is at least large enough to allow the men to change into their *fustanellas* and has implored President Karamanlis to change his mind.

One major improvement in the city's landscape recently has been



the removal of some out-buildings and other structures in the Rizarian area opposite the National Gallery. Although little has been done to plant it, nature has done its own work with the coming of the autumnal rains. The only difficulty here is that the area has been reserved for the construction of the city's new Cultural Center and even the most ardent lovers of art are beginning to wonder if it might not be better left as it is. In any case, the public has been assured that the proposed museums, theaters and galleries will only take up one-third of the park area, thus giving both Art and Nature their due.

Shooting the Meteora

THE James Bond film-in-progress *For Your Eyes Only* is certainly not for the eyes of the monks of the Meteora. In the middle of October the film's producer was granted permission by the Ministry of Culture to shoot scenes for the Roger Moore movie in and around the monastic buildings which are spectacularly perched on the tops of precipitous rocks. Hearing, however, that Bond films were devoted to sex and violence, the monks took unilateral action. They locked the monastery gates and declared a strike which would last during the fifteen-day shooting schedule. The Public Prosecutor was fetched from Trikala who, however, was unable to communicate with the monks who had barricaded themselves inside their impregnable eeries and refused to answer the telephones. Each time the film's helicopter flew over the buildings on errands the monks could clearly be seen making obscene gestures in the air. This impasse caused certain alterations in the shooting script and it was decided to keep to exterior shots. The monks, however, were undaunted. When the next day dawned, the walls and roofs of the buildings of Agia Triada were found camouflaged with Greek and Byzantine flags, festooned with altarcloths and vestments, while meter upon meter of nylon stripping hung or flapped in the air. It was decided at this point that religious zeal had won the day and the actors and crews decided to complete the missing sequences in Corfu or the studio back in London.

Greece and NATO: the Ins and Outs

In an interview, historian Thanos Veremis reviews the discrepancies between the roles played by Turkey and Greece in NATO



ON October 18 the Government announced that Greece had accepted the terms of the latest NATO proposals for the country's reintegration into the military wing of the alliance. Greece left the military branch of NATO on August 4, 1974 in the wake of the Turkish invasion of Cyprus. The country's reentry was greeted with enthusiasm by other members of the alliance. In Greece, however, the announcement was received with considerable caution and even hostility. The chief objections were that the reason for Greece's withdrawal — the military occupation of 38% of Cyprus by Turkey — had not been resolved and the fact that important details regarding the operational command of the sea and air space over the Aegean were not revealed.

In a recent interview, historian Thanos Veremis, maintained that the continuing imbalance between Greece and Turkey within the framework of NATO was established at the outset when Greece and Turkey joined the alliance in 1952:

The entire post-war orientation of Greek defense was based on the U.S. credo that Greece's main security concern was of an internal rather than an external nature. According to a National Security Report of 1949, Greece should have 'a military establishment capable of maintaining internal security in order to avoid communist domination,' while Turkey was designated with 'a military establishment of sufficient size and effectiveness to insure her continued resistance to Soviet pressures.' The Greek Army was therefore primarily supplied and organized to face the communist threat from within. A

modification of the original report, appearing two years later, included an external operational assignment for the Greek forces but it made it clear that Greece would not be supplied with the necessary material to repel a foreign attack and furthermore that the United States could make no commitment to come to the aid of her ally if faced with an external attack. Greece was nevertheless expected 'through certain limited accessories to cause some delay to Soviet and satellite forces in case of global war.'

Given the allocation of defense roles between Greece and Turkey, it is not difficult to assess the implication of their joint entrance into NATO on the former's security. Whereas Greece was primarily geared to face her internal threat and ill-equipped to resist a Soviet attack, she was expected to aid Turkey which was presumably the primary target in the Balkans, at the risk of attracting enemy reprisals.

Q. *On what basis were these quite different roles drawn?*

A. It was a result of historical circumstances that came about during World War II and its aftermath. Since Ataturk, Turkish diplomatic policy has followed a consistent and successful course of aloofness and self-interest. Although she signed a treaty of affiliation with Britain in October, 1939, she kept out of that struggle and has played as passive and independent a role as possible in East-West relations since.

By contrast, Greece joined the Allied cause even without a treaty of alliance with Britain and invited attack by the Axis in her rejection of Italian demands. The result was

Axis occupation and a subsequent Civil War between Communists and non-Communists in which America's role via the Marshall Plan became decisive. Hence there developed in Greece a situation in which an outside power was needed to settle an internal affair which, in a sense, made it captive. Turkey never had to face occupation or civil war and therefore did not become dependent on a foreign power. Hence the distinction within the framework of NATO that Turkey was to be equipped to combat an external power and Greece an internal one. For this reason, Turkey has always had greater importance than Greece insofar as NATO defense policies are concerned.

Q. *How has this greater dependence on the part of Greece affected its relations with NATO and Turkey?*

A. In the first place it has allowed an attitude to arise that the West will not lose Greece but can lose Turkey. Hence, in case of friction between the two countries, it does not become a choice of holding onto one or to the other, but of holding onto Greece and Turkey or onto Greece alone. This has allowed Turkey to follow "a hard-to-get" role which it has pursued very successfully.

Q. *How has this greater dependence of Greece on the USA affected the relations between the two countries?*

A. Mostly negatively. A good relationship depends on relative autonomy. Over-dependence has been bad for Greece, bad for the U.S. and bad for the relationship. It ends up with something like the Colonels which brought Greek-American rela-

tions to their lowest point. Before the Junta, anti-Americanism came from expected quarters (leftists, etc.). During the Junta and after, a new, broader anti-Americanism appeared based on a kind of nationalism which conservatives felt as well.

Q. Will Greece's re-entry in the military wing of NATO increase this?

A. It greatly depends on Greece's attitude towards the negotiations that will follow re-entry. If Greece acts in the old way: in a spirit of over-dependence, as belonging in an unqualified way to the West, in a belief that something may not be worth fighting for, then re-entry is a bad thing.

Q. What did Greece accomplish after pulling out of NATO in the first place?

A. Very little. In November 1974 the U.N. Assembly passed a unanimous resolution urging a withdrawal of all foreign troops from Cyprus and a return of all refugees to their homes in safety. This resolution was endorsed by the Security Council in December — a moral consolation. But the proposals were all ignored by Turkey.

Q. Did it help to generate the Congressional embargo on military hardware to Turkey?

A. I doubt it. That was an internal American affair; an opportunity for Congress to flex its muscle vis-a-vis the administration in a post-Watergate atmosphere. If the Greek lobby had some influence it was only in an American domestic context. One can go so far as to say that the Greek Government did not want the embargo. It sounds paradoxical, but the embargo marked a worsening of Greek-American relations. Congress's support of the Greek cause aroused an adverse reaction on the part of two presidential administrations. In fact, the whole embargo episode emphasized glaringly Greece's heritage of over-dependence on the U.S.

Q. What proposals have been turned down by Greece with regard to control of the Aegean?

A. Submitting to Turkish operational responsibility the airspace of half the Aegean, which would include the sovereign airspace over certain Greek islands; conceding to a Task Force under rotating NATO command control of the Aegean Sea; endorsing a NATO-supervised channel through the center of the Aege-

an: all of these considerations mentioned in the Haig and Rogers Plans have been rejected by Greece and would be unacceptable to any Greek government for they would entail violations of Greece's sovereign rights. As Prime Minister Rallis said in his Harvard speech in September 1979 when he was Foreign Minister: "Claims that could result in an encroachment of the Greek islands of the Eastern Aegean in a Turkish continental shelf and in a Turkish-controlled airspace are obviously unacceptable to Greece, all the more so since such claims have no basis either in International Law or in International practice."

When it comes to sovereign rights, there are no first and second-class territories. The islands off Asia Minor are as much a part of Greece as, say, a piece of the Peloponnese — as Florida is as much a part of the U.S. as California. It's a funny thing, but when it comes to security matters, an outsider often doesn't see what is obvious to an insider. Someone asked me once: "Why is Greece so concerned over these islands? They are so peripheral," And I said, "Why don't you hand Schleswig-Holstein over to Denmark?" He was surprised and I was shocked; he was, after all, a German!

Q. Why did Turkey choose to lift its veto on Greece's reentry at this time?

A. There may have been some arm-twisting on America's part. Also, the present regime of military officers in Turkey was in a better position to accept it. Being at the apex of the power pyramid, they were easier to convince. A civilian government would have been more circumspect: look what happened to Menderes.

Q. How might Greece's reintegration into the military branch of NATO be advantageous to Turkey?

A. It would make Turkey's strategic position more integral. Without Greece, there is a void in the flank of NATO that extends to Italy. I don't think, however, that Turkey would ever imperil itself by taking sides in case of war. Its importance lies in its position as a monitoring base and in the generally held belief that it will not aid the enemy. It is a matter of negative advantage. In dealing with Turkey, the fact that they will *not* do something is your primary concern. But

you can never be sure if they will do something for you actively. It is their passivity that you buy off by making concessions. I very much respect the consistency of Turkey's foreign policy. With what they command in terms of resources and — with the exception of their provocative stance towards Greece — they have made the best possible moves in order to safeguard their own security. The one thing that altered their consistent aloofness was when Stalin decided to put pressure on them. This drove Turkey into NATO, something which Turkey would ordinarily never have done. She welcomes the aid she can get from NATO but is always ready to withdraw her services when she feels her self-interest imperilled. It might be apropos to mention here that it was during the period of the embargo that Russia offered Turkey economic aid, which she accepted. By doing so, Turkey clearly indicated to Congress that she could revert to other means in order to promote her interests.

Q. What options does Greece have now that she has reentered NATO?

A. Greece is probably better placed to hold protracted discussions with Turkey in regard to operational responsibilities over the Aegean. Turkey may accept the status quo ante with a limited control area lying just off her mainland, although this appears unlikely at the present moment. And, then, of course, Greece can, if pushed to the wall, withdraw from NATO again. In this case, she will follow the difficult path of going it alone. It will mean paying the bills for buying weapons outside NATO. At the same time, by doing so, she will be clearly saying that in no way can any other nation endanger the sovereignty of her islands, and if it does, that she will act in the way any nation will act when its sovereign rights are violated.

Q. If Greece remains in NATO what should her role be?

A. It should be based on a limited form of autonomy. Greece's giving the USSR a contract for commercial ship repairing at the Neorion Shipyards on Syros last year is an example. It boosted morale and indicated to NATO that Greece too could pursue her own policy. It was valuable in showing that Greece was able to assert herself for once. Her good relations with certain Balkan

states is another example of creative autonomy. The Government's policy as "honest broker" with countries which are not such happy members of the Warsaw Pact is advantageous to NATO as well as to Greece.

Ultimately, however, Greece's role in NATO depends on the relations between the US and USSR. Will the US resume a kind of detente and come to an agreement on arms limitation, or will it all go into the waste basket? Or will a new sort of cold war period emerge? There are increasing economic difficulties on both sides. The USSR has projected its military power in the past because of its economic weakness. The US, on the other hand, did not have to compete at that level because it was secure on the economic side. Will its present financial problems and its dependence on imported oil make it militant, too? The USSR is fairly self-sufficient now, but in ten years' time it may be as dependent on oil from the Middle East as the US is now. That is where, most likely, the confrontation will take place.

The ability of Greece to conduct an autonomous foreign policy will be determined to a certain extent by external factors over which she has little control. There is always, however, a margin for independent action which may be enhanced or restricted by domestic factors.

Thanos Veremis was born in Athens in 1943. He studied Political Science in the USA (B.A., M.A.) and Modern History in England (D.Phil. Oxon). Since 1977 he has been lecturer of Modern Greek History at the Pantios School of Political Science. In 1978-79 he was a Research Associate at the International Institute for Strategic Studies in London. Co-editor of four volumes of *The History of the Hellenic World*, he has published articles in many journals.

His latest book, *Greek Security Considerations*, is a concise yet comprehensive account of how domestic and international factors have contributed to the formulation of Greece's security policies. The publication is particularly timely as Greece re-enters the military wing of NATO.

-S.E.



microcosmos

Pendeli Ave. & Papagou St. 5 Tel. 683-2118

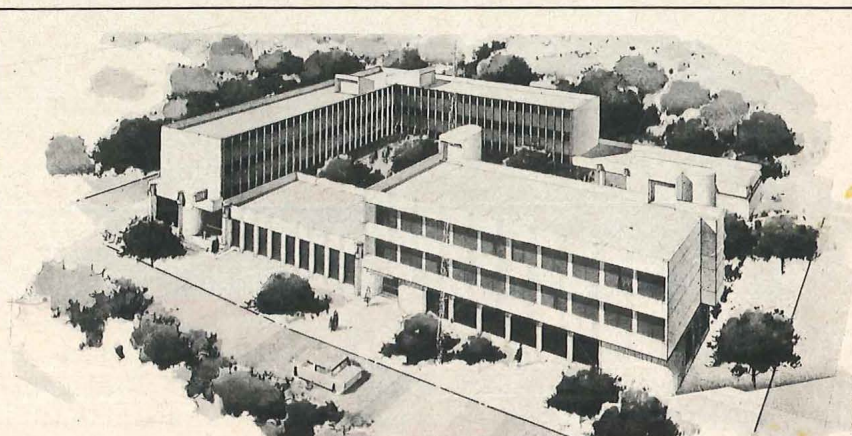
A very interesting shop with educational toys, toys for problem children, and selected children's books has opened in **Halandri**.

It offers a great variety of toys and books which sharpen the mind of the child and develop its imagination.

TO ΠΑΙΧΝΙΔΙ

Toys &
Games

SOLONOS 12, KOLONAKI. TEL: 3631-652



The Champion School, when it opens its doors after the New Year, will be housed partially in Ekali.

The Senior School and Administrative Offices will move to the beautiful Ekali location, but the Kindergarten and Junior School will remain in Psychiko. Set among acres of pine trees, the new facilities will offer modern class rooms and an auditorium.

The new headmaster, T.E.B. Howarth, who came to Champion from Cambridge University, feels that the new building in the open country-side will offer the Senior School a sense of cohesion which it did not have in its former scattered locations in Psychiko.

The new buildings were visited recently by James Cobban, the vice chairman of the Governing Bodies Association of British Public Schools and Roger Ellis, Headmaster of Marlborough College, who are both members of the Champion Board of Governors. The new building has been approved as an Examination Center for the GCE 'O' and 'A' levels.

The Champion Schools, the only British Public School in Athens, and the first independent school outside the United Kingdom to become a member of the Governing Bodies Association (G.B.A.) has maintained an outstanding record of university acceptances in the United Kingdom and the United States since its founding in 1970. It prepares students for GCE 'O' and 'A' levels as well as American PSAT, SAT and ACH examinations and offers preparation for Common Entrance and Scholarships to British Public Schools in England.

All applications for admission and correspondence should be sent to the new premises effective 1 January 1981.

T.E.B. Howarth M.C.,M.A.
Champion School (Karabetsou)
Dimitros and Antheon Streets
Ekali, ATHENS

New telephone numbers for Senior School and Administrative offices will be 8033 883 and 8032 013 (after 1 January 1981). During December you can still reach the school on 6718 194.

Islamic Art at the Benaki Museum

Selected pieces from Antony Benaki's Islamic Collection are displayed in a show which marks an artistic and cultural milestone in Greece

By Catherine Vanderpool
Photographs by Lisa Stathatos

THE Benaki's "Treasures of Islamic Art", which went on display at the museum on Nov. 13, is without a doubt one of the best exhibitions ever mounted in a Greek museum. A rare combination of careful scholarship and careful explanation, it introduces with clarity and style a subject which, to most of its audience, is completely unfamiliar.

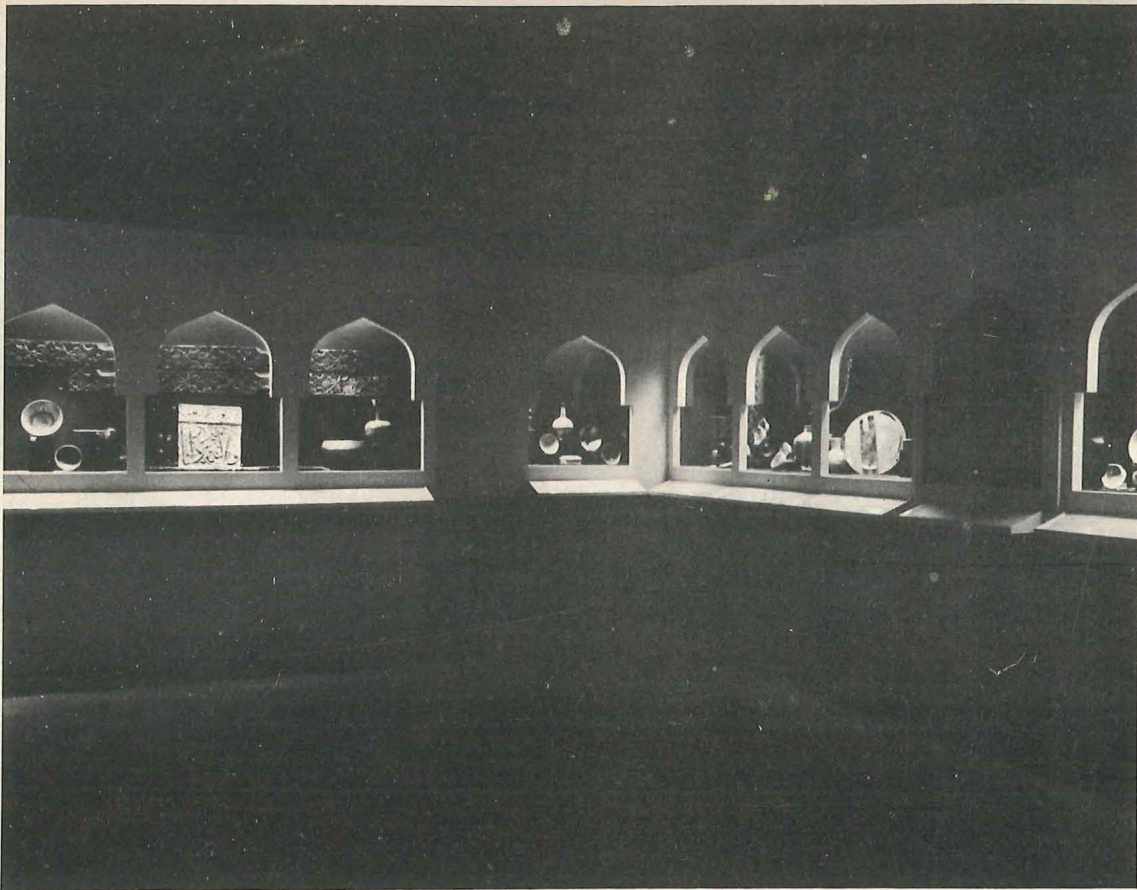
Indeed, until now few people in or out of Greece were aware that the Benaki possesses an Islamic collection termed by some as second in quality only to that in Cairo. The roots of this ignorance lie in well-known facts of Greek history and, even deeper, in prejudices born of centuries of conflict between the world of Islam and Christianity. But, as was pointed out in a frank speech at the opening ceremonies by Dr. Abdullah Al Masri, Assistant Deputy Minister of Saudi Arabia, the political and economic crises following the 1973 Yom Kippur War thrust upon the Western world the reality of the world of Islam. Old prejudices must give way to a more careful, general appraisal of Islamic cultural and political life. It is probably fair to say that without the events, and the realignments, of the past few years, this exhibition could not have taken place. In a purely practical sense, it was funded in part by Mobil Saudi Arabia, Mobil Oil Hellas, and the Khashoggi Foundation of Saudi Arabia, highlighting the immense shift of wealth and influence which has occurred over the past seven years. Furthermore, although Greece has long had a special relationship with Middle Eastern countries born of centuries of commercial ties (Benaki himself, along with many other Greeks, lived, worked, and made his fortune in Egypt), these ties

were strengthened in the aftermath of the civil war in Lebanon, which forced many companies doing business in the Middle East to relocate in Athens. Recently, the intellectual climate in Greece has become somewhat more receptive to reappraisals of the period of Ottoman domination. This is particularly true in scholarly circles which, following the trend towards revisionist history among Western thinkers, are reexamining those 400 years of rule usually considered the Dark Ages of modern Greece. Taken together, these factors created an atmosphere permitting, if not enthusiastically encouraging, an exhibition which ten years ago might have been looked upon askance.

The bulk of the objects in the Islamic collection were gathered in the early part of the twentieth century by Antony Benaki, a wealthy cotton merchant living in Egypt. Although his overall collection included many objects from other cultures and periods, it appears, according to Helen Philon, Curator of the Department of Islamic Art, that "Islam was one of his consuming interests." Assisted in his purchases by Phokion Thanos, a Greek dealer in Cairo, he formed a collection which represents most of the major trends of art in the Islamic world from the 8th to the 19th centuries. One of the great virtues of the collection is its completeness. Like archaeologists they included shards and fragments of objects to make their survey of Islamic art as complete as possible. When Benaki brought his collection to Athens, and opened his museum in 1931, the objects which received the most attention were those illustrating Greek history and civilization. The Islamic works were,

for the most part, stored away until Helen Philon began work at the Benaki four years ago. Under her direction, a comprehensive program to catalogue and publish the collection was put into motion. She projected a nine-volume series dealing with every aspect of the Islamic Collection, each in the province of a different scholar. Philon herself is concentrating on the ceramics and the wood carving. The first volume, just out, is a beautifully produced study of early Islamic pottery from the 9th to the 12th centuries.

The exhibition was organized to coincide with the publication of this first volume, and where the book may appeal more to a scholarly audience, the exhibition speaks to the layman. The 250 or so objects, selected to give an overview of the Collection, are mounted in the Eftaxias wing of the museum. It comprises two halls, both of which have been transformed into Islamic environments. The cases are framed by pointed arches. The main lighting is dim and cool, while the display windows themselves glow with internal spots focussed on the objects. The rather dramatic effect is accentuated by a background of classical Arabic music. Although the exhibition is arranged chronologically, the objects are grouped not so much by material as by motif, highlighting the thematic concerns of the Islamic craftsmen in each period. There is a heavy emphasis on pottery, that most durable of artifacts and the workhorse of archaeology. It is assigned the role of illustrating the main lines of development in motifs and themes, as well as chronological points. In contrapuntal relief are the exquisite fragments of textiles, the earliest dating to the 8th century,



and the remarkable collection of wood carvings, including the precious 9th-century doors from Takrit in Iraq. Jewelry, bronze, and glass also make their appearance, as does a unique bronze astrolabe of the 14th century.

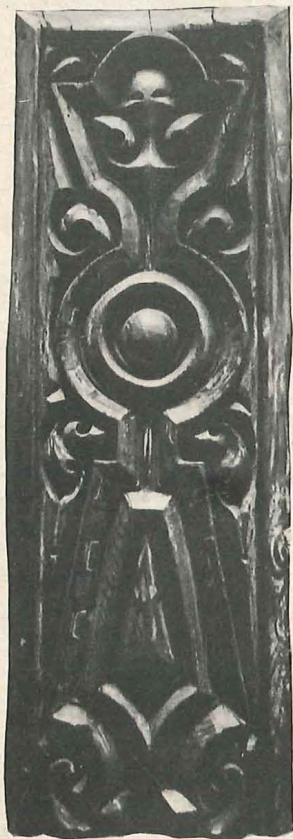
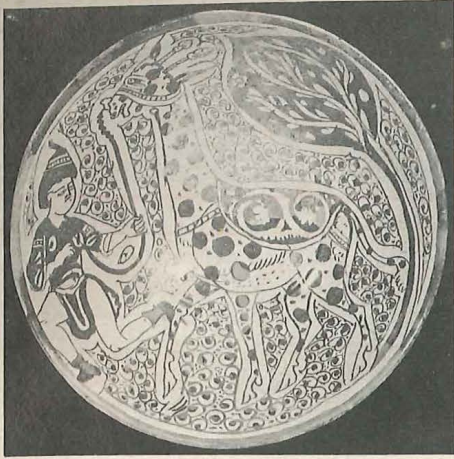
The products of Islamic art are many and varied, and not all are illustrated here. However, its main concerns become quite evident in the course of the exhibition even to those visitors who knew little about it beforehand. From the beginnings of Islamic art, the artists fused themes and motifs born of the late classical (Greco-Roman) tradition, the Sassanid (Persian) tradition and those cultures which had come together to make the Islamic world. The result is an extremely rich vocabulary of decorative motifs, both figural and abstract, which can be used interchangeably among different classes of objects. Furthermore, there is hardly a pinhead of surface without design. For those educated in the history and ways of Western art, above all its classical heritage (as is the case for most of the local audience) the differences between the two artistic traditions are most interesting and instructive. All of the typical concerns of the Greco-Roman tradition — its emphasis on man in

this specific, ephemeral manifestations (in naturalistic poses, expressive often of emotion or attitude), the relegation of the natural world of animals and plants to secondary, supporting roles, the close observation and close approximation of natural forms in scrupulous detail — become transformed in the Islamic tradition.

Although no one piece on exhibit can summarize the complexity of Islamic art, a late 10th-century bowl from Fatimid Egypt (Cat. No. 67) illustrates some of its main tendencies. Painted in a monochrome lustre on a white ground, the scene shows a servant leading a giraffe. The figure of the servant, according to Philon, finds close parallels on Byzantine manuscripts. (Its schematic pose is also vaguely reminiscent of running figures in archaic Greek art.) Giraffes appear in Pharaonic frescoes, and as it had been with the pharaohs, it became a favorite possession of Muslim rulers. But although certain iconographical elements are reminiscent of other cultures, the combination and the execution are uniquely Islamic. The giraffe and his handler are packed with filling ornaments, flowers reduced to spiralling polka dots, which fill every bit of unoccupied space. It is difficult to tell where object ends and space begins,

for space itself has become an object, with its own shape and color. Both the human figure and the animal have a small free zone inscribed around them, a strip of unadulterated white ground, which also gives even more distinct shape and solidity to the space. The confusion between object and void is heightened by the spots on the giraffe which, in *trompe l'oeil* effect, mix with the spotted background.

This ambiguous play between solid object and space occurs repeatedly, and the viewer is always forced to take a second, and a third look to identify (in Western terms) what he is seeing. In piece after piece, animals, and occasionally human figures float in a world of flowers and plants, where there is no void. As on Greek Late Corinthian pottery, flowers and leaves cut loose on their own, to fill in interstices between legs, between figures, and above and around all solid bodies. Space is solidified, surfaces are completely covered, unlike the classical attitude towards interplay between object and void where the latter really meant an absence of matter. And where classical art tended to segregate elements of nature into categories, with human representations by far the most important, the



Islamic craftsmen, as revealed in this exhibition, seem to integrate elements of the plant, animal, and human kingdoms, and to exploit them equally for their decorative possibilities. Thus, on a number of pieces plant, animal, and human friezes are used as purely decorative motifs; on others plants and animals float freely, with equal lack of definite purpose or form.

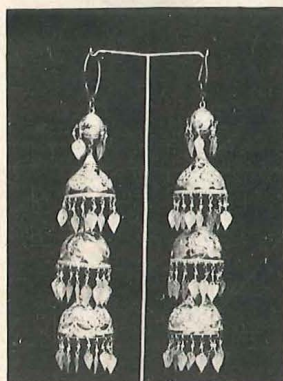
Perhaps a curious process of floralization should be mentioned here, which occurs both in calligraphy and, more strikingly, in the representation of animals. Not only are animals crowded by floating bits of plant life and curling vines, but they themselves will cross the line from animal to plant and sprout scrolls and tendrils. An early example of this cross-over is a carved wood frieze from 8th-century Egypt (No. 13), showing an animal frieze of lions, birds, and hares. The animals are disjointed and clumsy. Their bodies look as if they were about to break up and join the swirl of rosettes and filling ornament which surrounds them. Already the lions' tails, most unleonine, fan out in palmette fashion. The apparently floral decoration on a fragment from the 9th century was deciphered by Philon as a snake (No. 39); it needs a skilled eye to distinguish between the plant and the animal world. A Persian bottle of the 12th century (No. 183) shows Pegasus who, besides wings, sprouts leaves and scrolls. And on an exquisite fragment (No. 209) from 14th-century Egypt, a flower-like phoenix is drawn amidst thick foliage, its feathers picked out in intricate detail and rich with tendrils and scrolls.

Yet this blurring of lines in the

world of nature did not prevent the production of some closely observed and powerful figural compositions, as on a series of plates from Fatimid Egypt, of the late 10th and early 11th centuries. One, the earliest dated figural composition in this period (No. 83), shows a lute player and her companion. Both figures are seated, the bulk of their bodies and the folds of their clothes indicated by a few deft brush strokes. Her tapered fingers strum the lute; his thicker hand, with pointed little finger fastidiously extended, holds a cup. Her face, with its black eyes, thick arching brow, full cheeks and small rounded chin, is turned towards her companion, while he extends a flower to her. The subsidiary ornament is relegated to a vase of flowers set on a shelf; a few scattered flowers suggest a leafy bower.

However, it was from the world of plant forms, rather than animal or human, that Islamic art developed some of its best, most characteristic, and satisfying designs. In part this was due to the exclusion of animal and human motifs from religious art and architecture which drew, instead, on plant motifs and decorative calligraphy. But in part also it must have been due to the more satisfying decorative effects and the greater flexibility of plant motifs in creating an eternal pattern which reflected the infinite, timeless world of the Islamic divinity. The rendition of vegetal designs ranges from the naturalistic to the highly abstract. The 9th-century Takrit doors (No. 54), the largest preserved example of early Islamic wood carving, are entirely covered with naturalistic foliage made up of tiny leaves, pine cones, and palmettes, seen through

Top to Bottom: bowl from Egypt, late 10th century; wood panel of Samarran style, from Egypt, 10th century; earrings from Persia, 19th century; jug from Turkey, 16th century; dish from Turkey, 17th century

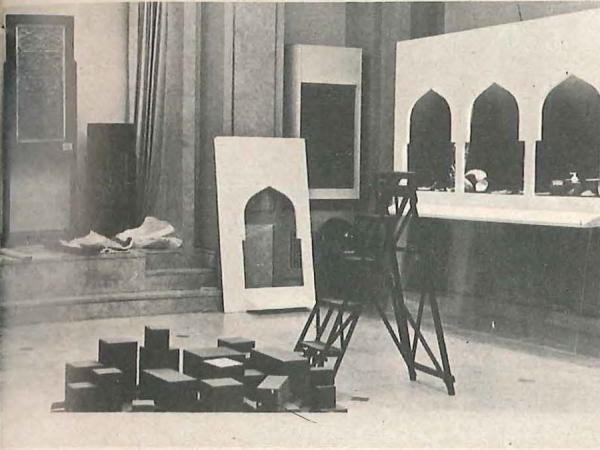


delicately carved lobed arches, suggesting that the viewer is looking through windows into a leafy garden. In contrast is a panel from another door from Takrit (No. 74), of the so-called Samarra style, where the plant motifs are so stylized that the underlying natural form is almost unrecog-

nizable. This process of reducing natural forms to highly elaborate decorative patterns is typical of Islamic art.

Also typical is the use of calligraphy, both for its content and for its decorative possibilities. Bands of stylized plants, animals, or even

human figures may often provide just subsidiary decoration to tall handsome friezes of letters (for the most part in this exhibition in the Kufic script, a squarish style of writing which emphasizes the letters' vertical and horizontal strokes). The importance of calligraphy stems from



The Making of an Exhibition: Helen Philon at the Benaki

THE timing of the exhibition may indeed have been propitious, but the fact is that it needed the tenacity and endurance of the young Curator of the Islamic Art Department, Helen Philon, to bring it to life. When she joined the museum four years ago, "captivated by the exceptional quality of the Islamic Collection", it was "more or less in the same condition as when Benaki gave it to the museum — uncatalogued, unrestored, and unpublished", except for the volume on glass published by W. Clairmont in 1977. She began work on the ceramics, her special interest, and for "2½ years, 14 hours a day", she lived at the museum, her sunny roof-top office filling with books and papers, and her floor strewn with sherds, "all in the process of being classified, mind you...scholarly methods!" The result is a prodigious work of scholarship, a detailed survey of pottery between the 9th and 12th centuries which makes a major contribution to the chronology of early Islamic ceramics.

When her husband, a Greek diplomat, was posted to Istanbul early this year, she became a long-distance commuter, with side-trips to visit their 16-year-old son at school in England. The commuting became even more frequent after work began on the exhibition just five months ago, something of a record for mounting a major show. Although

she had already studied many of the items in preparation for her book, a number selected for exhibiting were in need of repair and restoration, a long and delicate process undertaken by the Benaki conservators, although the early textiles proved in need of special equipment and techniques available only in the Laboratories of the Peloponnesian Folklore Foundation in Nauplia. The artistic direction was put in the hands of Freddie Carabot, a well-known Athenian designer who has made a specialty of exhibitions. The "Islamic environment" that he and Mrs. Philon wanted to create was intentionally theatrical, for "the objects themselves are dramatic and need a dramatic surrounding to show them off. Furthermore, the arched windows, the lighting, and the background music add another dimension to the public's experience of the objects." Like other popular art shows in recent years — "The Gold of El Dorado" at the Natural History Museum in New York, or "The Treasures of Tutankhamon", to name but two — exhibitions have become theater productions.

Mrs. Philon, born and raised in Greece, left when she was seventeen. She studied at the University of Zurich and at the School of Oriental and African Studies of the University of London, where she received her M.Phil. Before returning to Greece in 1977, she lectured and

wrote on Islamic art, and organized her first exhibition in Abu Dhabi, at the invitation of Sheik Fayd, illustrating the history of falconry.

In certain Greek circles, she has always been considered something of a renegade ("Some have even called me a traitor.") for studying the art of a culture which was so long inimical to the Greek, but she thinks that it is time for Greeks to reassess their years of interchange, for better and for worse, with the world of Islam. She feels that the exhibition can help in this process, because she believes in "the communion of nations through culture and art. Culture transcends politics, art makes you reach for some higher idea." Even though she believes that museums are apolitical, or ought to be, she says that "through their duty to educate the aesthetic senses of the public, they can inspire them to a greater understanding of their own and of other cultures."

What is next? Mrs. Philon is working now on the ceramics of the 13th to the 15th centuries, and the woodwork. At the same time, she is continuing the process of cataloguing and photographing the entire collection for the museum and to aid the foreign specialists who are working on other categories in the Collection. How long will it take? "Perhaps ten years, perhaps fifteen... almost, but not quite, a lifetime." ■

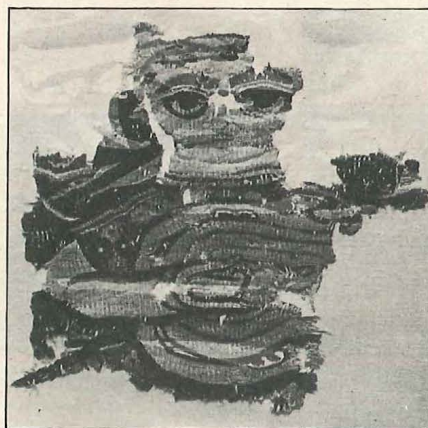
ideas expressed in the Koran concerning the divine origin of writing; as in medieval and Byzantine manuscripts, great emphasis was placed on calligraphy as an art form. Furthermore, the writing itself could benefit a believer even if he were not able to read its contents. There are many examples in the exhibition of the use of calligraphy both in its benedictory and its decorative capacity. One early example shows a small unglazed bottle from 8th-century Egypt (No. 14), undecorated except for a Koranic inscription in a stocky Kufic script. Another fragment (No. 22), also from Egypt and dating from around 900, bears as its sole decoration an artist's bold signature, "work of Abi Nasr". A number of textile fragments have as their main ornament lines of Kufic benedictory inscriptions, and in several cases more specific information as to the place of production, the date and Caliphate, and even the factory and its superintendent. On a monumental candlestick of bronze inlaid with silver and gold (No. 113), from 14th-century Iraq, a nobly-formed Kufic inscription takes precedence over all other decoration, which includes many bands of repeated human figures, birds, and foliage. On a 15th-century tile panel from Persia (No. 193), a tall, bold inscription in relief, painted blue, stands out against a background cluttered with miniature plump white birds, disembodied leaves and scrolls.

Whether on vase, tile, fabric, wood, or jewelry, the use of color was basic to the decorative vocabulary of the Islamic craftsman. Early in the development of Islamic art, the painters learned to highlight colors with the use of a metallic wash which gives a characteristic lustre to their wares. One extremely rare piece (No. 26), of uncertain provenience, is covered with leaves painted in gold and purple lustre on a blue glaze. There are also many pieces of monochrome lustre ware on display, often a mustard or gold tone on cream ground. A wool tapestry from 8th-century Egypt (No. 12) preserves something of the original red, green, yellow and black color scheme, as does a 10th-century fragment (No. 62) with woven bands of animal designs in red and green on a black ground. A carved wood panel of Samarran type (No. 48), from early 10th-century Egypt, also pre-

serves traces of what must have been a vivid color scheme, in red, yellow-ochre, blue, green and white.

The Ottoman objects on exhibit, which span the 16th to the 19th centuries, are strikingly different from the art of earlier periods. Briefly, their designs appear somewhat more restrained, more regulated, even prosaic; and at least on some of the pottery and tiles, there is a studied naturalism where flowers, stems and vines connect together in an orderly fashion, against a pure, uncluttered background. A garden scene on a dish dated 1666 by an inscription shows a prettily drawn building in a romantic landscape: there is no question here of mistaking object and space. The colors are brilliant and clear, as are the red, blue, and green on a 16th-century jug from Turkey (No. 241). The same brilliant colors, enhancing an intricate design, appear on an immense pair of earrings from 19th-century Persia (No. 254).

Although the exhibition was of necessity selective in what was chosen for display, it gives a vivid introduction to the main concerns of the Islamic artist, whether he was working on a religious or a secular object. It suggests that, unlike the Greek artist, he did not try to work within nature, but attempted instead to reach beyond the world of transient forms to a realm of visual poetry. The exhibition also raises many questions on the relationships and interchanges between Western and Islamic art, whether in its formative stages, influenced by the Greco-Roman heritage, or by Byzantine and European contacts; vice versa, the reverse must be considered, as for example, its influence

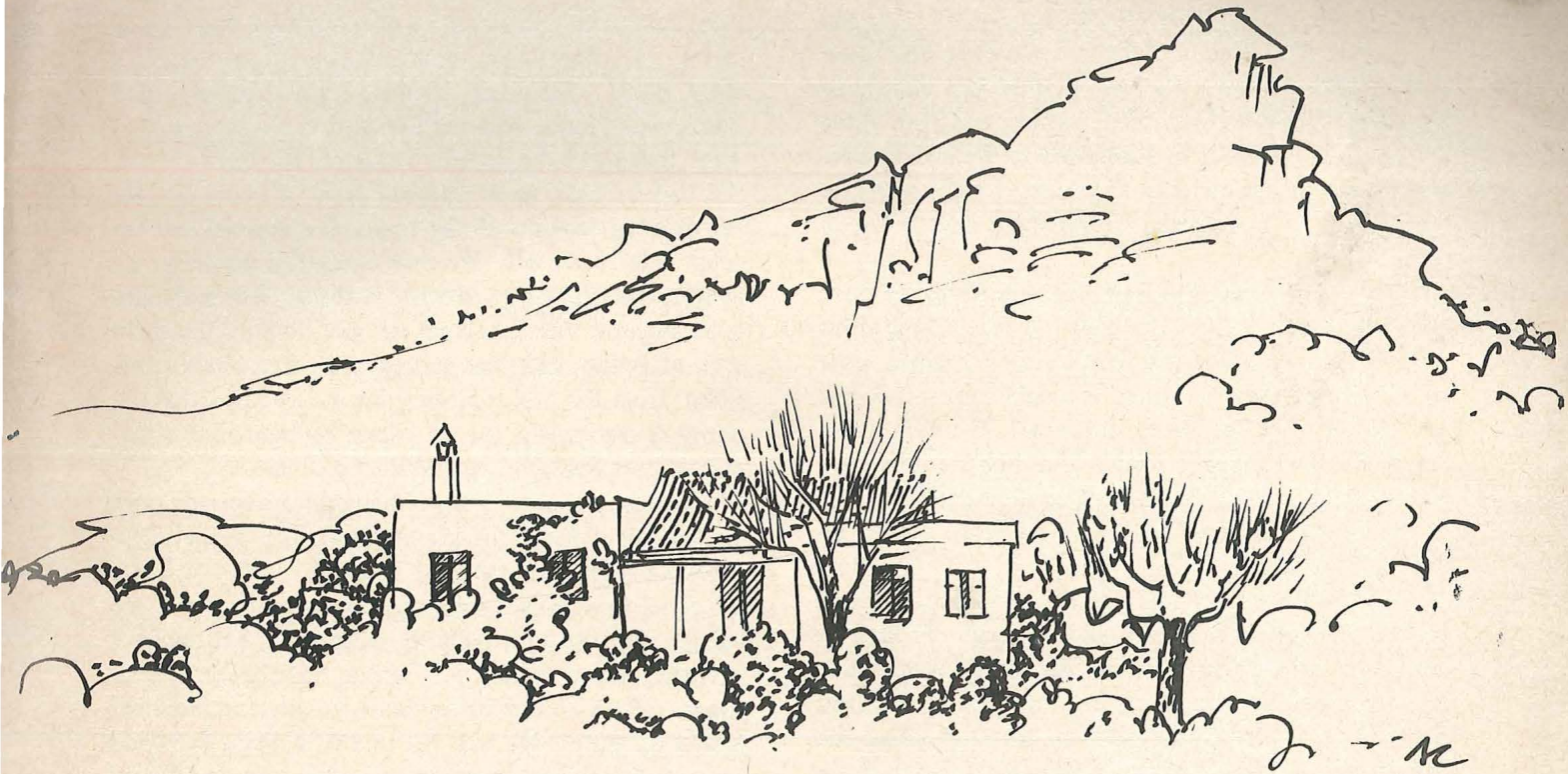


Textile fragment from Egypt, 8th century

on the development of Greek popular art during the Ottoman occupation, not to mention the effects on Spanish and Sicilian art and architecture.

One of the great merits of this show is that the objects are presented in their historical context, thanks to the well-conceived accompanying material. Each hall is preceded by a large chronological chart, and the historical periods are separated by maps and explanations indicating the extent of Moslem influence at that time. The labels are placed on shelves tilted in front of the cases and matched with large, easy-to-read numbers within the cases. There is a well-produced catalogue, in Greek and in English, for further information.

The Benaki Museum, under the direction of Angelo Delivorrias since 1973, has become known for its generally progressive attitude to the pressing themes of modern museology: the institution's responsibility to the public and its duty to reach out to, and to inform, a broad audience. In its efforts to introduce schoolchildren to the joy and not the burden of museums, the staff organized last year a highly successful, and well-received, program on Greek folk art for 7 to 10-year-olds. This year they are preparing a similar program on Byzantine art for 12 to 16-year-olds. Furthermore, they have created books and learning materials to bring the museum's treasures to life for children, while the generally high level of the Benaki's publications, from the scholarly to postcards, is well-known. In the field of exhibitions, that on "Traditional Methods of Cultivation", mounted in 1978, marked a first on the Greek museum scene, important not so much for the value of the objects as works of art, as for what it told the Greek viewer about his country's heritage and recent past. More important, it pointed out new possibilities for Greek museums, too long mired in the traditional (and passé) role of treasure-house and preserve of archaic values and the mythical-historical past. The activities of the Benaki, as vividly shown in the Islamic exhibit, prove that a museum can be a living institution, using its treasures to teach, to inspire, to inform and, last but not least, to give pleasure to the eye.



A Mountain Woman

By Nitsa Harvati

THE day before my mother died I went to see her. She was lying in the spare bedroom of my sister's house, her hair neatly braided and stretched across the pillow, almost as though it had a life of its own. It was completely white by then, although her eyebrows had remained thick and black. She lay there with her eyes open. I stood beside the bed but she didn't seem to see me.

"Mamma," I said finally, bending over her. "It's me. Nitsa."

She stared into my face.

"When did you get here from Athens?" she asked.

"But you're here, in Athens," I told her. "In Irene's house."

"Oh." She reached out and clutched my hand. "You see," she said, distressed, "I keep forgetting. I thought I was on Pelion, in Tsangarada."

I reassured her, asking her if it wasn't a good thing that she could make the journey so easily, without moving from her bed at all, that she could go off to Tsangarada whenever she liked now, in her mind, without even having to be driven there.

She smiled then.

"Yes," she said.

"And when summer comes, it won't be long now," I told her, "I'll take you back there."

She didn't answer. She had already slipped back to the mountain village.

In her last years my mother spent every summer in Tsangarada. A cousin of hers, Ioanna, had a house there. After years of living in Egypt, Ioanna had returned to Greece with her invalid husband and, from early spring until as late as the weather permitted, remained there on Mount Pelion. Panayiotis had always been a small man. Ioanna towered over him, which was one of the reasons we children were scowling in their wedding picture, but chiefly we were furious that he was taking her away from us. Now he was even smaller. Every morning Ioanna would set him in his chair under the pergola in front of the house with my mother to keep him company, while she went about her endless chores. Ioanna was never still. She looked after Norma and Aida, her two snow-white nanny goats; she made preserves; she painted shutters and bustled about all day with the distracted air of an English country lady. While she did so, people from the village would stop by the pergola to see my mother. There was always somebody there. And just at the moment when you were longing for some-

thing, Ioanna would appear bearing a japanned tray with Turkish coffee and a glass of cold water and a spoonful of her preserved walnuts. She would set the tray down with a smile, pleased that my mother and Panayiotis were happy, tweak Panayiotis' cushions and then stride off again to take care of something in the lush garden. My mother always said that if you stuck a dry pole into the ground at Tsangarada, within three days it would sprout leaves.

The last time my husband and I drove her up there was the summer before she died. It was a long drive from Athens to Volos and then up the mountain, over six hours, and every so often he would turn to her and ask, "Would you like me to stop now? There's a coffee house that looks clean. Would you like a coffee, or a glass of water, or ---," tactfully, "anything else?"

She kept her eyes straight on the road. "Keep on driving," she said.

And when we got there at last she hopped out of the car as soon as it halted, and although her legs by then were bowed with arthritis, she raced up the stone mountain path like a nanny goat. I raced after the small figure in its widow's black, carrying her stick which she had forgotten, fearful that she might fall. I had to strain to keep up with her.

"Ioanna!" she called out imperiously when she reached the gate. "I'm here!"

That night, we sat on the balcony of Ioanna's house after supper, looking out at the immense stretch of starry sky and the mountainside sweeping down to the sea. In that quiet, we were almost able to hear the waves pounding against the white shingle of the beach of Mylopotamos far below us. Suddenly she turned to me and broke the wonderful silence.

"Tell me, my child," she said with a contented sigh, "where else could you find a sky like this, a sea like this?"

My husband, who is a foreigner and who, as he says, has moments when he feels he has to protest against what he calls the exaggerated Greek sense of place, said, half-teasingly, "Now look here. God has made many places in the world and some of them are just as beautiful as Tsangarada."

"Yes, you are right," she admitted devoutly. "God has made many wonderful places. But where else," she persisted, settling back with satisfaction, "can you find a sky like this, a sea like this one?"

Where else, indeed?

It was her native village. She had left it only to marry my father.

Most of the year we lived in the plain of Thessaly, in a small town near Larissa where my father's family had settled when they moved down from Epirus and where he sold agricultural machinery to the local farmers. But at the beginning of every summer the great hegira took place. The first stop was always Volos.

In those days, before the Second World War and even before the earthquake of 1954, Volos was a sedate and handsome port city filled with stone mansions set

in elaborate gardens with palm trees. My mother's sister, Aunt Eulampia, had married a rich merchant from Egypt and to us children their house was beyond anything in a story book. We were convinced that Versailles and Buckingham Palace held nothing to rival the splendors of Aunt Eulampia's house, and we adored the black servant she had brought back with her from Alexandria. We kept kissing Ayeesha all the time and marvelled that her color never came off. We were overjoyed whenever we could spend the entire summer in Volos. But in the distance beyond Volos, beyond the gulf, loomed the green bulk of Pelion, and most summers the day would come when, from the preparations going on, we knew that my mother's restlessness for her village had come upon her, and that we would be leaving for the mountain.

It wasn't that we minded being in Tsangarada once we got there. It was the trip that we children hated with a passion. The first part was bearable. We left Volos on the little railroad train and it was fun to watch the villages and the fruit orchards jolting by. But once we reached Millies, where the tracks ended, the torture began. Then all five of us girls were put on mules and lashed on with ropes, and the ascent to Tsangarada was endless, through a sea of green leaves, with nothing to amuse us but birds flashing among the fruit trees and water rushing down everywhere. It was all very luxuriant and, as we thought then, terribly boring. It was just nature, and we hated it. An extra torture came whenever any one of us had to be unknotted in order to disappear for a few minutes among the trees. But finally we could take long breaths of relief when, from high up, we caught our first glimpse of the sea below us, and by the sea we meant not any of the stretch of the Aegean with the Sporades faintly limned against it, but our own particular part of that sea, the wild beach of Mylopotamos.

And then there was the village at last, with its stone houses, their mossy slate roof tiles, the giant plane trees and the stone paths punctuated by donkey droppings. There was the sound of rushing water everywhere and everything had a green smell.

Our arrival there was like a royal entry.

On all sides we would hear shouts of "Athena is here with the little ones!" Then there was the opening up of the house, the unpacking, the sweeping out of the previous winter, the dusting, the brisk shaking of rag rugs, and then the visits.

Everybody seemed to be a cousin of one degree or another, we never could sort them all out, and we had to be admired and pinched, our growth commented upon, while my mother caught up with all the news.

I remember the arrival of our cousin, Thrasybulos, early in the course of one of those summers. Thrasybulos had been a great problem for the whole family. Nothing that he set his hand to ever worked out. His future was a matter of grave concern. What could Thrasybulos possibly do? He didn't seem fit for anything. Finally, someone — I forget who — arrived at a solution. "We will make a priest of Thrasybulos!"

And so Thrasybulos was sent off to become a priest.

We children were all there when he sailed into the house like a stately frigate, with his black beard, stove-pipe hat and black priest's robes to greet my mother. It was rather like the arrival of the Archbishop of Canterbury. He extended his plump white hand for my mother to kiss.

She swept it away with a brusque motion of her arm.

"Get along with you, Thrasybulos," she said. And that was that.

It was my husband who first called my mother Queen Victoria because of her inexorable sense of what was right and her pronouncements on how things should be done, how one ought to behave. We shrugged it off as part of his teasing, but the name stuck and afterwards we called her that often, to her face. It did not make her smile, but she accepted it.

During that last summer when she was staying with Ioanna she said that she wanted to see the old family house again, so we drove her down the mountainside. She sat on the stone porch and viewed everything around her with open disapproval. "Look at that wall, Maria!" she exclaimed. "Why haven't you fixed it?" Maria listened apologetically while she went on, "And that grape arbor!" She pointed her stick at it. "Why hasn't it been done properly?"

"But it's not your house any more," I reminded her. "It's Maria's house now. It's been hers for years. You sold it to her father."

"What are you talking about?" my mother said impatiently, waving her stick at the vine over her head. "That's no way to train a grape arbor!"

For us, when we were children, Tsangarada was no more than a green pocket on a summer dress. None of us could ever understand fully our mother's passion for the place or fathom the hold it had on her. There were times when I was almost jealous of it, when it seemed to mean more to her than even we or our father did. Home for me was the wide Thessalian plain or our aunt's house in Volos where I lived when it was time for me to go to the gymnasium there. After that, when I went off to the University it became Athens, where it has been ever since.

But I realize now that when she married my father, my mother must have loved him very much to go off to live with him in an exile. We girls were almost grown when she fell into a deep state of depression, or perhaps it was the time of her change of life. One day she packed her bag and left the house. She went off alone, without saying anything to anybody. She went off to Tsangarada. We learned later that while she was there she worked from dawn to sunset, she helped with the harvest, she labored in the orchards, gathering fruit, picking the olive crop, like Demeter among the country women. When she came back to us she was thin and as brown as a gypsy and peace had returned to her.

When we went through her things after she died, I found among them an old confectionery tin with a hing-

ed lid, tied with a silk cord. I wondered what hoarded treasure it might contain. But when I opened the box, all that it held was a bunch of keys to forgotten doors, and a square of rusty silk tied up in careful knots. Inside it were merely some tiny dried bones. It was a while before I realized what they were. They were the bones of a bat, and I remembered then the old wives saying that whoever possesses the bones of a bat will be lucky and will be happy in love. Beneath the keys and the knotted silk lay a third object: a thick braid of gray hair. I couldn't remember when she had cut it — perhaps after I had left Greece to study in Paris — but she had kept it.

My husband tells me that I must be a nereid because I seldom cry. But at that moment, suddenly, I burst into tears. It seemed to me sad and unbearable that, of a woman who had lived so long, who had married the man she loved, had run her households with imperturbable perfection and had brought up five daughters, nothing was left but the crumbling bones of a bat, a bunch of keys to doors which no longer existed and a length of lifeless hair.

I don't know what happened to the keys and the bat's bones. I must have thrown them away. But I put the metal box with the braid of hair away in a drawer. I couldn't bear the thought of its vanishing into the anonymity of the trash bins of the city where she had lived only in her daughters' houses.

It wasn't until a year or so after my mother died that I went back to Tsangarada. Ioanna was still there, yanking Norma and Aida along the steep mountain paths while Panayiotis, looking smaller than ever, sat alone in the pergola, his eyes vacant.

In the afternoon my husband and I drove down to Mylopotamos for a swim. We passed the stretch of land which she had left divided into five equal parts — four for her grandchildren and one for us — and past the old hut standing against the mountain near the beach. The hut belonged to all of us now. Then we went down the steep flight of steps to the beach, and there were the breakers beating as wildly as ever against the white shingle. I had always been a little afraid of those waves, but my husband loved them. They were like his own Atlantic, he said, and Mylopotamos was the most beautiful beach in the world.

We were ready to go into the water when I saw him take something out of the beach bag. It was the tin with the braid of hair in it.

I frowned. "What on earth did you bring that for?" I wanted to know.

He strode into the sea without saying anything. I followed him. When he was waist-high he opened the box, took the braid out of it, loosened it and set it on the surface of the water. It opened up and floated slowly out to sea. As we watched, it changed back from its gray deadness into something alive. It was thick and waving and deeply black, the hair of a young woman.

—translated from the Greek by Edward Fenton

The New Craftsmen

With looms, potters' wheels and glass blowers, young artisans practice traditional craft techniques to create modern works of art

Text and photographs by Margot Granitsas

An integral part of the high artistic achievement of ancient Greece, as viewed now, were creations other than sculpture and paintings: useful objects which now take their places in museums alongside the former; in short — crafts.

Between then and today lie centuries of continuing production of fine objects in metal, wood, wool and embroidery, ceramics, jewelry. Recently, as technical and aesthetic skills have been lost between the generations, what remain as examples of the earlier quality have become collectors' items and current products have virtually touched rock bottom in bad taste, shoddy work and souvenir items; at best, reproductions of ancient objects.

As the situation in Greece remained at this level and deteriorated still further, there have been revivals of interest in crafts abroad. Puzzling over this discrepancy, Margot Granitsas set out to find whether there was any evidence of a similar revival in Greece. What she discovered was a number of active, creative individuals "doing their own thing", indifferent to the general attitude that has relegated these craftsmen to the level of artisans. Her selection is undoubtedly representative of a much wider segment of the world of artists in Greece today.

IN the many long and interesting discussions I have had recently with craftsmen, Greeks, as well as non-Greeks who have chosen to work here, nothing impressed me more than their willingness to work alone, to experiment, to search for new forms and techniques, in a world with only a thin layer of understanding to count on and a very thick layer of practical difficulties to overcome. This, essentially, at least to me, was the proof that they were not merely artisans who knew their craft, but creative artists as well.

Where are the craftsmen to be found? Their studios and workshops run the breadth and length of sprawling Athens. Despina Politis weaves her fabrics in a house in Maroussi which is about to crumble over her head, amidst a wild garden overgrown with yellow daisies and red poppies. Her sister Corinna, whose delicate gold and silver jewelry sometimes takes the shape of birds, shares a basement studio with fellow-jewelrymaker Pierretta Lorenzatou

on noisy Patriarchou Ioakim Street. Meredith Green and Panayiotis Koukopoulos, working as a team, fear for their pottery studio in Hymettus where apartment buildings are closing in dangerously. Patrikios Koutouzis lives and works (in wood) in the Plaka; Ann Citron does her soft sculpture (knitted or sewn) right in her living room in Psychico. Nikos Troullinos' glass jugs and bottles are blown in Nea Philadelphia although he thinks of leaving and moving to his grandfather's village in southern Crete. The noise of Yiannis Papadopoulos' and Maria Grigoriou's looms pierces the tranquility of a pastoral setting near Glyfada; Eugenia Politis designs her fascinating glass sculpture in a studio in Metz; while Lisa Bodassi-Delivanis wedges and shapes her petalled clay candle holders and vases in an unexpected place — two basement rooms on the corner of Tsakalof and Voukourestiou, in the middle of Kolonaki.

What are these craftsmen, artists, artisans — whatever one chooses to

call them — concerned with? What are their products, their creations? Leaving aside for the moment, Corinna Politis' and Pierretta Lorenzatou's jewelry, which falls into the luxury category, and excluding Yiannis Bouzioukos' glass windows or Eugenia Politis' glass and fabric curtains, both primarily decorative architectural additions, the work of most of the artists interviewed involved useful, concrete, everyday utensils: clothing, bedspreads, curtains, casseroles and tea services, mirrors and flower vases — all items that are generally mass produced in factories. Theirs are one of a kind, infinitely lovelier to touch or to use or to wear. But here lies one of their major problems. "These items must be priced low enough that people can afford to use them," says Meredith Green, who has found in the past that the mark-up of a shop that sells her products has thwarted her own effort to make her creations "affordable".

Despina Politis has similar ideas.



She feels "differently, better" when she wears handwoven material made of cotton, which brings back childhood memories. But how does one set a price on it? By the day? In this case some small pillowcase could be worth tens of thousands of drachmas. Experimenting with new designs and techniques becomes a sheer luxury. To find the right balance between reasonable pricing of their work and making a living from it seems to be a paramount concern. Of course, this is in no way unique to craftsmen in Greece. Yet this is what might distinguish them as a group, if one can group artists together, from the artisan who works in a long-established family tradition, to the coppersmith or goldsmith who works for a jeweler.

It is, therefore, not surprising that these young craftsmen are frequently regarded with some suspicion by the established workers with a traditional background who do not accept them. Some have reported experiences of trying, if only to broaden their technical skills, to work for a short time in various companies employing the older artisans who were, in a way, threatened that their inherited craft was being used by people who did not rightly belong there. Pierretta Lorenzato, who worked for two years in the workshop of an Athenian jeweler, said she was "like a strange bird" among the craftsmen. Corinna Politis-Kontousi, who studied in the United States and later worked with a goldsmith in Italy, was faced not only with suspicion on the part of the craftsmen, but when she applied for a position with one of Greece's internationally known jewelers, was flatly told that he does not hire women.

Some of the problems creative craftsmen find in Greece today are not even as generalized as being accepted or taken seriously. The problems are much more down-to-earth, as for instance where to find the materials to work with. There is hardly an art supply house dealing on a professional scale. Potters in particular lament the unavailability of anything other than the traditional red clay of Attica or the white clay of Rhodes. Stella Bakatsi works in stoneware, which cannot be found at

all in Greece. Carolyn Iliou pours her wafer-thin, nearly transparent bone china bowls, depending entirely on imported material. Meredith Green, who has settled in Greece after studying in Philadelphia, mixes the low-fire clay available locally with stoneware which she imports herself to allow for higher firing. She regrets particularly the lack of information regarding the composition of glazes. "I make teapots and dishes to be used for food serving and cooking. I cannot use glazes that contain lead, but nobody can tell me whether the glazes sold contain lead," she says.

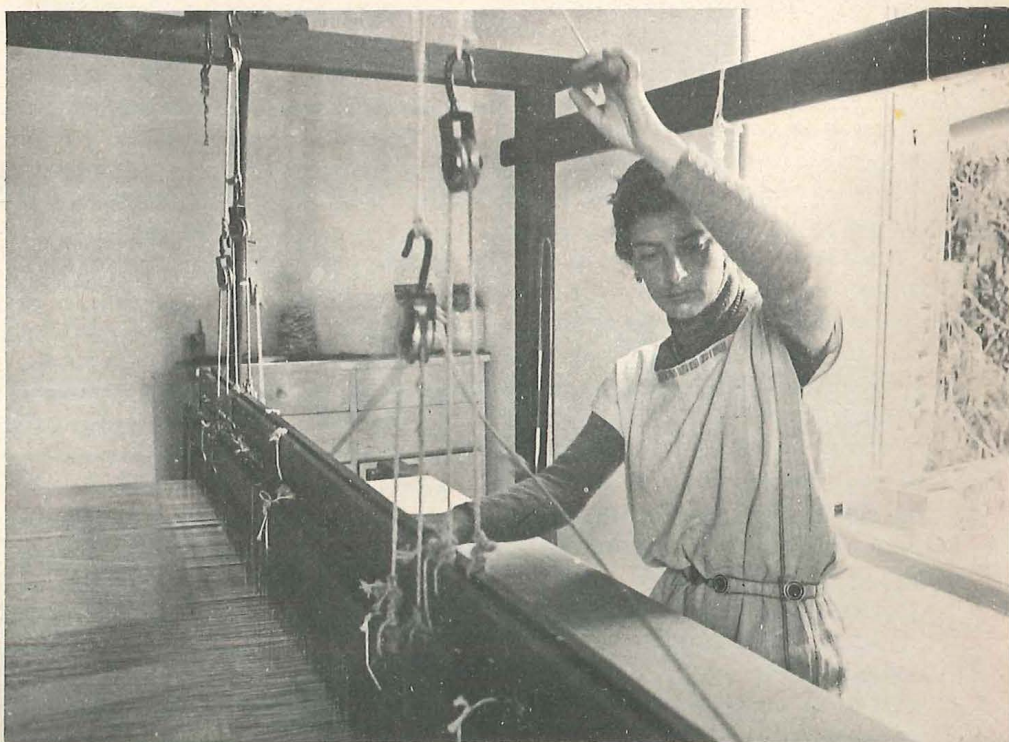
Somehow or other they find their way around, with the determination of creative people. Lisa Botassi uses only the local clay and glazes, but adds aluminum, kaolin, titanium.

As potters search for the right clay, weavers hunt for wool and cotton yarn. Not that Greece does not produce good wool, cotton, or silk. But the craftsman who needs wool for a curtain or cotton for a bedspread is often treated by the manufacturer of the material like a beggar or a poor relative. Textile factories do not want to bother with the small quantities they need. Despina Politis, upon finding a supplier, was told "not to tell anybody else" about her source. Yiannis Papadopoulos and Maria Grigoriou have reduced

their problem by taking only undyed material which they dye themselves with natural colors. One can imagine them going for walks forever, stooping and collecting, picking pomegranates for yellows, walnut husks for browns, madder root for reds.

How does one go about becoming a weaver or a potter, a metal-smith or a glassblower? The answer could be laconic: go abroad. Varied as their answers were, since no two of the craftsmen spoken to have had the same training, they were unanimous in the regretful statement that very, very little formal instruction is available in Greece. The (private) Vakalo School for Design is mentioned as a beginning. XEN teaches pottery, but that seems to exhaust the possibilities. None of the potters had any kind word for the Department of Ceramics of the School of Fine Arts. Some, like Despina Politis, are entirely self-taught. Others extracted sparse know-how from traditional craftsmen. Panayiotis Koukopoulos worked with Italian potters. Most have gone abroad for formal training, to the United States or to England, where crafts seem to enjoy more serious treatment on a high level. Universities there do teach not only design but also techniques in a great variety of crafts.

There is some encouragement on an official level in Greece. Since 1977 EOMMEX has been the major



Weaver Despina Politis at her loom

center for assistance of and cooperation with craftsmen. Its name, Organization for Small and Medium Industries and Handicrafts, indicates its goal and, at the same time, points to its difficulties. While here and there the cooperation with individual craftsmen-artists has been smooth and satisfactory, EOMMEX's main target is the small workshop which can produce quality in a certain quantity. Mr. Alektoridis, the director, explains that, beautiful as a single piece of a free-working artist may be, if he cannot reproduce it upon demand in at least a small quantity, it is difficult for the organization to offer support. Even small workshops pose similar problems if they are not able to fill larger orders taken, for instance, at an exhibition.

EOMMEX's aim today is largely directed towards encouraging good, traditional designs to counter the cheap tourist goods so prevalent all over Greece, promotion through participation in exhibitions abroad, loans to handicraft people, developing of new designs and cooperation with craftsmen who then execute them, research into new materials, and training. Schools have been set up, for woodwork at Kolimbari in Crete, for pottery in Thessaloniki (in cooperation with XEN). It aims at raising the level of instruction with the goal of establishing degree courses from which students graduate with a diploma.

No matter how faint the signs may be, there is no denying that interest in the crafts has risen in Greece in the past few years. It is like coming full circle. The rich tradition may well have been dormant, the interest being rekindled through exposure to outside influences which revived an awareness of the heritage.

In more than one tourist spot, where the mass-produced "Greek" dresses hang like sad rags on display, one can find in a back alley a small shop offering more select items, tasteful handwoven materials, earthenware of good design, jewelry without the Acropolis or Athena or the Greek key motif. In Athens alone there has been a noticeable increase in shops offering well-made utensils.

One very important step is the acceptance of crafts, in some instances on an equal level with painting or sculpture, for exhibition in a gallery. The tapestries of Yiannis

Papadopoulos and Maria Grigoriou at the Ora Gallery in December of last year started an entirely new approach. It was the beginning of a series of exhibits, "The craftsman and his craft": pottery, etching, glass work, mosaic, jewelry, batik, etc. The series is still continuing, with artists demonstrating the technique of their craft during the gallery hours. The large turnout of visitors is proof that there is a vivid interest. Nothing of the sort had been done before.

There is still a long way to go, a wish-list to be filled. Books on crafts are hardly available; instruction on a high level nonexistent; the importing of materials needs to be much better organized. Last year some of the craftsmen working in Athens started thinking cooperatively. They joined together informally with the aim of establishing a center where they might be able to display their products on a permanent basis. Their idea proved impossible to put into practice since all of them had their own problems of survival and none were in a position to contribute financially to the establishment of such a center. However, the group, called APHI, still exists and has twice given a group exhibition, once at Maro Laya's "Zita M" Gallery in Thessaloniki in November 1979 and earlier this year at the Synefo Gallery in the Plaka.

The Crafts Show '80 held at the Hellenic American Union in March of this year, was a major step forward. Although two shows had been organized and held at the Campion School before, this year's exhibition at HAU was of much higher quality. It also was the first show judged by a jury. Due to its central location and wider exposure in the media it attracted a far more diverse public than those before.

There are other encouraging signs as well. The Hadjimichalis house in the Plaka has been bought by the city and there are plans to transform it into a crafts museum. At the Benaki Museum thoughts are given to teaching courses in the traditional crafts. The museum shop sells good-quality reproductions of the handicraft collection. With such isolated efforts to revive interest in a rich tradition, the ground seems fertile now for the encouragement of new creative talent.

—MARGOT GRANITSAS



Potters Green and Koukopoulos

POTTERS:

LISA BOTASSI-DELIVANIS

Tel.: 362-8093

All of Lisa Botassi's pottery is hand-built, in thin leaflike shapes, frequently in multiples to form candlesticks that can double as flower-vials. She uses muted-color glazes, beiges and browns to deep charcoal grays.

STELLA BAKATSI

Lambrou Katsoni 11, Terma Hippokratous, Tel.: 642-5623

Works in stoneware, in clear shapes and very fine finish and smooth texture. Makes particularly beautiful rectangular boxes that can have many uses, from vitamin pills to jewelry to marmalade.

CAROLYN ILIOU

"Polli", Karagheorgis Servias 7
Tel. Studio: 642-5623
Home: 692-7491

Very different from the other pottery described, since she uses bone china in white, which is poured into a mold. Her bowls look like flowers, very thin, rather fragile objects.

MEREDITH GREEN and

PANAYIOTIS KOUKOPOULOS

Vakchilidou 10, Athens 620,
Tel.: 770-8625

Work as a team, making mostly everyday objects: bowls, cups, vases. Most of their work is in stoneware, glazed in beiges and browns with decorations recalling Chinese calligraphy.

GLASS WORK:

YIANNIS BOUTZIOUKOS
Amfionos 10, Athens 408,
Tel.: 751-6415

Boutzioukos' work is mostly architectural, a modern version of lead glass windows. Strongly geometric patterns in rich deep colors. Panels can also be made into table tops, screens, etc.

NIKOS TROULLINOS
Kassandras 12, Nea Philadelphia
Tel.: 275-3991

He blows his objects: vases, bowls in rich blues, greens and browns. His work is in the old tradition of glass-making as it can be found from Syria to Mexico, with clear designs.

EUGENIA POLITIS
Lambrou Fotiadou St., Metz
Tel. Studio: 922-6778,
Home: 923-6212

Eugenia Politis works with sheets of thin cut glass, using it in small stacks or hanging the pieces like beads to form a curtain. Her smaller pieces should be regarded more as paintings than as useful objects.

WEAVERS:

MARIA GRIGORIOU and YIANNIS PAPAPOPOULOS
Karapanou 40, Glyfada,
Tel. Studio: 895-2957,
Home: 894-7000

They produce mostly practical items such as bedspreads, curtains, towels,

but are equally well-known for their wall hangings in heavy wool, stark geometric patterns in rich earthy colors.

DESPINA POLITIS
Alkyon Anergyron, Maroussi
Tel.: 806-1327

Her work is fine in texture, using only pure wool or cotton, occasionally silk. She makes curtains (on order) and tablecloths, shawls and spreads, sometimes weaving motifs into the stripes. Prefers light colors, sunny yellows with ecru, soft light grayish blues.

JEWELRYMAKERS:

PIERRETTA LORENZATOU
Patriarchou Ioakim 36,
Tel.: 714-529

Uses a variety of materials: gold, silver, copper, frequently combining two or more. Often works around given or found objects such as stones, pebbles, shells, shaping them into elaborate and highly original pendants.

CORINNA POLITIS-KONTOUSI
Patriarchou Ioakim 36
Tel. Studio: 714-529
Home: 701-6199

Works in silver, gold, sometimes combining them with copper and bronze. Her rings and earrings frequently take the shape of flowers (bell flowers in silver or gold) or animals (birds, a tiny colt).

WOODWORK:

PATRIKIOS KOUTOUZIS
Sotiros 12, Plaka,
Tel.: 323-3380

Koutouzis' wooden objects are useful, whimsical and often downright amusing.

TEXTILES:

ANN CITRON
c/o "Synefo", Sotiros 12, Plaka
Tel.: 323-3380

Ann works with textiles in a most original way. Boxes with padded shapes like a sculpture on the lid, angels, faces, stitched carefully on rich velvets.

SOFIA LAMNATOU-KONDI and CHRISTIANA KANELAKOPOULOU
"Nerochroma", 8 Krisila St.,
Pangrati (opposite the Alsos)

They make and display their own products (except for ceramics), made in a workshop adjoining the shop. Objects include: batik screens, scarves, pillows and wall hangings; painted wooden trays, stools, tables and three-piece functional tables which can be arranged at will; small chests, bread and salad boards, salt boxes, cutlery boxes; plates - wooden and metal, mortar-and-pestle sets; stuffed dolls and other children's toys. The style of painting is 'naif' and some items are patterned after old village objects as the salt and cutlery boxes, mortar-and-pestles. ■

BUSINESS & FINANCE

ONLY IN BUSINESS & FINANCE COULD YOU HAVE READ, IN ENGLISH, SURVEYS ON VARIOUS SUBJECTS SUCH AS ADVERTISING, JEWELLERY, SHIPPING, AUDIO EQUIPMENT, CEMENT, FISHING, ETC., AND INTERVIEWS WITH LEADING GREEK AND FOREIGN BUSINESSMEN.

For your subscription to this informative publication, unique in Athens, use the form below.



Bill me
 Check enclosed
NAME TITLE
COMPANY
ADDRESS
CITY COUNTRY
TEL DATE

**Annual subscription rates: Greece: Drs. 3,000
Abroad: Europe, Africa, Middle East: US\$97 (inc. postage)
USA, Canada, East Asia: US\$112 (inc. postage)**

Please cut out and mail this form or simply phone to:
BUSINESS & FINANCE
10, Fokidos Street, Athens 608, Greece. Tel: 7708 260

Poetry of Sikelianos in New Translation

*"Impractical mystagogue and quixotic entrepreneur",
his poems continue to challenge translators*

Angelos Sikelianos SELECTED POEMS

Translated and introduced by Edmund Keeley and Philip Sherrard. Princeton, New Jersey, Princeton University Press, 1979. 150 pages.

While everyone who appreciates modern Greek literature has heard of Sikelianos, the name is often better known than the poetry. If anything about him is discussed at all, at least outside of Greece, it is likely to be the legend of Sikelianos the man: the handsome genius declaiming his sonorous verses in a booming voice across Aegean bays; the hero at Palamas' funeral openly defying the Germans; the impractical mystagogue with his dream of reviving Delphi as an international center of good will where poetry and athletics, soul and body, would be reunited under the double aegis of Apollo and Dionysus; the quixotic entrepreneur who, having married the American heiress Eva Palmer of New York and Bar Harbor, dissipated her considerable inheritance and his own modest one on behalf of the Delphic Idea; the man who thought he could revive corpses yet who died with tragic ludicrousness when he drank Lysol, mistakenly brought to him by a servant in place of Nujol.

While the legend is known outside of Greece, the poetry itself has remained obscure chiefly because it is so difficult to translate. Sikelianos discourages translators in a way that Cavafy and Seferis do not because his persona almost always sounds like an inspired prophet declaiming with ritualistic solemnity something which to our ears seems rhetorical. As Keeley and Sherrard say in their Introduction, "this hierophantic, rhapsodic voice is possibly the one least accessible to a contemporary Western sensibility, not only because that sensibility has been trained in our time to question rhetoric of almost any kind, but because the voice depends for credibility and vitality on the

character of the language it offers. . . — all of which is lost in translation."

In the 1940s, when Sikelianos was nominated by the Society of Greek Writers for the Nobel Prize, translations of a very few poems were attempted by Lawrence Durrell. The first representative selection in English did not appear, however, until 1961 when Keeley and Sherrard included twelve poems in their *Six Poets of Modern Greece*. In 1973 Kimon Friar published fifteen poems in his *Modern Greek Poetry*. Now we have twenty-five Sikelianos poems in the new collection attractively printed by Princeton University Press — still not a very impressive number for a major poet whose collected works occupy many substantial volumes. All this testifies to the inhibitions felt by translators when they confront Sikelianos' poetry. On the other hand, the slimness of the Princeton collection is an asset because it allows us to approach Sikelianos comfortably, without being discouraged by the other factor that has kept his writings so inaccessible: their frightening bulk when compared to the manageable oeuvre of a Cavafy or a Seferis.

Though the previous translations have failed to make Sikelianos' work generally known in the West, the new ones stand a better chance since they are the first to render his hierophantic voice in an English that is rigorously non-rhetorical. Fortunately the original Greek is on facing pages, enabling English-language readers — those who can manage Sikelianos' difficult idiom when aided by the translations — to experience the voice's full resonance while at the same time benefiting from the translations' clarity. But the new volume is more likely to make Sikelianos accessible for another reason as well: that is, the particular poems that the translators have selected. Disarmingly, they claim to have limited their choice

"to those translations that have some life of their own in English." What they have really done, however, is to give us the requisite materials for understanding Sikelianos' major concerns and also his development.

The important lines are set out briefly in an excellent Introduction that offers just enough to help us discover by ourselves, step by step as we read the poems, how, for Sikelianos, the natural world was an outward sign of a deeper mystical realm which reveals itself not only in nature but also in myth, folk memory, and ritual; how, furthermore, Sikelianos believed that it is quintessentially the poet who brings this deeper, hidden world up into consciousness; finally, how his faith in the inner world survived first his private failure to ritualize that world in the revived festivals at Delphi, and then the general horror of Greece's subjection by the Axis. Thus it is hardly accidental that Keeley and Sherrard have chosen to include (a) memorable evocations of nature ("Caique", "The First Rain"), of ritual ("Hymn to Artemis Orthia") and of folk custom ("The Village Wedding"); (b) poems evoking the linkage between nature and myth ("On Acrocorinth", "Pan"); (c) poems affirming nature as an entree to mystical depths ("Because I Deeply Praised", "Prayer"); (d) poems connecting the poet himself with nature ("Return"), with myth ("Daedalus") and with folk custom ("The Village Wedding"); and, lastly, (e) poems affirming the poet's inner vision in the face of cruelty, indifference and divisiveness ("The Sacred Way", "Agraphon").

The essence of Sikelianos' prophecy was the faith that opposites can join into unity, eliminating the inevitable fragmentation of the world of time. This unity occurs in the inner vision of poets and seers; it is a subjective reality. What Keeley and Sherrard have enabled us to do, by

virtue of their selection, is to experience in our own right, subjectively, the process of achieving this unified vision as we proceed through the seemingly diverse poems of the collection. We receive from them the same intimations that the poet received from nature, myth or folk custom, until we are initiated into the mystic truth that each poem is but an incomplete, separated sign of something complete and unified: in this case, the overall poetic vision of Angelos Sikelianos. It is a beautiful journey which (to echo what Sikelianos says about the Ionian sea) "freshens us deep down".

Remarkably, this mystical result is achieved in translation, as I noted earlier, by means of a poetic diction that eschews the high style, striving instead for clearness and simplicity, even when the original Greek is obscure or elevated. Thus, for example, the ambiguous "You who assist . . . the embrace's struggle" in the 1961 Keeley-Sherrard version has been revised to the totally explicit "You who assist . . . in the struggle when bodies embrace"; thus the line which Kimon Friar, faithful to the Greek, renders "Is this perhaps chimerical?"

becomes the more straightforwardly idiomatic "Can this be an illusion?" In place of Friar's Miltonic

And as from out the inner sanctuary
of heaven upon the night a bright star
glides,
or in a mild wind falls an apple
blossom,
so from his breast did the calm spirit
fly

Keeley and Sherrard, avoiding the inversions and other paraphernalia of "poetic diction", offer

And as a star at night
glides from the sky's inmost
sanctuary
or as an apple blossom falls in the
gentle breeze,
so his spirit took wing from his
breast.

Yet their translation is by no means prosaic. They give metric equivalents (though never rhyme) for Sikelianos' strict stanzaic forms, and they are never so doctrinaire about simple diction that they refuse a chance to echo Sikelianos' vowel music even if fancy language is required, as when their

aerial cataracts
of the flowering oleander
on the escarpments

responds valiantly to the a-sounds in Sikelianos' magnificent

ἀνάφοι καταρράχτες
τῆς μπουμπουκιάσιμνης ροδοδάφνης
στὰ γκρεμνά.

Friar is truer, in a way, to Sikelianos' own highly "poetic" idiom; but Keeley and Sherrard speak more easily to our modern linguistic sensibility, without cooling the poet's prophetic ardor in the least.

The new *Selected Poems* offer anglophone readers the opportunity to go beyond the exaggerated legend about Sikelianos the man to the only thing that matters — the poems themselves. Robert Frost once defined true poetry as that which cannot be translated; yet here, despite what is lost through translation, we experience works which in English as well as Greek justify the translators' claim that Sikelianos is "one of the major Greek poets of his century."

—PETER BIEN

EEC CONTRACTS

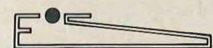
For guidance on how to win contracts for supplies or services to the EEC or for overseas contracts from the \$8 billion fund, write to:
EUROPEAN BUSINESS SYSTEMS CONSULTANTS
12 Blvd. de Woluwe, Boite 72,
BRUSSELS 1940

BRITISH NURSERY SCHOOL

5" British Teachers.
4 Garden Setting.
3 Nea Smyrni
Paleo Phaleron.
All enquiries: 983-2204, 932-2570

Your Athens Office EXECUTIVE SERVICES Ltd.

- Efficient Mail Handling and Telephone Message Service, Including After Hours Electronic Answering Service
- Telex Service — Messages Sent, Received, Relayed or Held
- Multilingual Secretarial Service Confidential, Accurate
- Multilingual Translating and Interpreting Service General, Legal, Technical, Certified on Request Greek, English, French, German, Arabic.
- Congress and Conference Planning and Staffing
- Special Services Public Relations Research, Direct Mail, Mailing Lists
- "Your Athens Office" is a complete Business Centre with prestige offices. It is equipped with telephone and telex facilities, IBM typewriters, Xerox and a quality multilingual staff



EXECUTIVE SERVICES Ltd.

ATHENS TOWER "B" ATHENS 610 GREECE
TEL. 7783,698 - 7701,062 TELEX: 214227 exse GR

The Kastri Country Day School

(Administered by the American Community Schools of Athens)

- ★ Nursery School (for 3 year olds)
 - ★ Kindergarten (4 and 5 year olds) and Grades 1-5
 - ★ Facilities in attractive surroundings
 - ★ Educational Program emphasizing Reading, Writing and Arithmetic
 - ★ Foreign Language Program at all grade levels
 - ★ Art, Music and Physical Education
 - ★ Library and Media Centre
- Iras and Vitsiou Streets, Kastri
Telephone 8080-475

New Works by Fassianos

His November exhibit at the Zoumboulakis revealed a new polish on his familiar style



Fassianos, "Night Undressing Herself", oil on canvas, 1979

THE original and personal language of Alekos Fassianos has now become familiar to us over the past two decades. During these he has spawned a host of disciples and imitators in Greece who have worked in what one may venture to call the 'fassianesque' style, and who have served to propagate the knowledge of his vocabulary and to widen the spectrum of his influence. However, of all the artists painting in this naive and direct manner, Fassianos remains indisputably the master par excellence, through the innate authenticity and spontaneity of his work.

For Fassianos the source of inspiration is embedded in a nostalgia which reverberates with youthful memories and impressions of an older Athens which is slowly receding and will soon be irretrievably lost. The paintings, steeped in poetry and myth, evoke a luxuriously lounging sensuousness which reflects the slow-moving pace of times past.

In the recent Fassianos exhibition at the Zoumboulakis Gallery, the characteristic cyclists, the smokers with windblown hair, the languid, inelegant ladies all figure in the usual gamut of 'fassianesque' colors: bold reds, deep blues and bright gold. Also surfacing is the artist's fluent, deadpan humor seen, for instance, in

the tiny blobs that splash around the feet of the woman bather as she trips into the sea in 'She is going for a swim', or the childlike schematic representation of the little sailboat, sailing on equally schematic waves in 'Moon Gazing', or even in his dryly humorous titles such as 'The night undresses for me' or 'Antiquities and Lemonade'. The importance of the past, simultaneously fleeing and being driven away, and the coexistent present (wherein changes which cannot be restrained are underway), is acutely imparted within a framework of poetry and humor. It is the past of which we are made and the present in which we exist.

Fassianos draws obsessively and consciously on his own past and that of his surroundings. As a consequence his themes have changed little over the years. By contrast, at his latest exhibition the artist achieved a degree of polish which was not so discernible at his exhibition in 1977. His language has, through years of distillation, reached a peak of clarity and a fusion of form and color which is complete. The integrated mass and color are clearly transcribed onto the white background, while the once generous linear details superimposed or incised in the composition have been reduced to essentials. This linear

economy enhances the clarity of his color areas. In this exhibition Fassianos reached a level of perfect equilibrium between theme and style. At this point the question which inevitably springs to mind is: where will the artist go from here? Further evolution in this instance may possibly lead to a rigid stylization at the cost of creativity.

British printmakers in group show at British Council through Dec. 20

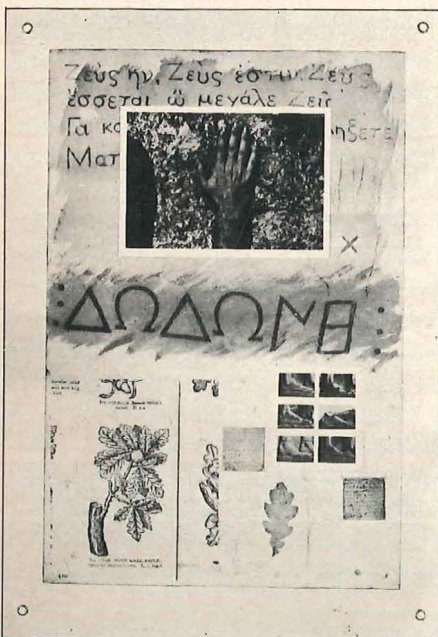
THE flourishing revival in printmaking during the period of high consumerism in the sixties saw the natural emergence of both the multiple and the engraving. It made art more attainable to the general public. In the seventies this boom subsided and thereafter prints became less exciting and creative. The current exhibition of engravings at the British Council, organized by Jill Yakas, reflects this situation. Somewhat too heterogeneous, the collection includes prints by important British painters such as Tom Phillips, Patrick Caulfield and Joe Tilson.

Tom Phillips' prints resemble his paintings in being highly aesthetic and appear to be an analysis of the decorative, as seen in 'The Grammar of Ornament'. The lettered borders

he so often uses rhythmically enclose the fragmented central part of the print. Beautifully colored, these works are visually stimulating.

Patrick Caulfield's prints are similar to his previous work in which the same decisive broad, black line is used to trace the desired forms which are then colored in equally decisive flat areas. A new element in his work is a lightly decorated background which, in fact, appears superfluous. When Caulfield's forms are closed, they appear complete and whole; when open, as seen in 'Lobster', the force of his line is greatly reduced. Most impressive is his ability to realize such robust prints with the most economical techniques. As his line has become more vigorous, Caulfield's work is now less static than before.

By far the most interesting prints are those by Joe Tilson whose work transcends mere representation. In the manner of collage, Tilson includes postcards, photographs and loose floating things in his prints, to emphasize the concrete nature of human artifacts and the traces they have left behind. These traces become the material witnesses to the presence of people and are allied to the idea of the markings left by a journey through life. This is clearly seen in the 'Proscinemi' series at the Council in the use, for example, of a photograph of old sandals attached to the print which becomes part of it



Tilson, "Proscinemi, Dodona, the Oracle of Zeus", collage, 1978



University of La Verne
La Verne, California
Founded in 1891

Residence Center
801-2362

La Verne College and The School of Continuing Education offer undergraduate classes which lead to a Bachelor of Arts or a Bachelor of Science degree. Post-graduate classes in business and history are also scheduled. Fluency in the English language is required for admission. In accordance with Greek statutes, these programs are limited to qualified legal resident foreign Nationals. Classes are scheduled during four 10-week accelerated semesters each year. For further information, telephone the Residence Center office at 801-2362.

Accredited by the Western Association of Schools and Colleges.



TASIS Greece

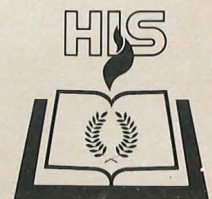
affiliated with
Hellenic International School

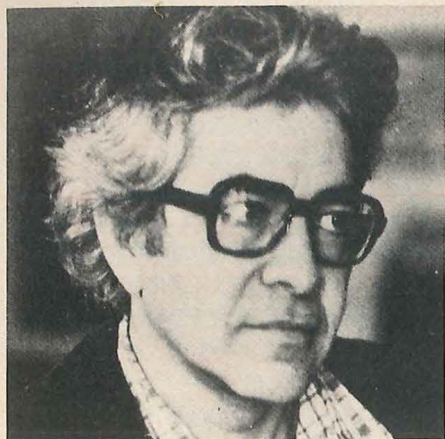
GCE Division

TASIS Greece-HIS announces the expansion of its British G.C.E. Programme with the aim of completing a full, autonomous GCE Division. With 25 years experience in international education, TASIS has schools in Switzerland and England, as well as Athens. Founded in 1971, the Hellenic International School has had an 80% pass record in 'O' and 'A' level exams, and is the only open examination centre in Athens for the University of London.

With excellent facilities for grades 1-12 in residential Kifissia and Ekali, the School offers a wide range of Curricula in addition to the British GCE Programme, including International Baccalaureate, American College Preparatory and General Studies, and ESL. Small classes and an experienced, dedicated staff allow for individualized instruction. The Director of TASIS Greece-HIS is Dr. John H. Bruce, formerly Director of the United Nations International School in New York City.

For further information contact: TASIS Greece-HIS, Admissions office P.O. Box 25, Xenias and Artemidos Streets, Kifissia-Kefalari, Greece Tel.: Athens, 808-1426 (Until 3 p.m.) or 801-3837 (After 3 p.m.)





Edouardo Manet at the KEA Theatre

A leading avant-garde playwright is introduced to Greece at the Athens Art Union Theatre in a production of his "Holocaust"

AN extremely interesting production has been announced by the Theater KEA. The playwright, Eduardo Manet, is unknown in Greece — or in the U.S.A., for that matter. Yet, among the pioneering playwrights in France today, he is considered to be one of the most original. He is, however, not French nor, though he was born in Cuba in 1927, is he Cuban either. His parents are Spaniards. Spain, Cuba and France — all have left their mark on the psychological evolution of this eccentric but profound writer. Most of all, it is the primitive culture of the hybrid black and white Catholics of Cuba and its eruptive violence that have influenced him, but there was the tragedy of the Spanish Civil War, as well. At the age of fifteen he began writing reviews of films and plays. At the University of Havana he studied Philosophy, Literature, Film and Theater. With his classmate Raoul Castro, brother of Fidel, he published a literary review years before the Castro-led revolution. He also acted in Greek classics and Shakespearean plays in the open theater of the University. His mind was set on the idea that a knowledge of professional dramatic skills was the best medium by which to master effective playwriting. When Manet went to Paris in 1950, Jean-Louis Barrault, the famous actor, director and mime, suggested his joining the EPJD (Ecole par le jeu dramatique) which was exactly what the young playwright was after. Improvisation and pantomime proved to be the best tools for stirring the imagination of the dramatist in the right way. To master the roots of the Romance

languages, Manet went to Italy where he studied linguistics, Italian and Etruscology. Back in France, he wrote his first novel *Spirale* in 1956 and began his autobiographical *Strangers in the City*. Jacques Lecoq, his professor at the EPJD, opened a school of improvisation and *commedia dell'arte* techniques, and Manet joined the venture. Meanwhile with the "Belle Equipe" he created a number of short films for French television.

After Fidel Castro's successful Cuban revolution, Raoul, in 1959, invited all Cuban artists and writers living abroad to return to their country and take part in its spiritual progress. Manet taught body expression at the National and the Studio theaters. He became general manager and director of the National Dramatic Ensemble, a post which he held for three years. Fed up with being a civil servant, Manet involved himself in scenario writing and film direction. During this period he produced six short and four long films, one of which, *El Negro*, won a prize in London. At the same time, he published his autobiographical *Strangers in the City* and a second novel, *A Cry by the Beach* in French. Realizing in 1968 that the position of intellectuals in Cuba was far from satisfactory and disillusioned with Castro's approval of Russian intervention in Czechoslovakia, Manet returned to Paris where he settled permanently.

A year later his first important play, *The Nuns*, agreeably surprised audiences and reviewers. Since then Manet has produced on an average of a play a year, and today he is con-

sidered to be one of the foremost avant-garde playwrights in France with an originality of his own. Three plays in particular have contributed above all to this reputation for originality: *The Nuns* (1969), *Holocaust or the One-Eyed* (1973) and *Lady Strass* (1977), and each has felt three specific influences. The first is common to the most important playwrights of Central Europe, Africa, South America and in general to all those countries which suffer the plight of direct or indirect subjugation to a great power. Usually these playwrights have recourse to comic satire in order to mask their tragic anguish. The two other influences which are characteristic of his work - *commedia dell'arte* techniques and historical symbolism — are combined in all of his plays. After exploring these influences, we shall try to trace their presence in his most typical play, *Holocaust*, which is now being produced at the KEA Theater by George Bellos under the Greek title *I Ethelontes* (The Volunteers).

The primitive culture of rural Cuba has deeply impressed Eduardo Manet and its psychology colors the reactions of his heroes. As Roger Blin, his director and former teacher, writes: "What characterizes South America is a juvenile, baroque extravagance and gaiety which we witness in all of Manet's plays." However, this facade of gaiety masks the tragic face of the writer who has not abandoned the philosophic approach of the human being. Manet has been deeply impressed by the Spanish Civil War, by the primitive revolutionary spirit in Cuba and by the pro-

fessional terrorists who are guided all over the world by invisible powers. In short, he has seen the apotheosis of the great modern goddess Violence, nourished by the materialistic civilization which at present prevails in the world. Manet himself declared at the opening of his first play that "Every revolution or great catastrophe reveals both the best and the worst in human beings. In choosing the worst, I do wish that all the heroes of my plays should be annihilated. I show what a genuine revolution should wipe off the surface of this earth." Is this idealism on Manet's part? Is it a desperate human desire? Is it a cry of anguish? The last one is the most probable.

On the other hand, the playwright's practice in the methods of *commedia dell' arte* has made Manet write his plays in such a way as to allow each actor to reveal his inner self through improvisation, pantomime and body expression. In *Holocaust* these dramatic methods prevail much more than they do in any of his other plays.

The Greek masters of tragedy used to take a historic event or a legend well-known to their audiences as their point of departure, not in order to provide a plot, as the present playwrights do, but to take advantage of a familiar plot in order to offer symbols which would provide an added dimension to the problems of their times. Manet more or less follows the same path.

In *Holocaust* he takes as his point of departure the period when the Roman Emperor, seeing that

the Christian faith is winning ground by leaps and bounds, decides to embrace Christian unity in order to prevent a possible revolution. The historical period is purely schematic. The Emperor symbolizes any despotic king, or any president of a totalitarian state who makes the pretense that the State is free. However, the Emperor, now converted to Christianity, cannot feed any more Christians to the lions and thereby is no longer able to satisfy the masses' thirst for blood, a greediness which is useful in wartime but very dangerous in times of peace. To this perfect dead-end there is only one solution: to feed volunteers to the lions, those who are willing to die in the name of the new religion. Religion here is equally schematic. It symbolizes any "new" ideal, doctrine, or political theory of today — democracy, for example, the bon-bon offered by all totalitarian governments, overt or concealed, while in fact they consider any true democratic citizen a traitor.

The three heroes of *Holocaust* are the scum of the Roman Empire or, by extension, the scum of today: ignorant, penniless, bloody-minded and ruthless, and yet, deeply within themselves, quite human. They are trapped. One either volunteers to be fed to the lions to save the other two or all three will be hanged in a deserted corner of Rome. To speak in modern terms, a person either adheres to The Party or he is persecuted. The three rogues are in despair. They fight each other when the animal side prevails and become

friends again when the human side has the upper hand. This provides an excellent opportunity for the actors to improvise.

Yet it is through the reactions and the occasional thought of these rogues that we are reminded of the present world and of those people today who have adhered to a materialistic view of life in order to satisfy their lust for consumption and power or just their instinct to survive. The barbarism of man two thousand years ago is reviving in the so-called civilized world of today. This is exactly where the higher dimension of the play is revealed with a true protagonist who remains invisible. He is the manipulator of the strings that turn our heroes into human puppets. It is the secret power which lies over and behind the two iron doors which are seen on stage. One door leads to the hungry lions and the blood-thirsty crowds. The lions are symbolic. They may be today's tormentors, terrorists, executioners, or mobilized killers. The other door offers temptations for betrayal or for survival in perpetual serfdom. One has only to choose.

It is at this point that the fourth character of the play appears, the mysterious "One-eyed Man". Who is he? What does he represent? He is, surely, a serpent in Paradise, a siren in *The Odyssey*, a fake idealist who lures the rogues into volunteering to become the lions' meat. But why one-eyed, or the pretense of being one-eyed? Does the bandaged eye conceal the animosity of the status quo? And what is the meaning of his last mysterious smile as the curtain comes down while the jubilant shouts of the crowd and the roars of the lions welcome the three volunteers?

I suppose that Manet has left this final curtain to the disposal of the director of the play and the actors — the KEA group in this instance — to offer either a satirical summing up or a tragic catharsis. Greek actors have not been trained in pantomime and constructive improvisation. This is why the decision of the Theater KEA to produce this demanding play is both praiseworthy and courageous. In any case, the enthusiasm of the actors is very promising. In all respects it is a theatrical venture worth seeing.

—PLATON MOUSSEOS



Yorgos Bellos and Dimitris Hoptiris in scene from "Holocaust"

The Thessaloniki Film Festival: Short Films

Interviews with six directors show them short on money, government cooperation and commercial interest, but rich with ideas

GREEK film directors, and the makers of short films in particular, have been variously described as talented, determined, individualistic, marvellous, heroic and even crazy. Laboring over an idea from its inception (since most write their own scenarios), forced into being their own producers and therefore into begging and borrowing funds from whatever meager sources are available, they must finally attempt to produce a work of merit with actors and crews who are paid little or nothing and are most likely moonlighting from other jobs. Each director meets with all these obstacles in order to produce one day a single short film. When completed, such works have little chance of covering their production costs even if they win prizes at the Thessaloniki Film Festival.

Thirty-two short subjects were shown at the 1980 Festival. This number was especially formidable since eight of the films were over thirty minutes in length and some were of such poor quality that it became an endurance test to attempt viewing all of them. The festival consisted of thirteen documentaries, eight social commentaries and seven fictional dramas. More than in previous years, a number of entries attempted to deal with contemporary problems, such as overurbanization and the breakdown of traditional values.

Six directors, representative of the festival's diversity, responded to the question, "Why are you making films?" by stressing the individualistic self-expression gained from their production, and the love of the cinema as an art form. Ironically, the individualism of the directors, which makes the films interesting and original, contributes to the lack

of cohesiveness among them. This is one of the reasons cited for the chaotic state of the Greek cinema scene today.

This year seven films were rejected solely on the grounds of artistic and technical inferiority, in contrast to previous years when films were sometimes rejected for moral and political reasons as well. Even so, some of those shown were ridiculously amateurish. However, the majority of the films were well-made and interesting efforts.

Sto Dromo (On the Road) is the first film by the thirty-year-old director and writer Freddy Vianellis. Although not a prize-winner at the festival, it is described as fictional drama and is an example of very effective treatment of the themes of friendship in a short work. In depicting the reunion of two friends and their interaction in the span of a single evening, Vianellis makes a statement about relationships between people, showing the problems of living that drive them apart, yet emphasizing the basic need for human contact.

The nightmarish quality of inner-city life is conveyed by the use of naturalistic sounds at the beginning — the roaring of vehicles and the echoing of neighbors' shouts in the hallway — when the protagonists are first reunited; the cold tones in the street down which they walk, emphasizing the ugliness of downtown Athens; as well as the stark lighting and droning popular music in the souvlaki place where a verbal confrontation between the two takes place. Yet the movie ends on an optimistic note with a scene by the sea bathed in sunlight. Ilias Logothetis and Alkis Panayiotides are both excellent, particularly in the confronta-



Above: Freddy Vianellis, director of "Sto Dromo"; Below: Maritina Passari in Frida Liappa's "Ape-taxamin"



●
ELEFTHEROUDAKIS

BOOKSHOP

ATHENS TOWERS
Building A

Books, gift items,
office supplies, paper
goods and greeting cards

●
ELEFTHEROUDAKIS

INTERNATIONAL
BOOK CENTRE

SYNTAGMA
at
4 Nikis Street

Over 150,000 titles
for every reading
interest and need

●
ELEFTHEROUDAKIS

MUSIC CENTRE

ATHENS TOWERS
Building A

Records, cassettes,
guitar and pop music
song books, posters,
and gift items

tion scene, proving that it is possible to obtain good acting performances in a short film even, as in this case, when actors and crew donated their time.

Vianellis is one of the most experienced directors of short films shown this year, having worked abroad as an assistant director for five years. He made *Sto Dromo*, he says, in order to test himself in preparation for a feature-length film based on a similar theme. Although Vianellis admires many directors, he avoided imitating any of them in *Sto Dromo*.

Despite the generally favorable reception accorded his film, Vianellis was highly critical of the Festival itself. "Disgraceful," he called it, "an ordeal because it is the only way for young filmmakers to show their work and get financing from the government. Yet it is in the hands of people with political friends and interests. The Greek Center of Cinematographers gives some funds, but only to well-established people. That's why the atmosphere of the Thessaloniki Festival is that of a slaughterhouse, because there is no possibility for financing."

Ta Maniketokoumba (Cufflinks) is a fictional film by Pericles Hoursoglou with a scenario by Pantelis Voulgaris. The film deals with another reunion after thirty-odd years between a Greek who is now a civil servant at a ministry, and a German who was stationed in Greece in World War II. The movie describes a car ride, which includes a visit to Sounion along the way, and ends at a taverna, where we get a real glimpse of what lies behind this rather polite and unlikely association. The Greek had been a collaborator with the Germans during the war and the movie deals with the ideology of the Greeks who were traitors.

Many of the people who worked on *Ta Maniketokoumba* also donated their services, one of them being Yianoulis, the cinematographer. The movie is shot almost entirely with a shoulder-held camera, as Hoursoglou wanted to give the impression of filming with an 8mm camera. Some scenes, such as the one at Sounion were criticized as having a touristic look, but Hoursoglou says they were used for an ironic effect, to show the "postcard" Greece that some would like to present to the outside world.

With her first film, *Kathimerini*

Istoria, Kleoniki Flessa won the Vellitis Award for Best Young Director. She worked some years ago on the montage of a film by Cacoyannis and has since been studying and practicing architecture. *Kathimerini Istoria* (An Everyday Story) is an apt title since its subject is abortion, a very common practice in Greece, but a unique subject for a Greek film.

The movie is straightforward. A village girl borrows money from a friend, checks into a cheap hotel in a nearby town and goes to a clinic. The only glimpse we get of her relationship with the father of the child is a brief scene in which he, unaware that she is pregnant, sits with his friends in a cafe, idly gossiping and bragging about his conquest. The rigid camera and conventional shots, combined with simple sets and rather melodramatic piano music, tend to give a sentimental air to the film. Despite some flaws, the acting performance by Sophia Filipidou is effective and the film may be useful in provoking discussion.

Frida Liappa, thirty-two, is the director of *Apetaxamin*, a title which comes from words referring to the casting out of Satan used in the Orthodox baptismal ceremony. She says that she has been fascinated by movies since childhood and has a great nostalgia for the cinema world of the Hollywood that no longer exists. *Apetaxamin* is about a girl's fantasies: a lamb's head in the refrigerator, a peacock, a wild party with raucous rock music in which she is helplessly flung about naked. It is shot in a traditional manner with stark lighting that emphasizes contrasts. The theme of the movie is built on the tension between fear and desire.

Antia, one of the more successful documentaries, won a special prize at the festival. It is a fine pictorial essay on a village of that name in southern Euboea and most of the exposition is provided by the inhabitants themselves. The mobile camerawork captures the tempo of everyday activities, such as weaving, milling grain, pressing olives and making raki. The film's music is scored for the *tsambouna* (bagpipe) and flute. Most interesting, however, is the language, unique to this village, based on a form of whistling.

Stavros Ioannou, the young director of *Antia*, is himself from the island. This documentary is in the

category of ethnological studies and, though technically refined, lacks any in-depth investigation of the meaning of events and customs. Ioannou, who spent a year gathering information, also ran into resistance on the part of the inhabitants. Nevertheless, he captures a vivid scene in a taverna as an anecdote is told of a man being chased by police and evading his pursuers by listening to the messages sent to him by the other whistlers. The camera scans back and forth between two whistlers, catching their expressions as they emit their intricate phrases.

What is the fate of the documentary once it has been made? Many are considered dull and few are commercially successful. The award-winning *To Stromo tis Katastrofis* (The Bed of Catastrophe) by forty-one-year-old director Kostas Vrettakos is a striking example of what a documentary can achieve. Filmed as an event in progress, it records the submerging of the village of Kallion beneath an artificial lake formed by the construction of the Mornos Dam. The filming began in the fall of 1978

when there were already few people left in the village. Nearby, an archaeological dig in progress had unearthed significant finds, including a statue of Artemis and some remarkably well-preserved floor mosaics which were sent to Delphi. Today both sites are completely submerged under the lake.

The outstanding camera work by Hasapis, Nastos and Zerboulakos with music taken from ancient Greek papyri and interpreted by the Spanish composer Paniogua, combined with this dramatic and timely subject make it an exceptionally fine movie. Yet, astoundingly, the film has aroused no interest locally, either from theaters or television.

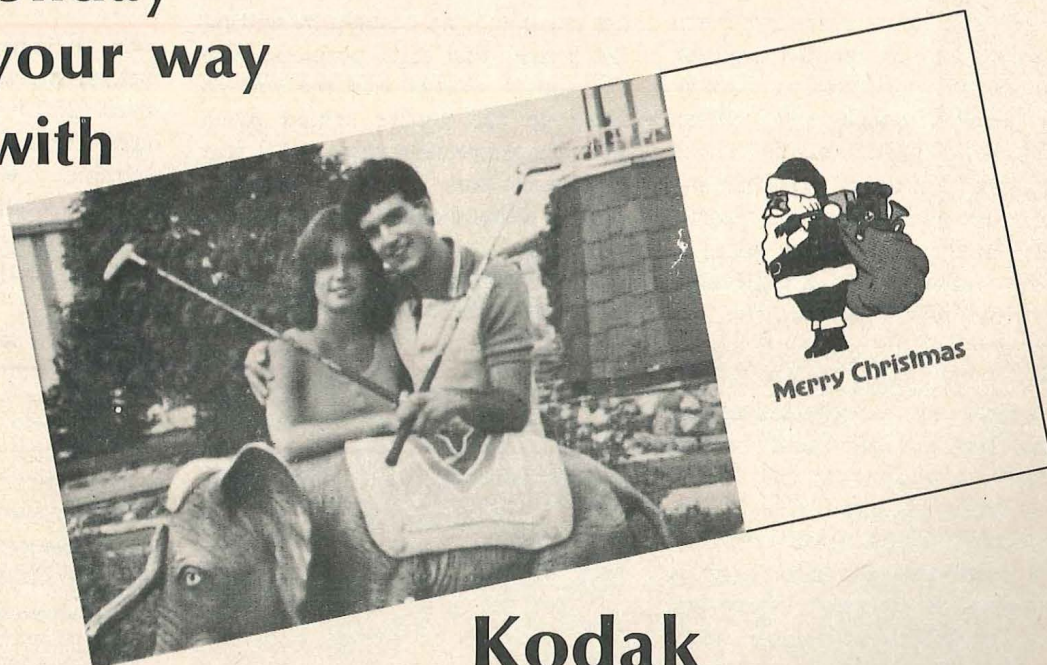
The lack of interest by commercial theaters in short films was one of the topics brought up during a recent talk at the Alkyonis Theater by Diamantis Levandakos who is in charge of the six-month-old center of Independent Greek Cinema. In the discussion that followed, general dissatisfaction with the Thessaloniki Film Festival was expressed. Levandakos, himself a filmmaker, has sug-

gested making the Festival non-competitive and having the filmmakers themselves organize it. Funding would be provided by donations from the government distributed on the basis of merit rather than on the strength of lobbying. The government could also eliminate the taxes levied on domestic films, as they have already done on foreign films. Many people have mentioned that more support should be given by television at the production level, as is done in Germany and Italy. It has even been suggested that television be made a non-commercial enterprise run by the government.

The Center of Independent Greek Cinema wants to rent a centrally located theater in Athens to be run as a cooperative with members donating their time and using copies supplied by producers without charge. It is an attractive proposition, but for this or any other solutions to work, there must be an atmosphere of cooperation among the filmmakers, a goal expressed by many but not yet realized.

-BARBARA STENZEL

This Holiday Say it your way Say it with

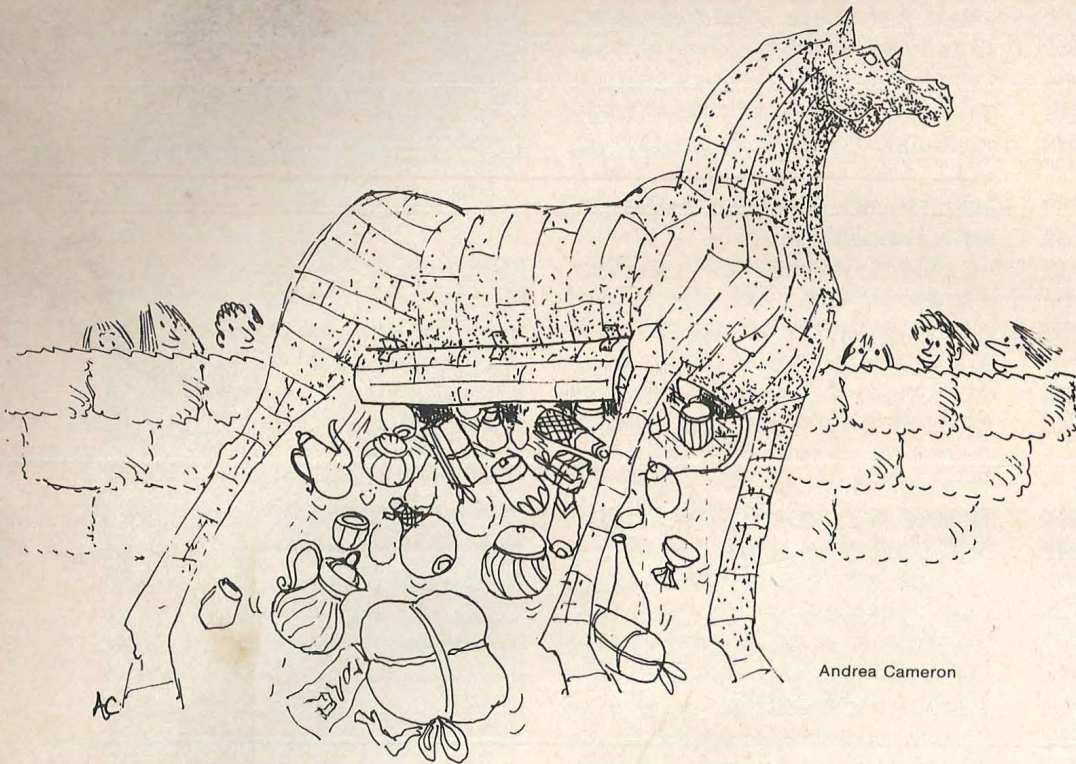


This season turn your favorite snapshot into a unique and personalised greeting card that will be remembered for a long time...

Simply select the Kodacolor negative film you prefer and give it to your photodealer. Ask him to send it to the Kodak Color Lab having selected the design and greetings you wish imprinted. In a few days your personalised greeting cards will be delivered with envelopes and at very reasonable cost!

Kodak Photo Greetings

Rates: From 10-25 cards, Drs. 13 each
From 26-50 cards, Drs. 11.50 each
From 51 and over, Drs. 10 each



Food for Thought

One way to beat inflation when buying holiday gifts is to make them yourself, sweet or savory

A gift, though small, is friendly. Come, then, give the stranger food and drink.
Homer. *The Odyssey*. Book VI.

ANYONE who doubts the value of making a simple food or wine gift will find a persuasive pinch of inspiration in familiar sayings. These gems from literature — many from ancient Greek and Roman poets and the Bible — allude to both the gift and the act of gift-giving and are relevant for gifts made at home.

St. Paul wrote, "God loves a cheerful giver." (I Corinthians) and "Now there are diversities of gifts but the same spirit." (II Corinthians) St. Jerome's *On the Epistle to the Ephesians* contains the words, "Never look a gift horse in the mouth." Paraphrasing the latter, Robert Louis Stevenson wrote, "I am in the habit of looking not so much in the nature of a gift as to the spirit in which it is offered." These are joyful thoughts to remember when the gift at first seems disappointing.

In planning the gift, Henry Wadsworth Longfellow suggests an individual approach. "I give a various gift to each, to charm, to strengthen, and to teach." Longfellow's idea is splendid for food gifts: one likes sweet; another savory. Some people may enjoy a new or exotic taste like Korean Sesame Salt

or Spiced Vinegar; others may revel in a winery sauce or the nutty, chewy texture of Hermits.

In Greek literature Homer's "winged words" are the earliest and the pertinent excerpt, quoted above, will prod the shy giver. But Euripides expanded the thought by writing "It is said that gifts persuade even the gods." Vergil was the first to bring up the motive behind giving with the universally quoted, "I fear the Greeks even when bearing gifts." On the other hand, Ovid stimulates the intellect to new heights: "Giving calls for genius." If doubts persist, take heart in Ralph Waldo Emerson's essay *Gifts*, where he writes, "The only gift is a portion of thyself."

When ready to package, decorate and label the gift, look out for a delightful decanter or jar, and remember the words of Pierre Corneille: "The manner of giving is worth more than the gift."

Yet, for "a gift worthy of Apollo", according to Roman poet Horace, write a poem to accompany your homemade delight — savory or sweet. Other gift suggestions are found in earlier December issues of *The Athenian*: Date-Nut Bread (August, 1976) and Sweets in a Nutshell (November, 1978). Your gift may inspire a poem or a saying to be repeated by future generations in your family.

SAVORY

DEVILED ALMONDS

1 cup almonds, blanched
2 tablespoons butter, melted
1 teaspoon salt
2 teaspoons grated orange rind
Pinches of ground cinnamon, cloves and allspice

Mix all ingredients and spread on baking sheet. Roast in moderate oven (350 F or 176 C) for 30 minutes, turning frequently to avoid burning. Remove and drain on paper towels. Taste, sprinkling more salt, if necessary. Cool before packing. Suggest as appetizer with aperitif.

Note: Half teaspoon each of onion salt and chili powder may be substituted for the orange rind and spices.

SPICED VINEGAR

2 cups fine vinegar
4 tablespoons sugar
6 cloves
½ teaspoon fresh ginger, chopped or several pieces crystallized ginger
½ teaspoon peppercorns
1-inch cinnamon stick
1 large clove garlic, minced
¼ teaspoon mustard seeds
¼ teaspoon mace or nutmeg
½ teaspoon salt

Combine all ingredients in saucepan. Cook over medium heat, stirring, until dissolved. Simmer 20 minutes. Cool. Strain and discard spices. Pour into attractive

jars. Suggest for salads, fish and soups.

Note: Spiced Vinegar is surprisingly mild; for a stronger flavor add a teaspoon of horseradish.

KOREAN SESAME SALT

1 cup sesame seeds
1 teaspoon salt

In a heavy pan, beat the sesame seeds slowly until chestnut colored and swollen, shaking pan gently to avoid burning. Remove from heat and cool. Grind in mortar until powdered adding a teaspoon salt for each cup sesame. Delicious on salads or to substitute salt in other dishes.

RAISIN-WINE SAUCE

1/3 cup raisins
1 1/2 cups dry white wine
1/4-1/2 cup drippings from meat roast (optional)
1 tablespoon grated lemon rind
2 tablespoons lemon juice
Freshly ground pepper

Crush the raisins through a food mill. In a sauce-pan combine with the wine, meat drippings, if using, lemon rind, lemon juice and some pepper. Simmer 15 minutes. Taste to adjust flavors. Strain. Excellent on roasts.

CAPONATA

Vegetable oil for frying
1 pound or 1/2 kilo eggplants, cut into 1/2-inch cubes with skin on
1 large onion, sliced into rings
3 ribs celery, sliced or chopped
4 ripe tomatoes, peeled and chopped
1 teaspoon capers, rinsed and drained (more if desired)
10 green olives, pitted and chopped or substitute black, rinsed well, if salty
3 cloves garlic, slivered
1/4 cup vinegar
1/4 cup water
1 tablespoon sugar or 3/4 tablespoon honey

In a heavy pan heat 3 tablespoons oil until almost smoking. Stir fry the eggplant over high heat until browned on all sides adding oil if necessary. Lower heat and add remaining ingredients. Cook over medium heat 10 minutes. Taste for seasonings. Cool. Spoon into container and cover. Store two days before eating. Superb appetizer.

SWEET

WINE SAUCE

1 1/2 cups semi-sweet or muscatel wine
1 1/2 cups fruit juices
1/4 cup sugar or honey
Grated rind from lemon or orange
Spices: 6 cloves, 10 allspice

Combine in saucepan stirring until dissolved and ready to boil. Lower heat and simmer 10-15 minutes. Cool. Strain. Delicious on ice cream, sherbet and cakes.

LEMON-PEAR MARMALADE

3 medium lemons
1 cup water
3 large or 4 medium pears, peeled and cubed
2 cups sugar
2 rose geranium leaves (optional)
6-8 cloves

Wash and dry the lemons. Slice thinly and discard the pits and ends. Cover with the water in a pan. Cover and soak overnight. Next day, bring to boil and simmer 10 minutes. Stir in the pears, sugar and spices. Boil 20 minutes until pears are transparent. Cool. Remove geranium leaves, if using. Fine on toast for those who like a sour-bittersweet flavor.

HERMITS

1/4 cup butter or margarine
1 cup brown sugar
2 eggs
1 teaspoon ground cinnamon
1 teaspoon nutmeg
1/2 teaspoon cloves
2 1/2 cups flour
1 teaspoon baking powder
1/4 teaspoon baking soda
1 cup raisins
1/4 cup walnuts or other nuts

Cream the butter or margarine and gradually beat in the sugar, eggs and spices. Mix the flour with baking powder and soda and gradually add to the mixture, beating on medium speed. Stir in the raisins and nuts. The dough should be rather stiff. Scrape into a bowl. Wrap tightly and refrigerate overnight or at least several hours. Roll out on floured board using one-third of the dough each time. Roll to about 1/4-inch, not too thin or the nuts will be crushed. Cut into desired shapes, squares or diamonds, using fingers for the ends. Bake in center of moderate oven (350 F or 176 C) 12 minutes, transferring to top rack for the last 3 minutes. Remove to wire rack to cool. Makes 95 Hermits. For those who like chunky, old-fashioned treats, especially good for youngsters since the richness is provided by fruits and nuts.

Note: Other chopped dried fruits may be substituted for the raisins.

-VILMA LIACOURAS CHANTILES

PRIVATE GUITAR LESSONS BY ARMIK

From Berkeley Music Academy
Please call from 10-12 am and 4-7 pm
Tel. 721.559

Dr. Karen G. -Rubenstein

wishes all her clients a wonderful holiday season. Your friendly tooth fairy will be in New York until Jan. 18. For appts. call 8028-354 after the above date. **KEEP FLOSSING.**

American-Trained Psychologists
(Univ. of Penna and Temple) run group therapy sessions. Individual counseling and evaluation. 92 Vas. Sofias Str. across US Embassy. Tel. 681-3063. p.m.

Internist - Rheumatologist

C. Papaioannou, MD, MACP
Dipl. Amer. Board of Int. Medicine
F. Fellow Mayo Clinic & Asst. Professor, USA

12 Karneadou St. - Kolonaki
Tel. 714-068 5:30-8:30 p.m.
by appointment only, except Wed. & Sat.

DENTIST

GEORGE CANONIS D.D.S.

Graduate Studies at the
University of Illinois, Chicago
By appointment

Tel: 790-894

Mon. thru Fri. 8-12 am.
Mon. and Wed. 5:30-7:30 pm.
8 Karneadou St., Kolonaki

D. ARVARITAKIS M.D.

Obstetrician-Gynecologist

Toronto University
Witwatersrand Univ., Johannesburg
Appointments 361-5997, 321-6227
Solonos 19, Kolonaki

Mike Deme DDS., M.D., M.S.D.

University of Pittsburgh, U.S.A.
Orthodontics Exclusive
86 Michalakopoulou St., Athens 611
Tel. 777-8777, 777-7770

DENTIST

CHRISTOS N. KOUTSIAS D.D.S.

Restorative Dentistry
F. Instructor Georgetown Univ., Washington, D.C., P.G. in Crown-Bridge and Occlusion
Loukianou 19, Kolonaki Square.

Telephone: 79.00.81

DENTIST

American-trained specialist

Tel. 74.44.74

English, French, German spoken
N.D. Alivizatos B.S., D.D.S.
Ravine 6, Kolonaki
(Near Hilton)

OCTOBER 1

The Urban Communications Company (EAS) announces that after 25 years of service and more, ninety-three derelict buses will be put out to pasture in December and replaced by two hundred new ones. This means that the Ministry of Planning and Environment must decide soon where to place its "suitably situated" new car dumps. Otherwise there will be ninety-three more metal carcasses in ninety-three different parts of Attica. Little nostalgia can be felt over their passing, as these ancient vehicles are among the chief polluters of Athens.

OCTOBER 3

Prime Minister Rallis sends out a circular letter to departments of the government bureaucracy suggesting that fundamental changes be made in employees' ways of thinking and in their behavior towards the public. "Power springs from the public," the letter reads, "and the employee is the servant of the people." (sic)

OCTOBER 6

While cataclysms destroy crops in Central Greece, it rains thousand-drachma notes in Thessaloniki. In a surprise police raid on an upper floor gambling establishment, members attempt to throw over a million drachmas out of the windows. Most of the money is recovered.

26,000 taxi operators go on a 24-hour strike in protest against the government's decision to postpone their conversion to bottled gas as of October 1. The postponement is due to the need for further study regarding public safety. Two cab drivers are arrested during a protest march in Syntagma for assaulting two operators of "pirate" taxis.

OCTOBER 7

At a meeting chaired by Prime Minister Rallis between government officials and members of the Archaeological Service, it is agreed that a major marine archaeological project for the raising of well-preserved Roman ships sunk at the Battle of Actium (31 B.C.) will commence next spring.

OCTOBER 9

According to statistics released by the National Tourist Organization, just under four million tourists arrived in Greece between January and August, 400,000 fewer than dur-

ing the corresponding period last year. Foreign exchange from tourists, however, rose by 14%.

OCTOBER 10

In an attempt to restore the Plaka, the Ministry of Planning and Environment will be enforcing the demolition of all architectural emendations in the area which have not received an official permit. At the same time Minister George Plytas warns that two hundred places of entertainment in the area are operating in violation of the fire hazard code.

OCTOBER 11

Prime Minister Rallis takes over the post of Minister of Coordination on the resignation of John Boutos for reasons of health. Boutos has recently disagreed with other ministers over the establishment of a British coal-fired power station which he finds not in the national interest.

Thirty-one-year-old French salesman Jean-Paul Didim wins the International Marathon in two hours, thirty-four minutes and thirty-five seconds.

OCTOBER 14

A standard fare of ten drachmas for urban transport in Athens goes into effect. A fare-rise, however, is being discussed to cover increasing deficits. Since the removal of ticket collectors from buses and trolleys, a growing number of riders are dropping buttons or similar objects instead of coins into fare boxes, resulting in losses amounting to over 120 million drachmas per year.

OCTOBER 15

Prince Peter of Greece, 71, dies in a London hospital. Son of Prince George of Greece and psychologist and author Marie Bonaparte, he was a first cousin of former King Paul of Greece and Prince Philip, Duke of Edinburgh. He was a prominent anthropologist and gathered an important collection of Tibetan manuscripts now in the Royal Library in Copenhagen. Prince Peter was critical of ex-King Constantine and his mother, Queen Frederika, in their handling of political matters.

OCTOBER 18

Representatives from twelve Mediterranean countries unanimously agree on a draft treaty regarding

the establishment of specially protected marine areas throughout the Mediterranean. At the five-day conference here, sponsored by the U.N. Environment Program, the protection of breeding areas for commercially exploitable fish and endangered species as well as the preservation of ecosystems were discussed. The treaty is expected to be signed early next year.

OCTOBER 20

"Saint" Marina Karanikoli of Iraklion faces charges of fraud for claiming that an image of the Virgin had miraculously appeared on a wooden door in her house. The Panagia tis Portaitissas (Our Lady of the Door) has attracted credulous devotees who have offered the "saint" tokens of silver and gold. Arousing the suspicions of the police, the miraculous icon is discovered under scrutiny to have been created from ordinary house paint.

OCTOBER 22

Thousands of protestors, mostly students, march from the Polytechnic to Syntagma as the debate on Greece's re-entry into the military wing of NATO opens in Parliament.

OCTOBER 24

Nasos Botsis, 70, owner and publisher of "Acropolis", the country's morning newspaper with the widest circulation, dies in London. Born in Tripolis, he studied law at Athens University. In 1937 he became Managing Editor of "Acropolis" which he later bought. In 1952 he began publishing the successful afternoon daily "Apyevmatini".

OCTOBER 31

"Stealing my works has become a national sport," remarks Yiannis Tsarouchis on hearing that a major painting of his has been stolen from a gallery in Paris.

A. Grassos

House painter of distinction
Perfect workmanship
Excellent references

Tel. 982-0733. 982-0064



Antonis Kalamaras

There's No Business Like Show Business

IN the aftermath of Ronald Reagan's election last month, people everywhere were speculating on the effects it would have on the world's fortunes from January 1981 onwards. This speculation appeared in leading articles in newspapers and in the thoughtful analyses of pundits on radio stations and television screens throughout the world.

In this country, however, such interpretations as were made in the mass media went largely ignored. Every Greek had his own opinion and was vastly interested in the opinion of his fellow Greek. The discussions took place, as always, in the 'kafeneion'; that unique establishment which is the real parliament for Greeks in all walks of life, from Kolonaki to the remotest village in the Zagorohoria.

Typical of these discussions was one that took place on November 6 in the 'Kafeneion To Anthos Tis Ipirou' (The Flower of Epirus) in a working class district of Athens.

As they did every morning of their lives, the pensioners who patronized the 'kafeneion' from about 9 a.m. until lunchtime, sipped noisily at the single cup of coffee that was to last them three hours, pensively clicked their worry beads and began talking about the event of the day.

"Astounding," said Anestis Grammatosimos, a retired mailman.

"Incredible," agreed Babis Economou, who had just completed thirty-five years of government service as a janitor in the Ministry of Finance.

"I never expected it," added Apostolos Batsos, a retired police sergeant. "But it shows there is a definite swing to the right in world politics, and a very welcome change that is, too."

Another of the 'kafeneion' patrons glared at him. It was Nicolaki Pasoktzis, a retired schoolteacher who was a confirmed socialist and well-known to the 'Flower of Epirus' crowd for his left-leaning views. He said:

"Just you wait until our elections next year and you'll see what will happen to the right in this country!"

Anestis recognized the signs that would lead to an interminable vociferous altercation between Batsos and Pasoktzis on Greek politics and broke in quickly by saying:

"What I can't understand is how Reagan was able to get eight million votes more than Carter?"

Babis took on the air of authority vested in him by his long service in the Ministry of Finance and declared:

"It's very simple. The Greek-Americans gave him his victory."

The others looked at him with interest.

"How do you work that out?" Anestis asked.

"As you know," Babis replied, "Carter won the Greek-American vote by promising to solve the Cyprus question in his campaign pledges in 1976 and what did he do? When the Turks threatened to close down their American bases, he immediately lifted the arms embargo, kept the Turks happy and left them with no reason to do anything about removing their troops from Cyprus. So when the Greek-Americans realized this, word went out that it was thumbs down on Carter in this election and, naturally, thumbs up on Reagan. That's how I work it out."

"Wait a minute, wait a minute," Nicolaki protested. "There are only three million Greek-Americans in the United States. How does that give him eight million votes?"

Babis looked at him pityingly. "It's obvious, my dear fellow, that if three million Greek-Americans took the trouble to convince two fellow-Americans to vote with them, you have nine million votes from the Greek side. It stands to reason, doesn't it? And if one million of the six million friends changed their

SPECIAL WINTER REDUCTIONS
Seven nights for the price of five!

THE GORE HOTEL, LONDON

One of London's most popular small hotels, privately owned and managed with a friendly and attentive staff. All rooms with bathroom, radio, telephone & colour T.V.

Singles from £18 and Doubles from £25
Address: 189 Queen's Gate, London, SW7
Telex: 896691, prefix Gore Phone: 01 584 6601

Dino+gino

COIFFURES

.... Our new Salon now opened in Glyfada

IOANNOY METAXA 30 (near Sports Center)
tel. 89.31.988/9

In Athens
VRASSIDA 11
(behind Athens Hilton)
tel. 748-292, 740-364, 740-154

SINOPIS & EVINOU 9-11
(behind Athens Tower)
tel. 770-6525, 777-0471,
7794-609



TASIS Greece

affiliated with
Hellenic International School

- ★ Wide experience in international education: TASIS (founded 1955) and Hellenic International School (founded 1971) affiliated in 1979.
- ★ Excellent facilities only 10 miles from central Athens in Kifissia (boarding and day, grades 7-12) and Ekali (day, grades 1-6).
- ★ Highly-qualified and dedicated international staff.
- ★ Small classes and low student-faculty ratio allow personalized instruction.
- ★ American College Preparatory and General Studies, British GCE, International Baccalaureate, and ESL Curricula.
- ★ Outstanding college and university placement record.
- ★ Complete sports program, extensive cultural and travel opportunities, and diverse extra-curricular activities.
- ★ School bussing transportation services greater metropolitan Athens.

For further information contact: **TASIS Greece-HIS, Admissions Office, P.O. Box 25, Xenias and Artemidos Streets, Kifissia-Kefalari, Greece, Tel.: Athens 808-1426 (Until 3 p.m.) or 801-3837 (After 3 p.m.)**



minds at the last moment, that still leaves eight million, doesn't it?

The others nodded. They admired the subtlety of an argument that had not occurred to them.

"So Reagan owes Greece an immense debt of gratitude," Batsos remarked, "and also being a Republican and a right-winger, he will obviously want to help our own right-wing government by putting pressure on the Turks to pull out of Cyprus before our own elections next year."

"Rubbish," Nicolaki Pasoktzis exclaimed. "Absolute rubbish. Nothing Reagan can do will prevent our Andreas from winning the next elections!"

"And in that case," Batsos argued, "what sort of relationship can there be between a right-wing American President and a socialist Prime Minister in our country? Particularly if Andreas carries out his threat to pull us out of NATO? You saw what happened when we went back into NATO? Rallis said the other day that more money would be spent on welfare and education next year because we wouldn't have to spend so much of our own money in buying arms."

"Well, Reagan comes from California and Andreas used to teach there at the University, didn't he?" Anestis the mailman observed, trying to be conciliatory.

"That is immaterial," Batsos snapped. "We will be judged by the Americans according to our political orientation. If we have a right-wing government, they will give us their full support. If we have a socialist government, all we can expect is a kick in the pants."

"Anyway," Babis pointed out, "we have a right-wing President in Karamanlis and he will never let Andreas do anything foolish if he does become Prime Minister next year."

"But for how long?" Anestis asked. "What happens if both Reagan and Andreas are elected to a second term and Karamanlis' term expires in the meantime?"

Nicolaki was quick to reply at this point. "When that happens," he said, "we elect Melina Mercouri as our next President and, both of them being or having been practitioners of the Thespian art, they will get on like a house afire. Greece will never have anything to worry about."

—ALEC KITROEFF

The Athenian organizer

The Athenian Magazine, Spefsippou 23, Athens, 139. Tel. 724-204

TRANSPORTATION

Airport Information

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

Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-1116
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Nikis 45	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Romanian), Venizelou 20	362-4808
Thai International, Lekka 1-5	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743
Yemenia Airlines, Patission 9	524-5912

Taxi Stations

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

Coach (Bus) Station

Corinth	512-9233
Delphi-Amfissa-Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis-Edipsos-Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914

Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhalos	831-7186
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

Trains

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

Ships

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

Marinas

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
British Embassy, Ploutarhou 1	736-211
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, Irodou 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, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Em. Benaki 7, Psyhico	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., Irodou 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, Aharon 2	329-11
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,	
Diikiritirion, 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

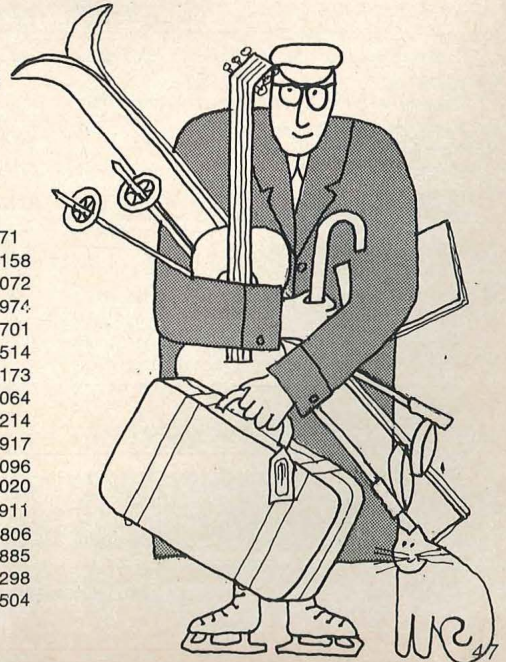
All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm, Sun 9-noon)	323-6172
---	----------

Bank of Attika

Panepistimiou 19	324-7415
------------------	----------



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 3.....	323-8192
American Express, Panepistimiou 17...	323-4781
Arab-Hellenic S.A.	
Panepistimiou 43.....	325-0823
Bank of America, Panepistimiou 39.....	325-1906
Bank of Nova Scotia,	
Panepistimiou 37.....	324-3891
Bankers Trust, Stadiou 3.....	322-9835
Banque Internationale pour l'Afrique	
Occidentale S.A., Fillellinon 8.....	324-1831
Barclays Bank, Voukourestiou 15.....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Citibank N.A.,	
Othonos 8.....	322-7471
Kolonaki Square.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Continental Illinois of Chicago,	
Stadiou 24.....	324-1562
First National Bank of Chicago,	
Panepistimiou 13.....	360-2311
Grindlays Bank, Kar. Servias 1.....	324-7015
National Westminster Bank,	
Filonos 137-139, Piraeus.....	452-9215
Saderat (Iran), Panepistimiou 25-29.....	324-9531
Williams and Glyn's Bank,	
Akti Miaouli 61, Piraeus.....	452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:	
Agia Irini, Aeolou.....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Sotiros, Kidathineon.....	322-4633
Chrisospiliotissa, Aeolou 60.....	321-6357
Mitropolis (Cathedral), Mitropoleos.....	322-1308
Other denominations:	
Agios Grigorios (Armenian),	
Kriezti 10.....	325-2149
Crossroads International Christian Center	
Kessarias 30, Ambelokipi.....	801-7062
St. Denis (Catholic), Venizelou 24.....	362-3603
Beth Shalom Synagogue, Melidoni 5.....	325-2823
Church of Jesus Christ of Latter-Day Saints,	
Lambrou Fotiadou 2 - Arditou 34.....	737-183
Christos Kirche (German	
Evangelical), Sina 66.....	361-2713
First Church of Christ Scientist,	
7a Vissareonos St.....	711-520
Roman Catholic Chapel,	
Kokkinaki 4, Kifissia.....	801-2526
Skandinaviska Sjomanskyrkan, Akti	
Themistokleous 282, Piraeus.....	451-6564
St. Andrew's Protestant American,	
Sina 66 (Athens).....	651-9331
St. Paul's (Anglican), Fillellinon 29.....	714-906
St. Nikodimos (Russian Orthodox),	
Fillellinon 21.....	323-1090
Trinity Baptist,	
3 Aristotelous, Sourmena.....	992-2503

Cultural Organizations

British Council, Kolonaki Sq. 17.....	363-3211
Goethe Institute, Fidiou 14-16.....	360-8111
Hellenic American Union,	
Massalias 22.....	362-9886
L'Institut Francais, Sina 29.....	362-4301
Branch: Massalias 18.....	361-0013
Instituto Italiano, Patission 47.....	522-9294
Jewish Community Centre, Melidoni 8.....	325-2823
Lyceum of Greek Women,	
Dimokritou 14.....	361-1042
Parnassos Hall, Karytsi Sq. 8.....	323-8745
Professional Artists Chamber,	
Mitropoleos 38.....	323-1230
Society for the Study of Modern	
Greek Culture, Sina 46.....	363-9872

Schools and Colleges

Educational institutions which may be of	
interest to the international community.	
American Community Schools.....	659-3200
Athens College (Psychico).....	671-4621
Athens College (Kantzata).....	665-9991
Campion School.....	671-8194
College Year in Athens.....	718-746
Deree College (Agia Paraskevi).....	659-3250
Deree College (Athens Tower).....	779-2247
Deree-Pierce (Agia Paraskevi).....	659-3250
Dorpfeld Gymnasium.....	681-9173
Ekali Elementary.....	813-4349
Italian School.....	280-338
La Verne College.....	801-2362
Lycee Francais.....	362-4301
St. Catherine's British Embassy.....	801-0886
Tasis/Hellenic International School.....	808-1426
Tasis/Boarding School.....	801-3837

Youth Hostels

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

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

American Club, Kastri Hotel.....	801-3971
AOK Tennis Club, Kifissia.....	801-3100
Athens Tennis Club, Vas. Olgas.....	923-2872
Attika Tennis Club, Filothei.....	681-2557
Ekali Club.....	813-2685
Fed. of Bridge Clubs, Evripidou 6.....	321-0490
Fed. of Greek Excursion Clubs,	
Dragatsaniou 4.....	323-4107
Golf Club, Glyfada.....	894-6820
Greek Alpine Club, Kar. Servias 7.....	323-4555
Greek Touring Club, Polytechniou 12.....	524-8600
Hippodrome, Faliron.....	941-7761
Riding Club of Greece, Paradissos.....	682-6128
Riding Club of Athens, Gerakas.....	659-3803
Singles International.....	778-8530
Sports Centre, Agios Kosmas.....	981-5572
Paradissos Tennis Club, Maroussi.....	681-1458
Politia Club, Aristotelous 16.....	801-1566
Varibopi Riding School.....	801-9912
Yacht Club of Greece, Microlimano.....	417-9730
YMCA (XAN) of Kifissia.....	801-1610
YWCA (XEN) of Kifissia.....	801-2114

Business Associations

Athens Business and Professional Women's	
Club, King George II, 29.....	718-152
Athens Cosmopolitan-Lions Club	
(Mr. P. Baganis).....	360-1311
European Economic Community (EEC),	
Vas. Sophias 2.....	743-982
Federation of Greek Industries,	
Xenofontos 5.....	323-7325
Foreign Press Club, Akadimias 23.....	363-7318
Greek Productivity Centre (EL-KE-PA),	
Kapodistriou 28.....	360-0411
Hellenic Export Promotion Council	
Stadiou 24.....	322-6871
National Organization of Hellenic	
Handicrafts, Mitropoleos 9.....	322-1017
National Statistical Service,	
Lykourgou 14-16.....	324-7805
Propeller Club, 9 Patission St.....	524-5910
Rotary Club, Kriezotou 3.....	362-3150

Chambers of Commerce

American Hellenic, Valaoritou 17.....	363-6407
Athens, Akadimias 7.....	362-2158
British Hellenic, Valaoritou 4.....	362-0168
French, Vas. Sofias 4.....	731-136
German Hellenic, Dorileou 10-12.....	644-4546
Hoteliers, Mitropoleos 1.....	323-3501
International, Kaningos 27.....	361-0879
Italian, Patrou 10.....	323-4551
Japan External Trade Organization,	
Akadimias 17.....	363-0820
Professional Chamber of Athens,	
Venizelou 44.....	361-0747
Hellenic Chamber of Shipping,	
Kolokotroni 100, Piraeus.....	417-6704
Technical Chamber of Greece,	
Kar. Servias 4.....	322-2466
Yugoslavian, Valaoritou 17.....	361-8420

SERVICES

Mayor of Athens.....	324-2213
Aliens' Bureau.....	362-8301
Residence Work Permits.....	362-2601

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: Koumoundourou 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

General information.....	134
Numbers in Athens and Attica.....	131
Numbers for long-distance exchanges.....	132
International operator.....	161 & 162
Recorded instructions (Eng., Fr., Ger.)	
for making international calls.....	169
Domestic operator.....	151 & 152
Telegrams (taken in several languages)	
Domestic.....	155
Foreign.....	165
Complaints (English spoken).....	135
Repairs.....	121
Application for new telephone.....	138
Transfer of telephone.....	139
*Correct Time.....	141
*Weather.....	148
*News.....	115
*Theatres.....	181
*Pharmacies open 24 hours.....	107
*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 collection.....	512-9450
Street lights.....	324-5603
Water (24-hr. service).....	777-0866

Consumer Complaints

Athens.....	321-7056
Suburbs.....	250-171

Lost Property

14 Messogion.....	770-5711
For items left in taxis or buses.....	523-0111

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,	
Ambelokipi.....	770-6489
For the export & import of pets:	
Ministry of Agriculture,	
Veterinary Services, Voulgari 2.....	524-4180

Tourism

EOT (National Tourist Organization)	
Central Office, Amerikis 2B.....	322-3111
Information, Kar. Servias (Syntagma).....	322-2545
Yugoslav National Tourist Office,	
16, Voukourestiou.....	360-4670

EMERGENCIES

For Information or Emergency Help	
Responding 24-hours a day in all languages	
For questions or problems of any kind	
Tourist Police.....	171
For all emergencies (police).....	100
Fire.....	199
Coast Guard.....	108
Ambulance/First Aid	
Athens only (Red Cross).....	150
Athens & Piraeus (I.K.A.).....	166
Poison Control.....	779-3777
Traffic Police Ag. Konstandinou 38.....	523-0111
For U.S. Citizens: Emergencies.....	981-2740

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.

Athens

Daily Post

VIVE LA DIFFERENCE

While in Greece make The Athens Daily Post a must
in your early morning routine for:

- Objective Greek news in English
- Two economic pages every day
- International news coverage as it happens — straight from our wires

Insist on Daily Post. Make certain your news vendor gives you the right one.

The DAILY POST, Athens' alternative English language newspaper

REMEMBER THE HOTEL ROOM YOU 'CHARTERED' LAST VACATION?

CHARTER A VALEF YACHT FOR AN ENDLESS GRECIAN SUMMER



It's something more than a hotel room

Remember the hotel room you "chartered" last vacation? Four walls and a bed with perhaps a view of the distant sea. Remember the crowded restaurants and bars? Sitting in a taxi in congested traffic to get to the crowded beach 30km away?

This vacation charter a Valef Yacht and cruise in privacy on a luxury floating hotel of your own.

The decor is warm and inviting allowing you to entertain in comfort. And you have a pool as big as the Mediterranean. But the real beauty of your floating hotel is you can take it where you want to go.

Explore over 2000 Greek islands scattered across the clear blue waters of the Mediterranean, with their quaint fishing villages, secluded beaches and remnants of ancient civilizations. All basking in the warm gentle sun.

Valef owns and manages the largest fleet of yachts in Europe; each accomodating up to 10 or mor persons.

All Valef Yachts are manned by permanent fully trained and experienced crews to take on your yacht in comfort and safety.



Write to Valef Yachts, 22 Akti Themistokleous, Piraeus, Greece or phone 452-9571, Evenings 452-9486 Telex 21-2000 Greece. Cables WILEFA, Piraeus.



VALEF YACHTS LTD.
BILL LEFAKINIS, PRESIDENT

VALEF YACHTS
Sailing you away from it all.