

January 1981

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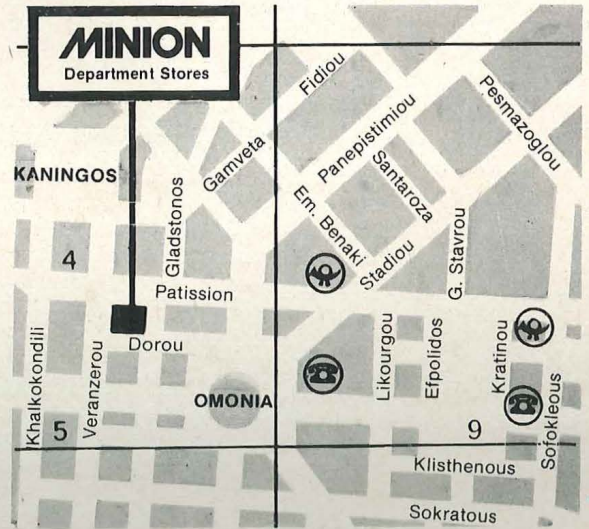
ATHENIAN

Greece's English Language Monthly



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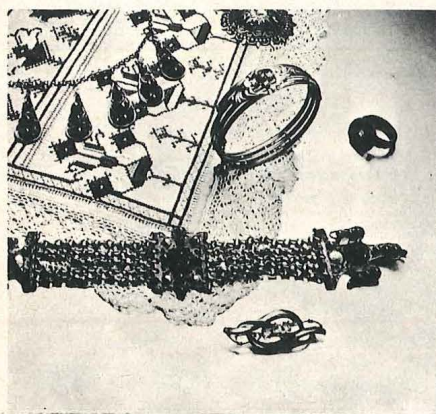
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9 Hatziyianni Mexi (next to Hilton) - Tel. 738540.

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



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community calendar

JANUARY 9

"Turner: Classical Mythology" — Lecture by Prof. Kitson, Deputy Director of the Cortauld Institute. Evening, time to be confirmed. At the National Gallery (Pinakothiki), call for details.
 "Energy and Ecology in Combination" — Lecture (in Greek) by Prof. S. Boureodemos (Rogers Univ.). Hellenic American Union, 8 pm.

JANUARY 10

"Billy" — Presented by Athens Amateur Theater at Hellenic American Union, 8 pm. An experimental play using American musical comedy techniques.

JANUARY 12

"Turner and his Contemporaries" — Lecture by Prof. Kitson of the Cortauld Institute. Evening, time to be confirmed. Call National Gallery for details.

"The Greek Merchant Marine in the 1980's" — Lecture by Mr John B. Fikioris, Minister of the Greek Merchant Marine. Hellenic American Union, 8 pm.

JANUARY 14

"Athens: A Paradoxical Core of Urbanization" — Lecture by anthropologist Prof. Peter Allen (Rhode Island College), Hellenic American Union, 8 pm.

JANUARY 17

Hellenic Fashion Fair — Opens at Caravel Hotel. Displays and fashion parades, to Jan. 20.
 "Billy" — At Hellenic American Union. See Jan. 10 for details.

CLUBS AND SOCIETIES

Listed below are several clubs and societies whose general aims include recreational, cultural and educational activities. The facilities and activities of some are not open to the general public, and require membership fees and/or nomination to membership. To others, all are welcome. Some are involved in service activities and fund-raising for charitable organizations, while others have been formed out of an interest in areas of specific social concern. Regular activities, services, facilities and meetings are indicated here. Any other events open to the public are also listed in the appropriate section.

AMERICAN CLUB, Kastri Hotel, Kastri, Tel. 801-3971. Bingo on Tuesdays at 7 pm in the Independence Room.

Bridge on Tuesdays at 10 am in the Americana Room, Wednesdays (AWOG Party Bridge) from 10 am to 1 pm, and Thursdays at 7:30 pm in the Independence Room.

Cartoons (children's program) on Saturdays at 11 am in the Independence Room.

Football videos (College and NFL alternating, call for details) on Wednesdays at 7:30 pm and Sundays at 6:30 pm, in the Independence Room.

Greek lessons on Mondays and Thursdays at 9 am. Happy Hour every Wednesday and Saturday (free snacks, Saturdays only) from 6 to 8 pm in the Cocktail Lounge. Special Brunch every 1st and 3rd Sunday of the month, 8:30 am to noon in the Family Inn. Special Buffet every 2nd and 4th Sunday, noon onwards in both dining rooms. Special Family Dinner on Wednesdays from 5 to 7:30 pm in the Family Inn.

Karate lessons (adults and children, call Kim Digenakis on 691-9309 for details), 6:30 pm. on Mondays and Wednesdays in the Friendship Room. Closed Mondays, and New Year's Day. Chinese Dinner, Jan. 9 in the Americana Room. Reservations necessary.

Fashion Show planned for January. Call for final details.

Flower Arranging Demonstration (AWOG), Jan 14 from 10 am to noon, in the Friendship Room.

Tennis Benefit Party on Jan. 23, 7 pm in the Independence Room. Reservations necessary.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 (clubhouse at the American Club) Tues. through Fri., 10 am to 1 pm. Area Coffees are to be held during the week of Jan. 19-23. Call for details of local meetings.

JANUARY 20

"Masters of Modern Sculpture" — Art critic Dora Rogan introduces this film which describes the work of 22 leading American sculptors. Hellenic American Union, 8 pm.

JANUARY 21

"The Caretaker" — Opening of this Pinter play, presented by the New Shakespeare Company, under the aegis of the British Council. Call for details.

JANUARY 23

"Jack and the Beanstalk" — A traditional pantomime presented by St. Catherine's British Embassy School Support Committee. At Deree Pierce College, Agia Paraskevi, 7:30 pm. Call 323-8268 or 671-4758 for details. Second performance on Jan. 24.

JANUARY 26

Pantomime — Program of mime presented by George Mentzelopoulos. Hellenic American Union, 8pm.

JANUARY 29

Women's International Club — Annual General Meeting at Hilton Hotel. Call 681-4358.

JANUARY 30

Day of the Three Hierarchs — A Greek school holiday and for classes at some institutes. Hellenic American Union Greek classes cancelled.

Several travel excursions are planned for the coming months (unless otherwise indicated, call 659-0863 for details): mid to late Jan., a shopping trip to London for the winter sales; Feb. Safari to Kenya (call 895-8428); March to Spain and Morocco; April to Italy; and May to Istanbul.

Annual General Meeting, Feb. 19 at 10 am (members only). Sign up for the meeting by Feb. 12 by calling the clubroom above or Glyfada, 894-7572, Mon, Wed., Fri., from 10 am to 2 pm.

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr Baganis, Tel. 360-1311. Dinner meetings on Jan. 12 and 26 at 9 pm.

CANADIAN WOMEN'S CLUB. Next meeting Jan. 8 from 5 pm to 9 pm. Call 651-4520 for details. Bridge, call 865-2780 for information on regular games.

CROSS-CULTURAL ASSOCIATION, Tel. 751-1965.

Meets every six weeks. MULTI-NATIONAL WOMEN'S LIBERATION GROUP Diofandou 1, Pangrati (Women's Center). Next meetings Jan. 2 and 15 at 9pm. Coffee, wine and snacks available for a small fee.

PROPELLER CLUB, Patission 9, Tel. 524-5912. Regular luncheon meetings with speakers, in the Terpsichore Room of the Athens Hilton on the last Wednesday or Thursday of the month.

Annual Ball on Feb. 27. Call for details.

ROTARY CLUB, Kriezotou 3, Tel. 362-3150. All meetings are held at the Kings Palace Hotel and begin at 8:45 pm. Jan. 13, slicing of the traditional New Year's Cake. Jan. 20, Professor Panayotis Ballas (Univ. of Athens) talks on an aspect of medical care. Jan. 27, the Minister for Education, Mr. Athanasios Taliadouros, will present prizes to 25 high school students who have excelled in their studies, in celebration of the Day of the Three Hierarchs, protectors of education and learning.

Annual Rotary Club Ball, Feb. 14. Call for details. ST. ANDREW'S WOMEN'S GUILD, Tel. 801-7660.

Pita Party on Jan. 9 at 9:30 am. Levidou 14, Nea Erithrea. A talk will be given on the traditional significance of the cutting of the pita for the new year.

WOMEN'S INTERNATIONAL CLUB, Tel. 681-4358. Annual General meeting on Jan. 29 at the Hilton Hotel.

SATURDAY CLOSING

As of January 1 all public service offices and Greek schools will no longer open on Saturdays.

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NAME DAYS IN JANUARY

In traditional Greek circles one's name day (the day of the saint whose name one bears) is more significant than one's birthday: an open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, and some Athenians take the precaution of announcing in the local newspapers that they will *not* be at home to visitors on their namedays, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

Jan. 1 Vassilios (Vassilis, Vassos), William (Bill), Basil, Vassiliki (Vasso)
 Jan. 6 Fotis, Fotini
 Jan. 7 Yannis (John), Ioanna
 Jan. 17 Antonios (Tony), Antonia
 Jan. 18 Athanasios, Thanasis (Thanos, Nasos), Athanasia (Soula)

Jan. 20 Efthymios (Thymios), Efthymia (Effie)

Jan. 25 Grigorios (Gregory)

DATES TO REMEMBER

Jan. 19 Toubizat (Jewish.)

Jan. 26 Australia Day

Jan. 30 Day of the Three Hierarchs, (Greek school holiday)

PUBLIC HOLIDAYS

Jan. 1 New Year's Day

Jan. 6 Epiphany

EXPRESSION '80/81

The second season of this winter festival of the arts, (Ekfrasi), organized by the Ministry of Culture, has begun. It continues until May, during which time a variety of films and musical and theatrical events are scheduled. They will take place at the Dimotiko Theatro in Piraeus. For further information contact the theater (Plateia Dimarchiou, Piraeus, Tel. 417-8351) or the Athens Festival Box Office (Stadiou 4, in the arcade, Tel. 322-1459).

MUSIC

Athens Stringed Orchestra — conducted by Spiros Tombras.

Ensemble 1 — program of classical music. Johnny Griffin's Jazz Quartet.

Mina Hatzia Apostolou presents a lecture with music, on a wide range of Greek music, including old folk songs, rembetika, excerpts from operettas, and modern songs.

Chamber Orchestra — conducted by Tasi Apostolidi.

THEATER

Amateur Theater of Naoussa — A new Greek play by Kollas.

Arma Thespidos — "Captain Michael" by Kazantzakis.

Nea Laiki Skini — 19th century Greek play. Theater Studio of Thessaloniki — Plays by Brecht and Ludwig.

DANCE

Aenaon Dance Group — With Daniel Lommel.

Serge Keuten Ballet Company.

TEACHING ENGLISH AS A FOREIGN LANGUAGE

The 15th International Conference of the International Assoc. of Teachers of English as a Foreign Language, sponsored jointly with the Cultural Assoc. of Teachers of English in Greece, will be held Jan. 4-6. Call CATE, Tel. 363-5793 or British Council for details.

Hellenic American Union course for English teachers

Jan. 19 - May 6. Registrations from Jan. 7.

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publisher's note

This month, after twenty years of negotiations, Greece becomes a full member of the European Economic Community. In "Europe's Number Ten", Antony M. Economides reviews the Act which describes the conditions under which the Treaty of Accession was signed with particular regard to customs revenue, agricultural policy, employment, and Community Budget participation.

The national adjustment to the EEC will affect each region of Greece differently. In "A Cretan Labyrinth", regular contributor Catherine Vanderpool provides an overall view of what changes are in store for one of the country's leading agricultural areas. The Community's greater demand for certain products, the likelihood of more and extensive cooperatives, new methods in financing to increase agricultural and industrial productivity can be expected to alter the economic and social structure of the island.

Mount Pendeli's proximity to Athens and cool climate even in summer when most of Attica is scorched has attracted Athenian residents since ancient times. In modern times, one of the first to defy the presence of brigands and retreat to Pendeli was the eccentric Franco-American Duchess of Plaisance, several of whose nineteenth-century villas still stand. In a circular tour of the mountain, William Reid describes not only these, but also several of the mountain's important neo-Byzantine monasteries and a remote sanctuary where the worship of Dionysus was first introduced into Attica.

The cover is by Spyros Vassiliou.

goings on in athens

MUSICAL EVENTS

ATHENS STATE ORCHESTRA, Olympia Theater, Akademias 58, Tel. 362-8670. Season should begin in January. Call for program details not available at time of printing.

BRITISH COUNCIL, Kolonaki Sq. 17, Tel. 363-3211. Guitar recital, Jan. 8 at 8 pm, presented by David Russel. The works of Sor, Bach, Ruiz Pipo, Jorgo Morel, and Colin Downes, and a selection of South American music. Piano recital, Jan. 29 at 8 pm., by Louis Albanis: Works by Chopin, Albanis, Febland and Liszt.

DIMOTIKO THEATRO, Plateia Dimarchiou, Piraeus, Tel. 417-8351. Ekfrasi, the winter arts festival organized by the Ministry of Culture, will give regular performances until May. See Page 4 for details.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Recital and lecture, (in French and Greek) Jan 26 at 8:30 pm. Deals with the work of Erik Satie. The first in a series presented by music historian, Grete Wehmeyer, under the joint auspices of the French Institute and the Goethe Institute.

GOETHE INSTITUTE, Phidiou 14-16, 360-8111. Recital and lecture (in German and Greek), Jan. 27 at 8:30pm. Second in the series by music historian Grete Wehmeyer, "The Art of Finger Techniques of the Piano, and the Capitalist Work Ideology", concerning the work of Carl Cerney. Jointly presented by the French Institute and the Goethe Institute. Recital and lecture (in German and Greek), Jan. 28 at 8:30 pm. Last in the series by Grete Wehmeyer. "Music for Fingers, Fists and Elbows", the development of clusters in New Music, the work of Henry Cowell.

HELLENIC AMERICAN UNION, Massalias 22, 362-9886. Concert presented by the Greek Quartet of the Blind, under the aegis of the Athens Archbishop, of the works of Hayden, Mozart and Schubert. Jan. 22 at 8 pm, in the Auditorium.

NATIONAL OPERA COMPANY (Lyriki Skini), Olympia Theater, Akademias 58, Tel. 361-2461. Performances usually begin at 7 pm on Saturdays, Sundays and Wednesdays, and 8:30 pm on Tuesdays, Thursdays and Fridays. Lucia di Lammermoor opens Jan. 17. Macbeth (Verdi) opens Jan. 31.

PARNASSOS HALL, Agiou Georgiou Karytsi 8, Tel. 322-1917. Guitar recital by Evangelos Asimarkopoulos, Jan. 8 at 9 pm. Recital presented by the Hellenic French Association, Jan. 14 at 7 pm. Singer Dina Goudiotti, with Nelly Mirothiou on piano. Piano recital, Jan. 17 at 9 pm. Dora Yakopoulou. Violin recital, Jan. 28 at 7 pm, presented by the Hellenic French Association. Irini Dracopoulou, with Popi Michailidou on piano.

TASIS/HELLENIC INTERNATIONAL SCHOOL AND UNIVERSITY OF LA VERNE (Kifissia Concert Series), Tasis/HIS Auditotium, Xenias and Artemidos Sts., Kefalari. Tel. 808-1426. Recital by Urs Rüttimann (flute) and Raita Grinbergs Diamantopoulou (harpsichord), Jan. 21 at 8:15 pm.

GALLERIES

Unless otherwise noted galleries are open Monday through Friday from around 10 am to 2 pm and re-open in the evening from around 6 pm. to 9 or 10 pm. Also, some galleries prefer to keep dates somewhat flexible in order that exhibitions may be held over if required. It is best to call for confirmation of showings and hours 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, to Jan. 10. Call for details on exhibitions later in January.

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 handmade ceramic pottery, and rugs.

ASTOR, Kar. Servias 16, Tel. 325-5555. Group show by Greek artists. Medium and small paintings and sculptures, through Jan. 7.

ATHENS, Glykonos 4, Tel. 713-938. To Jan. 12, paintings (oils) and several lithographs by Yiannis Tsarouchis. Large exhibition, many of the works shown for the first time in Greece. Jan. 15 to end of month, new works by Yiannis Psychopedis. Paintings (oils and plastics) and drawings.

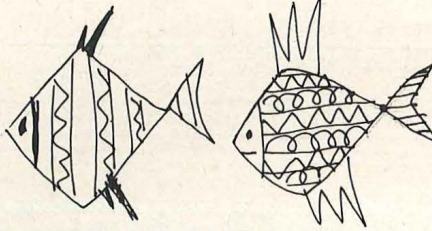
JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Closed to Jan. 8. Group show of Italian and Greek artists, Calzolare, Merz, Kounellis, Nauman and others, Jan. 9 to 23.

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Annual exhibition of original handmade ceramics by Liza Delivani, through Jan. 10. From Jan 12 to 31, woodcuts, silk screens and graphics by Tonia Nicolaidis. The gallery is not open Wed. afternoons.

DADA, Antinoros 17, Tel. 742-577. Jan. 5 to 27, group exhibition of Greek painters and sculptors who have studied together in Paris.

DEMOS, Akademias 28, Tel. 360-9449. Jan. 12-31, paintings (mixed media) by Dimitri Alithinos. New works by one of the four Greek artists who were selected to participate in the Paris Biennale.

DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Paintings (temperas and collages) by American-Egyptian Narda Rushdi, through Jan. 15. From Jan. 19 - Feb. 3, paintings in oils by Verda Laleli.



EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Throughout Jan., paintings in oils by Voula Sika Efremidou.

HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. To Jan. 5, paintings by Stamatis Vassiliou. Jan. 7-25, paintings in oils by French artist Michel Biot. Jan. 26 - Feb. 10, the works of Egyptian French painter, Aldine.

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Jan. 8 - 24, engravings by Despina Meimaroglou Sidere. Jan. 26 - Feb. 10, folk paintings by Niki Eleftheriade.

MEDUSA, Xenocratous 7, Kolonaki, Tel. 744-552. To Jan. 10, paintings and drawings by Alexis Akriothakis. Jan. 14 - 31, paintings (oils) by Coussot.

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Paintings by George Vakalo, Miltos Pandelias, Phaedon Patrikalakis, Lydia Sarri and George Stathopoulos, to Jan. 5. From Jan. 8 - 24, paintings (oils) by Julia Andriadi. Jan. 26 - Feb. 11, paintings in oils by Nikos Kakathiaris.

ORA, Xenofontos 7, Tel. 323-0698. To Jan. 10, paintings in oils by Eratos Evangelidou, and sketches of theater costumes by Dora Lelouda Papailiopolou. Next show sculptures by Dimitri Konstantinou and paintings by Eleni Karayianni.

POLYPLANO, Dimokritou 20, Tel. 362-9822. Jan. 20 - Feb. 20, sculpture by Ioanna Spiteri.

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Through Jan. 10, group exhibition of engravings. Jan. 12 - 31, oils and watercolors by Eleni Alevropoulou.

SYMVOLI, Kodrou 15, Plaka, Tel. 322-7259. To Jan. 8, group show by Greek artists, of paintings, sculpture, etchings, lithographs, glass and greeting cards.

TECHNOHOROS BERNIER, Kaftanzoglou and Ziller, Patissia, Tel. 735-657. Closed until April, except for some possible performance art events. Call for details.

THOLOS, Filhellenon 20, Tel. 323-7950. Paintings (acrylics) by Katerina Georganda. From Jan. 11 to end of month.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. To Jan. 8. erotic drawings by various contemporary Greek artists, Jan. 13-24, etchings by Lena Paschali. Jan. 27-Feb. 14, works by Ippolytos Ides.

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JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by Delia Delderfield, Hilary Adair, Michael Fairclough, Donald Wilkinson and others.

ZOUMBOULAKIS, Kolonaki Sq. 20. Tel. 360-8278. Closed Mondays. Oils and gouache by Dimitri Mytaras. Probably to continue throughout Jan. Call for details.

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Permanent exhibition of lithographs, silk screens and multiples. Theater masks by some of Greece's most prominent artists, especially commissioned for this show.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Jan. 8 to 22, downstairs hall, oil paintings by Ioanna Asmani. Upstairs, surrealist works by Tassos Kouris. Opening Jan. 26, in both halls, paintings in oils by Angelos.

TURNER AT THE NATIONAL GALLERY (PINAKOTHIKI)

This major exhibition of the works of Turner, to be inaugurated by Princess Margaret on January 7, will be open to the public from Jan. 8 for 2½ months. The 71 watercolors and 6 oils are from the British Museum and the Tate Gallery and cover all periods of his work. An extensive bi-lingual catalogue will be prepared, and films on artists of the British School will be screened during the exhibition (call the Gallery for program details).

EXHIBITIONS

Addresses and phone numbers not listed below can be found in the Organizer or under Museums. Exhibitions may be visited during the Institutes' and Museums' regular hours, unless otherwise noted.

ATHENS CENTER FOR PHOTOGRAPHY, Sina 52, Tel. 360-8825—Open daily 5 to 9:30 pm, Saturdays 10 am to 2 pm. Jan. 5 to 24, color photography, abstract studies of the use of wrought iron in Greek urban architecture, by Costis Antoniadis. From Jan. 26, work by Yannis Stathatos. Photojournalism (black and white) and color studies of London.

BENAKI MUSEUM — A major exhibition of the Museum's unique collection of Islamic art is open throughout January, and will continue for some months.

BRITISH COUNCIL—The work of two Greek photographers, Stathis Zalidis and Ida Paraschou, who have studied in Britain, Jan. 30 - Feb. 12.

CARAVEL HOTEL, Ilisia area, 790-721 — Exhibitions of paintings by Greek artists. Showings change fortnightly.

HELLENIC AMERICAN UNION — Kennedy Hall, Jan. 12 to 23, recent paintings and sculptures by Roula Valtinou; Jan. 27 - Feb. 13, the "stone" paintings of Alexandrian-born Yiannis Manganaris. In Gallery II, batiks by Margarita Ekaterini Peribolioti, Jan. 19 - 30.

HILTON HOTEL — Pan-Hellenic Photography Exhibition, in the Lower Lobby, Jan. 5-10.

NATIONAL GALLERY (Pinakothiki) — A major exhibition of the works of Turner. A representative selection of his watercolors, and a small number of oils presented in Greece for the first time. Opens to the public Jan. 8 for two and a half months. Films on artists of the British School will be screened during this time. Also throughout January, sculptures and drawings by prominent Greek-American sculptor Michael Lekakis.

ZAPPEION, Tel. 322-4206—Sports and camping equipment, Greek Boat Show, Jan. 11 to 18. Insulation and Energy, heating and refrigeration display Jan. 22 to 26.

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.

Saint Basil, (Jan. 1). The New Year Cake (Vassilopita) is sliced in accordance with old Byzantine custom, and the person in whose slice the lucky coin is found is traditionally the year's lucky person.

Epiphany (Jan. 6) A public holiday celebrating the Blessing of the Waters when a cross is thrown into the sea, lakes or rivers. In Piraeus a special service is held in the Cathedral, Agia Trias (Antistasio 1). It begins at 7 am this year, and is followed at 11 am. by the official ceremony on the waterfront. When the cross is cast into the water it is customary for the youths present to dive in and retrieve it.

St. Domenica (Jan. 8). The custom of female domination or matriarchy is observed in villages in the prefectures of Komotini, Xanthi, Kilkis and Serres. The womenfolk gather in the cafés while the men do household chores. They join their wives in the celebrations at dusk.

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 Patisson, 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.

SKIING

Winter sports are developing steadily in Greece, and the mountain ranges are being equipped with the latest modern installations such as refuges, ski-lifts, etc. The Hellenic Federation of Mountaineering and Skiing has refuges at many of the areas and offers week-end excursions (for information and membership details contact them at 7 Karageorgi Servias St., Tel. 323-4555). Information may also be had from EOT (National Tourist Organisation of Greece), 2 Amerikis St., Athens, Tel. 322-3111 for comprehensive information on all facilities.

MISCELLANEOUS STUDIES

ATHENS CENTER FOR THE CREATIVE ARTS Pangrati Cultural Center, Archimidou 48, Tel. 701-5242. Eight-week courses in the following: Modern Greek (all levels), Jazz Dance, Dance Preparation (exercise, yoga and movement) Studio Art, Hatha Yoga. The Center will be closed through Jan. 11.

HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychiko, Tel. 671-1627 and 681-1462. Closed through Jan. 4. After the New Year new classes in Yoga (in English and Greek), seminars in yoga philosophy, psychology and meditation will begin.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek language courses (all levels), Survival Greek (intensive classes begin Jan. 7 through Feb. 14), Modern Dance classes by Terry Slaney. Painting and drawing classes by Louis Efstathiou.

THE TEXTILE ARTS CENTER, Iperidou 5 at Nikis Street, near Syntagma Square, Tel. 322-3335, 895-8797. Lessons in weaving on a variety of looms, natural dyeing using plants found in Greece, batik, macramé, patchwork quilting, knitting, crochet, canvas embroidery. Morning, afternoon and evening classes meet for 2½ hours once a week for two months. Registration Jan. 7 to 16, classes begin Jan. 19. Phone for information or visit the Center Monday through Friday 10 am to 2 pm, 6:30 pm to 8 pm. Closed for the New Year until Jan. 7.

YWCA (XEN), Amerikis 11, Tel. 362-4291. Offers a range of classes, lectures and facilities. Call for details. New series of Greek language classes (beginning and intermediate) begin Feb. 1, registration from Jan. 7.

MUSEUMS

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

MUSEUM OF THE CITY OF ATHENS, Klafthmonos Sq. A newly - opened museum housed in the Old Palace. Built in 1832-3 and extensively renovated in keeping with its original form, it is one of the oldest and most beautiful buildings in Athens and the home of the first king, Otto. The decor and exhibitions are designed to show Athens as it was at that time, and the development of the city over the past 150 years. Exhibitions include paintings of the time, a scale model of Athens as it was in 1842-3, furniture and a library of old volumes by Greek and foreign authors. Most of the upper floor has been especially decorated to replicate the style of the first royal residence and includes some of the furniture actually used by the Royal Family. Call EOT, Tel. 322-2545 for details of opening hours.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9 am to 3:30 pm daily. *Closed Tuesdays and Sundays.* Admission 50 Drs.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9 am to 3:30 pm daily and on Sundays from 10 am to 2 pm. *Closed Tuesdays.* Admission 25 Drs., students 10 Drs. Free on Sundays.

BENAKI MUSEUM, Koubari 1 (corner of Vas. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeshop 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.

PAVLÓS 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.

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, Patisson 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), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dalí. 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

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.

CALIGULA (Kaligoulas) — Described as the bizarre but true tale of the young Roman Emperor. The movie has been highly controversial since its 1976 entry in the Cannes Film Festival, as it features scenes of physical brutality and explicit sexual acts. Malcolm McDowell, Teresa Ann Savoy, Peter O'Toole and John Gielgud. The director refused to have his name included in the credits.

CHEECH AND CHONG'S MOVIE (Pandaimonio) — A comedy along the lines of *Up in Smoke*, featuring the team of Cheech and Chong in routines that focus on timely jokes mainly concerning marijuana and hallucinogens. Directed by Thomas Chong.

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

RAISE THE TITANIC (Anelkysate ton Titaniko) — A spectacular adventure movie based on Clive Cussler's best-selling novel, the story takes place in modern times, seventy years after the sinking of the so-called unsinkable luxury liner. It concerns the finding and raising of the ship in order to extract a secret vital to America's defence. Jason Robards, Ann Archer and Richard Jordan.

STARDUST MEMORIES — The latest film directed by the multi-talented Woody Allen. Starring Allen, Charlotte Rampling, Jessica Harper, Marie-Christine Barrault and Tony Roberts. The sound-track features the nostalgic jazz songs of such greats as Cole Porter, Count Basie and Glen Miller.

SUPERMAN 2 (Souperman 2) — The continuation of the adventures of *Superman*, with the same cast (Christopher Reeve, Gene Hackman and Margot Kidder) and screenplay by Mario Puzo. Featuring the comic strip hero. More spectacular feats are performed by the flying wonder. The movie is a lot of fun and great escapism fare.

THE BLUE LAGOON (I Galazia Limni) — A love story about two young people (Brooke Shields and Christopher Atkins) who are marooned on a deserted tropical island.

WHOLLY MOSES (Alloi Ta Mallia... Ki' Alloi Ta Koumbaria) — A comedy spoof of the early movie, *Song of Songs*, this film stars Dudley Moore, Lauren Newman, James Coco and Richard Pryor and is directed by Gary Wise.

XANADU (Xanatou) — A musical fantasy directed by Robert Greenwald with a musical score by Barry DeVorzon. The plot concerns a middle-aged clarinet player (Gene Kelly) who is aiding a young artist (Michael Beck) in trying to find an elusive young muse (Olivia Newton-John) whom he first met roller-skating on the wind.

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 Mariangzella 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.

CHILDREN'S FILMS IN JANUARY

At the Goethe Institute from Jan. 12 to the end of the month. Call for details.

Sunday mornings throughout the month, at the Aello Cinema. Presented by the Pirelli Film Club (Tel. 514-1393). Admission free.

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 FAUNTILERROY (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 Taxiarihias 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 French woman's baby in a newly captured tank.

HONEY SUCKLE 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.

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.

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

THE ROSE (To Triantafillo) — The popular film loosely based on the story of rock singer Janis Joplin, with Bette Midler really capturing the spirit of the singer and the times. Alan Bates is very effectively slimy in the role of her manager.

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.

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 Clousseau in this comedy with Elke Sommer and George Sanders.

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulianiou 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. 361-2406. All screenings by the latter are at the War Museum (Vas. Sofias and Rizari) and begin at 8 pm. Membership is 400 Drachmas per year. No single admissions, but members may bring a friend and admission will be 30 Drachmas. Membership fees cannot be paid at the door. Programmed for January are Yugoslav (Jan. 12 to 17) and Egyptian (Jan. 19 to 24) films. Call a few days in advance for exact titles.

FILMS AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Sq. 17, Tel. 363-3211.

THE IMPORTANCE OF BEING EARNEST — With Michael Redgrave, Edith Evans and Michael Denison. Directed by Antony Asquith. Jan. 15 and 16, 8 pm.

ACES HIGH — Starring Malcolm McDowell, Christopher Plummer, Simon Ward and Peter Firth. Directed by Jack Gold. Jan. 19 and 20 at 8 pm.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. The following program is presented in cooperation with the Goethe Institute.

SURVEUS BAYERN (Bye Bye Bavaria) — By German filmmaker Herbert Achternbusch (in German). Jan. 14 at 9 pm.

DER NEGER ERWIN (The Negro Erwin) — Premiere of Herbert Achternbusch's latest work (in German) Jan. 21 at 9 pm.

GOETHE INSTITUTE, Phidiou 14-16, Tel. 360-8111. Series of children's films scheduled to begin Jan. 12. Call for confirmation of times and program.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886.

MASTERS OF MODERN SCULPTURE — 22 American sculors. Introduced by art critic Dora Rogan. Auditorium, Jan. 20 at 8 pm.

GIGI — The 1958 musical directed by Vincente Minnelli and starring Maurice Chevalier, Leslie Caron and Louis Jourdan. Auditorium, Jan. 13 at 8 pm.

THE HUSTLER — Psychological duel between two billiards experts. Stars Paul Newman, Jackie Gleason, Piper Laurie and George Scott. Directed by Robert Rossen, 1961. Auditorium, Jan. 27 at 8 pm.

restaurants and night life

LUXURY RESTAURANTS

Elaborate dining in spacious settings where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. Most have music and a few have dancing. The prices tend to be high but are relatively modest compared to equivalent establishments in other major cities. Reservations are usually necessary.

- Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at "The Starlight Buffet". Closed Mondays.
- Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere. Candlelight, comfortable armchairs, and very good service. In the summer there is a cool, pleasant garden. A fine assortment of hors d'oeuvres, entrees, and desserts, but favoured for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.
- Club House, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211, 896-1504. Restaurant, coffee shop, and bar set above the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Open daily from noon to 3:30 pm and 8 pm to 12:45 am. (The bar is open from 4 pm to 1:30 am).
- Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.
- Dionissos, 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.
- Skorpis, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. Reservations necessary. Closed Sundays.
- Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton remains one of the most pleasant restaurants in the city. Contributing to the cheerful, elegant island-taverna atmosphere in the evenings are the wandering troubadours with old and new Greek songs. A wide assortment of Greek and international dishes; and superb drinks prepared under the careful supervision of Popi. Daily 12:30 to 3 pm and 7 to 11:15 pm.

- Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.
- Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Summer dining on the terrace. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialties. Expensive. Daily 12:30 to 3:30 pm and 8 to midnight.



INTERNATIONAL CUISINE

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

- Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipasti*, sixteen varieties of pasta, *scaloppine ai funghi*, and *scaloppa Siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Daily 8:30 pm to 1 am. Closed Sundays.
- Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas, and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30 pm.
- The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. 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 Moutsopolou 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 Michalakopoulou), 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 (Patissia 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.
- Comilon, Polyta 39, Patissia, Tel. 201-0592. Unusual mezedes, various entrees including a very tasty paella. Spanish and Latin American stereo music. Open for dinner from 8 pm., 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. 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, Makriyianni 3 (behind old premises), Zea Marina, Piraeus, Tel. 452-5074. A nautical atmosphere with a particularly fine English-style bar and Thomas Aristophanes at the piano to entertain you nightly. Specializes in curry, every Wednesday, and the traditional fare of roast beef and Yorkshire pudding on Sundays. Moderate prices and friendly service. Open daily for lunch and dinner continuously from noon to 1 am.

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

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

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

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

Le Foyer, Iofondos 25, Tel. 746-287. Well prepared food in a cheerful setting. Music by Stefanos Stefanakis (piano) and singer Pandelis Tivakis (without microphone). Moderately expensive. Open from 9 pm. Closed Sundays. Reservations necessary.

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

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. In the summer, the serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Orangerie, Efroniou 55 (opposite the Caravel Hotel), Tel. 742-735. A friendly atmosphere with soft music and bathed in candlelight. French chef. New specialties every week. Selected fresh seafood. Open for lunch and dinner.

Oriental Taverna, Alsous 12 and Diakou, Glyfada, Tel. 894-8008. Specializes in Lebanese and Oriental dishes. A wide range of appetizers, including *tabula*, *mouhamara*, and *kouba* served with hot pita. And for main course, delicately prepared chicken or shish kebab.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialities in a comfortable dining area illuminated by red-

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7, Varnali Str. — Halandri (Dourou Square)



hued lanterns. Daily noon to 3 pm and 7 to 1 am.

Papakia, Iridanou 5 (behind the Hilton). Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the speciality, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Peacocks, Kifissias 228, Psychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alpha-Beta supermarket. Open-air terrace in the summer. Cafeteria open from 9 am. Grill room open from 12:30 to 3 pm and 8 pm to 12:30 am. Closed Sundays.

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

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinon 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, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favorite for excellent charcoal broils served with baked or fried potatoes, French-fried onion rings, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Closed Sundays.

Symposium, Plateia Neas Politias, Kifissia. Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Open daily for dinner. Open Sundays and holidays for lunch and dinner.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. In the summer there is quiet dining in the lovely, cheerful garden. The varied menu retains the same Greek, French and other international 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.

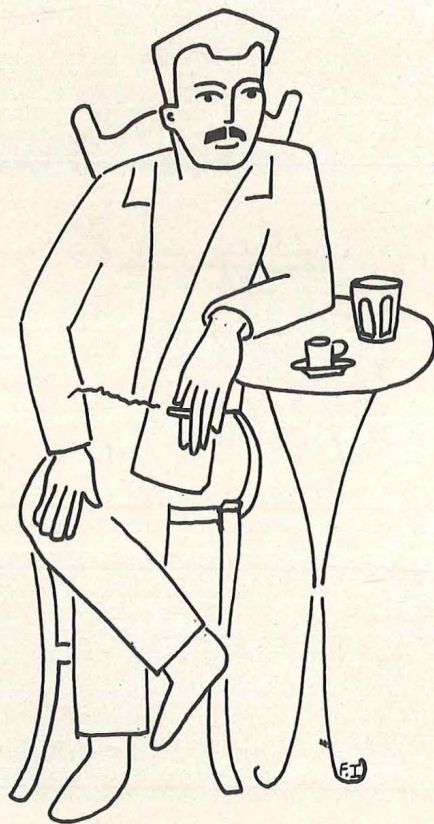
Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. A sophisticated wood-panelled and mirrored restaurant with a

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

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to

sweets) includes the popular standbys of Greek cuisine as well as a few variations from Corfu. A favorite with local businessmen and tourists. Quick and attentive service, reasonable prices. Daily from noon to midnight.

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

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Attractive murals, painted ceilings, and Greek and Oriental specialties with Mr. Fatsios in attendance. Moderately priced. Daily noon to 5:30 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from attractive displays. A justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. Businessmen's luncheons: Moderately expensive. Daily 12:30 to midnight.

Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271. Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service but expensive. Open 12:30 am to 4 pm and 7:30 pm to 2 am.

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

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475, 324-6827. An excellent variety of Greek dishes and soft, taped music. Specialties include *yiouvetisi* (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.
- Askimpapo, 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 entertains with nostalgic songs in a rustic setting. Hot and

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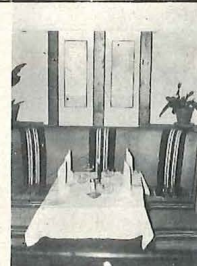
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Opposite Caravel Hotel

Lunch 12-3 Dinner 8-1



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.

Laleoussa, 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.

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 Fidiias 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, Vasili 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 Yeronodos 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.

OUZERI

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

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



Athinaikon, Santarozu 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.

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.

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.

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.

Athina, 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.

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.

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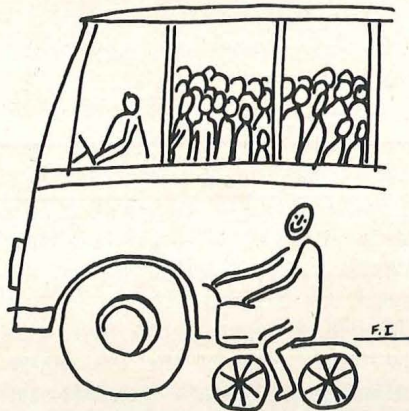
ON the eve of Greece's official entry into the European Economic Community, the pageantry that had surrounded the formal signing of the Treaty of Accession at the Zappeion in May, 1979 seemed like distant history. Even the official statements of a few months back that Greece would spend most of December celebrating the imminent event "with uncontrollable *kefi*" seemed out-of-date.

On December 2 Prime Minister Rallis returned from Luxembourg where Greece had for the first time attended as an observer a session of the Community's Council.

At the session, rises in OPEC prices, the Gulf War, the crisis in Poland, the situation in Afghanistan, the threat of a renewed arms race between East and West and above all the dramatic rise of balance-of-payment deficits in the most prosperous West European countries were among the matters under discussion — all of which Greece could do nothing about but which would undoubtedly have a profound effect on the country. The EEC which Greece was about to enter was in the midst of a formidable economic crisis.

The Prime Minister came back from the meeting in a somber mood and national self-control was one of the major preoccupations on his mind. On the day of his return, thirty thousand high school teachers started a six-day strike and railroad employees began a four-day walk-out. The day before, a general strike had been called which affected over 400,000 workers with the result that shops lost five billion drachmas in trade. On the following day 38,000 teachers in public elementary schools began a strike which would last until the Christmas recess and which threatened to be resumed in January.

On December 4, Rallis held a cabinet meeting at which the policy of national self-restraint was outlined. Warning his ministers not to give in to further pressures, the Prime Minister admitted that he had been following a course which had been too generous. While he insisted that strikes were legal, many of the strikers' demands were unjustified and could lead the national economy to destruction. At a time when the economy was approaching a zero increase in productivity, it was impossible that people should expect to work less and be paid more. Having satisfied many demands with the recent introduction of the five-day week and a series of wage increases to offset rising inflation, Rallis announced that during the pre-election period no more strikes could force the government to give in to further pressures.



The Prime Minister's plea for the country to follow "the wise path of self-restraint" did not, however, arouse any immediately positive response. The strike-wave continued with unabated *kefi*. Within hours of Rallis' warning the employees of the Telephone Company (OTE) went on a three-day strike which at once was followed with strikes by post office

personnel, taxi drivers, airplane engineers, the administration staff of the National Health Service (IKA) and ambulance attendants.

On December 8, IKA pensioners and half of the management of the National Tourist Organization went on a six-day hunger strike, the latter organization's act causing some amusement among critics who believe that EOT's official menu for tourists leaves something to be desired. While hunger strikes on the part of a great number of civil servants might do something to bring down the price of food, they could do nothing at all for the government's desire to create productive incentives.

After 20 years of effort on the part of Greece to join the Common Market, the actual juncture had come at an infelicitous time. What had looked like a haven of security and prosperity and ease for so long was suddenly, at close sight, neither so prosperous nor easy nor secure. A great challenge for Greece was unexpectedly met. On Jan. 1, Greece turned out to be far less prepared for its entry into the EEC than its nine godmothers were to receive it. Perhaps former President Tsatsos was right in saying that it was Greece that the Nine were joining and not the other way around. For if there is to be a period of uncertainty, an unexpected necessity for imaginative adaptation, a need to improvise in a difficult situation, and a way of finding a solution to what seems to be insoluble, then the Nine have joined up with the best of partners, a Tenth which has lived, and has even prospered in just this way for hundreds, even thousands, of years.

There is a story still told in Andritsaina of a Rolls-Royce carrying a party of rich and noble foreigners up to the Temple at Bassae. On the then still rocky road outside the

town the limousine cracked its axle which the chauffeur, who was an expert mechanic, was unable to fix. Some local villagers had a sudden idea — smearing the damaged part with kilos of Turkish Delight, they swathed it with old issues of *Acropolis* and tied it up with leather shoestrings. It is said that not only did the car get to the temple, but it even got its noble party home.

Ticket to Ride

THE following experience has been recorded by Robert Bowman, a lawyer and writer who lives in Glyfada and London:

I took a ride on a bus today. Nothing special in that, you might say, the kind of journey thousands of people round the world take every day — except that by the time this particular bus journey had finished I was a little sadder and a little wiser.

Not unusually for this December morning in Greece, the sun was shining out of a blue sky but the untypical cold blustery wind that had brought snow to the mountains during the night still whipped the exposed areas of skin. Not surprisingly, all the taxis had been hired in Glyfada this morning so I joined the small queue for the bus to Athens.

The bus was late, and when eventually it did arrive the mood of the crowd wasn't helped by the extravagant stop in the swirl of dust and the smile on the face of the young driver. We all boarded — a gaggle of teenagers, young housewives, working men and the old ladies in black and a few other foreigners — paid our fares and settled down for the trip. Maybe it was the cold or their own particular worries, but the passengers this morning weren't chatting with their usual exuberance — it wasn't surprising, really; the newspapers that some of them were reading weren't that full of cheerful news, considering that Christmas was just around the corner. Just gloomy reports of more cold weather to come, strikes in Athens, Soviet troop movements on the Polish border and the unexpected death of a forty-year-old musician in far-off New York. It wasn't surprising that most of the passengers contented themselves with quietly watching the passing scenery.

After a short while the young

driver turned on the small transistor radio he had hanging discreetly by his seat. The heavy rock music that suddenly bounced around the inside of the bus seemed to satisfy him as well as bringing a grin to his and a few other passengers' faces. One or two of the old ladies stopped their idle chatter and gave him a sharp look. He shrugged and turned the volume down to moderate and the bus continued on its way to the subdued but steady accompaniment of some rock band.

It wasn't long afterwards that the music changed and slowly but surely the chatter and the mood on the bus changed with it. It was an eerie feeling to sit there and hear all human activity literally die around you to leave nothing but the grinding of the gears to the background of the 'old' music that was now playing on the driver's radio. But there again it wasn't just any 'old' music that those passengers were gradually beginning to listen to one by one; it was music a lot of them had grown up with, music they had literally lived with, courted with, partied with. It was music the older ones among them had originally dismissed out-of-hand on first hearing but had then grown to like, music the younger ones present had heard and respected even though, if asked, they would prefer the faster, punkish music of today...and after one Beatle record finished, another came on straight away without a word from the D.J. and when that one was fading another started. Then another until suddenly that Greek bus became a little world all of its own, enraptured by the words and music emanating quietly from that young driver's radio, until the sound of that nasal voice singing in English with a heavy Liverpool accent about the delights of a girl named "Michelle" seemed to drown even the harsh noise of the bus engine. "Norwegian Wood" followed and then "She's leaving home", "Eleanor Rigby", "If I fell in love with you", "She loves you", "Please please me", "All you need is love" and more until in a strange way the bus became not just another crowded and dilapidated Greek bus chugging its way into Athens but a streamlined modern coach embarking on its very own Magical Mystery Tour to the background of the Beatles' music. Such was the power of the local radio

station's way of saying John Lennon may be dead but the Beatles live on.

The radio station played nothing but Beatles for the remainder of that strange bus journey but no one complained. No one asked the driver to turn his radio off. Everyone sat or stood silently listening to the songs that now had a new poignancy. For the driver and passengers it was a private, emotional journey as they listened to John Lennon and the rest of the boys telling them out of the past what Life was all about. And as one saw the effect on those people — a cross-section of society of all ages — no endless eulogies or opinions, no T.V. pundit's quick summing up would ever completely encapsulate what the Beatles as artists have given to the world more than the feelings written large across the faces of the people on that battered old Greek bus rattling its way to Athens. Sure, they knew they would hear those songs again; they knew they would hear John Lennon's rasping tones again, but never would they hear them in quite the same way. It was as if in recognition of the fact that something had gone forever that a strange, almost tangible wave of sadness swept the bus around me, affecting young and old, female and male. As the disembodied Liverpoolian voice sang out of the radio, all were visibly moved as if they'd lost a member of their own family or a close friend. And I suppose they were right, for in a strange way we've seen each other grow up and go our separate ways, and now we'd seen one of them die way before his time.

When the bus reached the terminus in Athens, the driver brought it quietly to a stop but continued to stare straight ahead, tears running down his cheeks. No one said anything. After all, there was nothing to say. The music had said it all. We all silently disembarked and walked away with saddened faces from that bus, but I think somehow we realised we had all taken part in a rather unique, silent appreciation of the life and work of a forty-year-old musician from Liverpool named John Lennon.

I took a ride on a bus today. But I felt and saw enough on that bus to realize that a small part of me — a small part of all of us — had died too in Manhattan that cold Monday night in December 1980.

Europe's Number Ten

First among EEC members in size of merchant fleet and last in per capita GDP, Greece is now officially subject to the Accession Treaty's wide-ranging economic and social agreements.

By Antony M. Economides

THE information services of the European Communities have already printed and circulated the new "official" colored map of the enlarged Community, showing for the first time the group's newest member, Greece (which is assigned an olive-oil green color on the map).

Greece became the EEC's tenth member as of January 1st this year. Actually, when considering the Community's statistical tables, the country is first among all members in size of merchant fleet and in percentage of working population employed in agriculture, second in birth rate, fifth in total area and in tourist revenue, seventh in population and size of labor force, eighth in total gross domestic product (GDP), ninth in population density and in percentage of unemployed, tenth in per capita GDP and energy consumption.

Accession of Greece to the European Communities is the outcome of efforts that have gone on for more than twenty years. Since 1957, the then government of Mr. Constantine Karamanlis had indicated that the creation of the Common Market was of the greatest interest to Greece. These efforts led to the conclusion of the Association Agreement, whereby Greece became the Community's first associate member as from November 1, 1962.

But political and economic reasons led the Karamanlis Government in 1975 to apply for the country's full accession to the European Communities. As Mr. Karamanlis repeatedly emphasized, Greece believes in the idea of a United Europe and wishes to play the role dictated by its historic heritage. With its organic accession to a United Europe, Greece expects to strengthen its national independence, safeguard its democratic institutions and accelerate its economic and social development.

The lengthy negotiations that followed the Greek Government's

application led to the formal signing, at the Zappeion Hall in Athens on May 28, 1979, of the Treaty of Greece's Accession to the European Communities and the Act concerning the conditions of accession. Attached to the latter document were the Treaties of Paris and Rome establishing the European Coal and Steel Community, the European Economic Community and the European Atomic Energy Community. By signing these documents, Greece automatically accepted Community legislation issued to date. Both the Treaty and Act of Accession have since been ratified by the parliaments of Greece and the nine other Common Market member states.

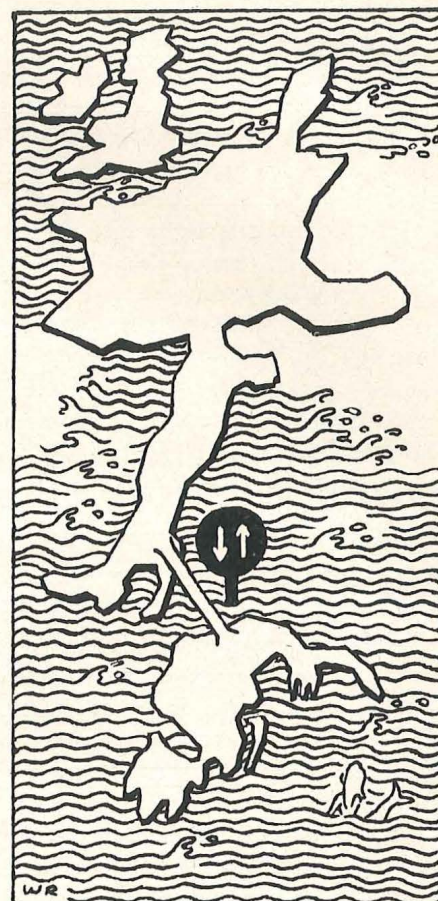
In accordance with the Act and terms of its accession, Greece became, as of January 1st, a full and equal member of the European Communities and is now represented in all Community institutions.

Greece participates in the European Communities' Council of Ministers, in the Commission with one representative, in the European Court of Justice, in the Board of Governors of the European Investment Bank and in the Executive Committee of the Bank. Greece is also represented with 24 deputies in the European Parliament. These deputies will be directly elected in Greece sometime in 1981, but in the interim period they derive from the present composition of the Greek Parliament.

In greater detail, the Act and conditions of Greece's accession also provide for the following arrangements:

Customs Union - External Relations

Within a five-year transition period which follows the coming into force of the Accession Treaty (i.e. until December 31, 1985), there will be a gradual elimination of duties on EEC industrial products imported to Greece and an abolition of quantita-



tive restrictions and measures having equivalent effect. At the same time, Greek customs duties on products imported from countries outside the EEC will be adjusted to the common customs tariff of the Community.

The Preferential Agreements, which the Community has signed with African and other developing countries in the Indian and Pacific Oceans and the Antilles, providing for tariff concessions in favor of these countries, as well as the agreement with the countries of the European Free Trade Association, will also be progressively implemented during the transition period.

The Customs Union, upon accession, will also include steel among industrial products. In this manner, duties and obstacles in the movement of steel products between EEC member states and Greece will be eliminated.

Import duties on Greek industrial products have already been abolished in the Common Market, by virtue of the Agreement of Association.

Capital Movement

The movement of capital, as well as payments in general between Greece and the other Community

countries, will be freed gradually within the five-year transition period (i.e. until December 31, 1985).

Free repatriation of capital invested and transfer of profits abroad, for capital investments made from EEC countries from June 1975 onwards, has already come into effect as from the day of accession.

It was further agreed that, from the first year of its accession, Greece will fix the amount of foreign exchange granted to tourists visiting EEC countries at \$500 per annum (instead of the previous \$250). This amount will increase by 20% annually during the five-year transition period.

Agricultural Policy

The Common Agricultural Policy (CAP) will apply to Greek agricultural products. Implementation of the Common Agricultural Policy to Greek agriculture has started as of accession. Alignment of prices of Greek products to those of the Community will be gradually completed in the course of the five-year transition period (except for two products – peaches and tomato pulp – for which a seven-year transition period has been set, i.e. until December 31, 1987).

The Community's aim is to secure a satisfactory income for producers, with the high prices which CAP is securing, through its various operations, to the farmers. Through CAP, a privileged and preferential regime is being created within the Common Market, for the disposal of the Community's agricultural production, to which is now added



Greek agricultural production as well. Greek agricultural products will circulate freely in the countries of the European Communities, while EEC income allotments will be granted progressively to Greek farmers in the course of the transition period.

From the first year of accession, there will be a price support policy for currants, figs and cotton as well as income allotments for olive oil.

Agricultural products of other EEC member states will also circulate freely in Greece.

In order to profit from the advantages of accession to the Common Market, Greek agriculture is adjusting its structure and overcoming certain weaknesses stemming from the small size of agricultural holdings, the quality of land and technological drawbacks. The Community assists in this sector, by its par-

ticipation in the financing of agricultural restructuring programs through the European Agricultural Orientation and Guarantee Fund.

Right of Establishment

The Accession Treaty introduces substantial changes in the establishment and operation of entrepreneurial activities. By virtue of the Treaty of Rome, the right of establishment of enterprises and the promotion of their activities are free and unrestricted. There can be no discrimination between citizens of Community member states as regards nationality.

In accordance with the Community regime, every country has the right to define the conditions under which the operation of enterprises is permitted, always under the proviso that such conditions do not run counter to the Treaty of Rome and do not imply discrimination between citizens of different Community member states. Greek citizens may thus work freely and develop their scientific and professional activities in the broader European area. It is evident that citizens of other EEC countries will have the same rights.

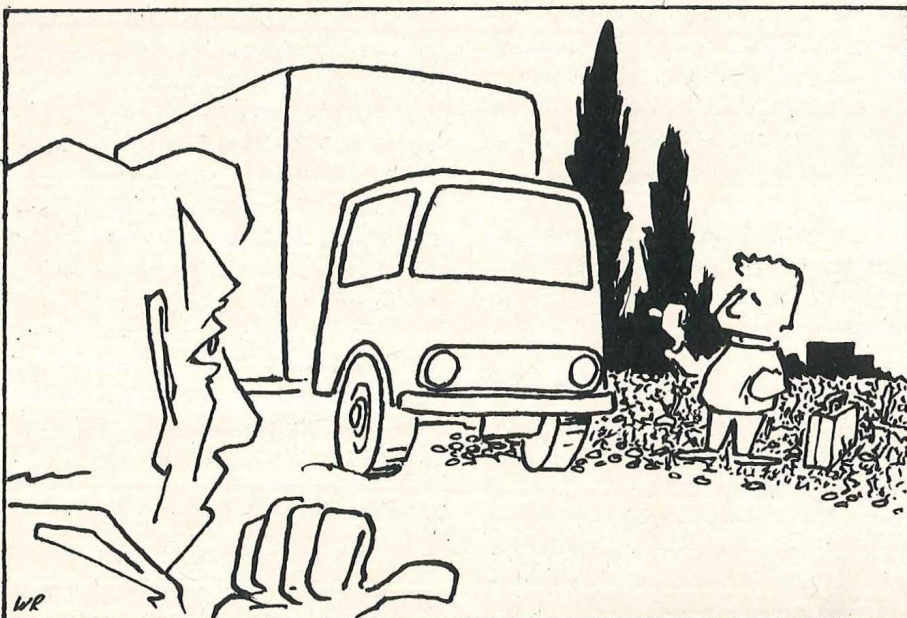
A three-year transition period (i.e. until December 31, 1985) was also agreed upon for implementation by Greece of Community legislation concerning the right for joining the profession of carrier by means of trucks as well as that of drivers and co-drivers. A one-year transition period (until next December 31) was agreed upon for international transports within the Community.

Social Sector

Freedom of movement of workers and employees between Greece and the Community will come into force after a seven-year transitional period (i.e. on January 1, 1988), following which Greek working people will be entitled to establish themselves and be employed freely in any Community country.

It is understood that this right, together with the industrial development and the creation of new opportunities for employment in Greece, will contribute to the gradual raising of remunerations in Greece, which will tend to reach progressively those in other Community countries.

Family allowances paid to Greeks who are employed in Com-



munity countries and whose families live in Greece will, during the first three years after accession, be similar to those paid by the Social Insurance Fund (IKA) in Greece. After the three-year period, however, family allowances thus paid will be the same as those provided under the legislation of the host Community country for citizens of other EEC countries.

Participation in the Community Budget

As from its accession, Greece will participate in the Community Budget, the Community Regional Development Fund, the Agricultural Fund (European Agricultural Orientation and Guarantee Fund), the Social Fund, etc.

Nevertheless, Greece will not transfer to the Community Budget its customs revenues on imports from EEC countries up to the time of the duties' complete elimination, neither will it transfer customs revenues on imports from countries outside the Community realized until full implementation of common customs tariff.

The progressive participation of Greece in the Third Resource of the Community Budget which will accrue from the value-added tax levy was also agreed upon (the other two resources being revenues from customs duties and compensatory amounts which will accrue from implementation of the CAP). Inasmuch as it was agreed that Greece will introduce the value-added tax levy in the course of the three-year transitional period beginning from the day of accession, it will, in the interim period, participate in the Community Budget on the basis of a percentage of its National Income. While introducing the value-added tax levy, Greece will maintain the right to exempt certain activities from this levy, principally in the field of services, the professions and small enterprises whose annual turnover is less than 10 million units of account.

The Accession Treaty includes a protocol, in which member states recommend to the European Communities Commission (which is the competent authority taking decisions in connection with state subsidies) to take into consideration the objectives set for the economic development of Greece and the raising of the living standards of the Greek people.

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A Cretan Labyrinth

Proposals, theories, and forecasts abound concerning the effects of Greece's entry into the Common Market on a peripheral region.

By Catherine Vanderpool

GREECE'S official accession to the Common Market on January 1, 1981 will not change things overnight. Entry has been a long process of adaptation and acclimatization since the country became an associate member in 1962. But the approach of full membership has heightened the rhythm of speculation on Greece's future as well as attacks both on specific issues and on the whole idea of membership. For many, entry is as problematical as it is promising, and there seems to be a general feeling that "people will learn to swim by being tossed into the sea," a widely-quoted remark made by then Prime Minister Karamanlis at the signing ceremonies in 1979.

The reaction of the people of Crete, both their objections and their attempts to adjust to the reality of the EEC, can be taken as a microcosm of what is going on in the rest of Greece. In fact, it was in part because of fears and confusion over membership that Crete voted heavily for Andreas Papandreou's Panhellenic Socialist Movement in 1977, influenced by his anti-NATO, anti-EEC campaign. Yet at the same time, plans both on a private and public level have gone ahead on the assumption that membership is inevitable, and a great many people, especially in the farming communities, welcome it. In the words of a farmer from the region of Rethymnon, "*tha echoume kali imera*"—"fair weather is on the way."

As with most sections of Greece outside the main cities, Crete is heavily agricultural and lightly industrialized. Thus the effects of EEC membership will be felt chiefly in the agricultural sector which, apart from tourism, is Crete's chief source of livelihood, occupying over half of its population. The principal export crops consist of vine products (including wine and table grapes), out-of-season vegetables (above all, tomatoes and cucumbers) and flowers.

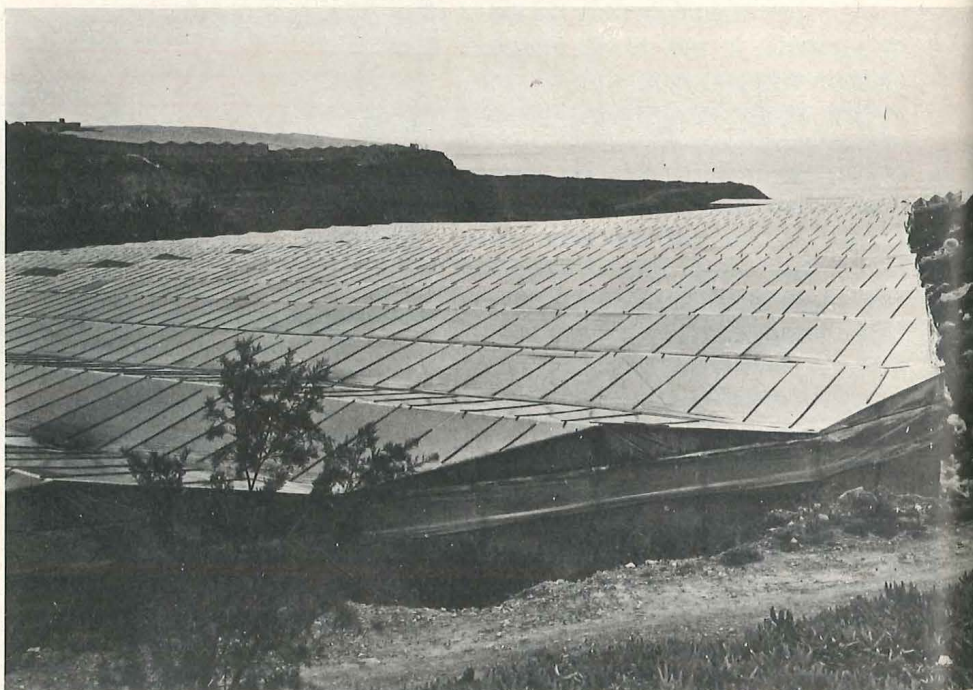
Olives are grown all over the island but do not figure largely in exports. There has been an officially encouraged effort to grow bananas and avocados, but the banana production has been limited and of disappointing quality. More recently, pineapples have come under consideration as a commercially viable item.

In terms of Greece's overall agricultural exports, Cretan products make up about 9%, but some optimistic observers expect this percentage to rise, in the belief that Crete, with EEC entry a fact, could become the greenhouse of Europe. Crete's mild climate does make it a logical choice for out-of-season cultivation but, as is often the case in Greece, water is a problem. The west of the island has a relative abundance, and the European Investment Bank is financing an irrigation project in the area of Rethymnon. In the east, the soil is good but water more scarce; new sources must be tapped if there is to be extensive cultivation. The Messara, some 270,000 stremmata of

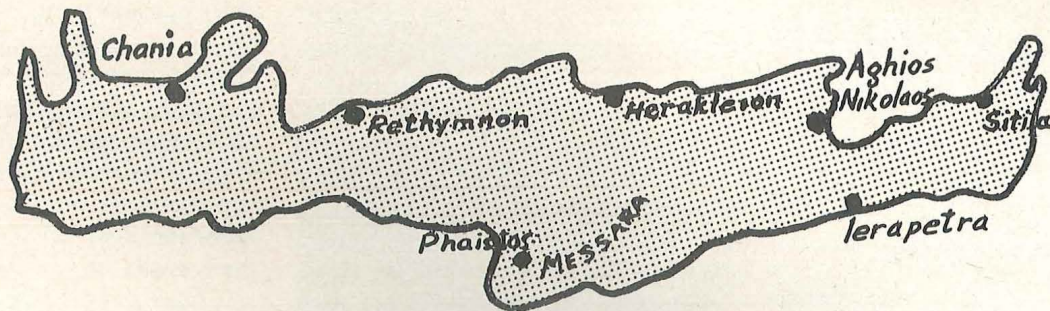
fertile soil south of Herakleion, is also under study now for irrigation and exploitation.

The effects of Crete's reorientation towards Europe and the Common Market are wide-ranging. Of course, many of the changes would occur anyway, as part of re-adjusting to the second half of the twentieth century, and it is difficult at times to sort out one set of results from the other, particularly in the heated political rhetoric which has surrounded the question of EEC entry. Nonetheless, Greece's associate membership in the Common Market, which began almost two decades ago, did stimulate the Cretan economy to speed up certain, probably inevitable, processes. A traditional southern Mediterranean agricultural economy, formerly more or less self-sustaining, was partially re-directed towards the needs of an overseas market. Thus thousands of stremmata in the area of Ierapetra in south-eastern Crete and the Messara region south of Herakleion were

*Below: picking watermelons near Rethymnon
Right: hot-houses in Ierapetra*



Margot Granitsas



covered with hot-houses for winter while, to a lesser extent, intensive flower cultivation covered areas in the Messara and east of Herakleion.

This trend towards specialization and mass-production will be enhanced by EEC membership. It could mean, according to many observers, larger farms run by fewer farmers turned businessmen, the possible isolation and gradual extinction of small farmers, a lop-sided agricultural production that forces the importation of foods no longer produced in sufficient quantities, the emigration to cities or even off the island, and the alienation of people from their land and from their means of production.

Among those attempting to assess the possible effects is architect/planner Nikitis Patellis, who is currently engaged in research on integration and identity within the EEC. He thinks that Crete, despite its strong sense of identity and pride in its tradition and heritage, will al-

most certainly undergo dramatic social changes. One of the chief effects will be, as he says, the "MacDonald Syndrome". The EEC naturally stresses uniformity of production and adherence to certain quality standards — there are to be no surprises in size, color, or packaging. This, he feels, will extend to cultural life as a whole. Regional differences will diminish, a standard will become the rule, and important aspects of local tradition will become diluted. Those things which make up a traditional way of life are made less desirable, less attainable, and then are removed, ultimately to be sold back to people as consumer items. Rather than generators of culture, people become consumers.

There is also the problem of weighing EEC interests against those of specific areas within its boundaries. Since, as Patellis points out, the basic idea of the Common Market is to decide what is good for the members as a whole, it can, through incentives and subsidies, impose its will on individual members. Thus, if in the long run it makes more sense in EEC terms to encourage tourism in Crete, the EEC can offer financial incentives to encourage hotel construction, at the expense of other enterprises. At the same time, and in the same way, if it decides that certain agricultural products are less marketable, it can discourage the planting of certain crops, and specialization in others. This specialization of agriculture, according to Patellis, forces most peasants and farmers to become businessmen, "and there is no place for madness. You can't say — this year I want to make wine." Or if a farmer decides he wants to continue in his own way, the only alternative is to withdraw, in a sense, from the economic mainstream and become part of a parallel economy, the "parasitic economy", which already exists in many forms in Greece and in other

EEC countries as well. There is no law against making and selling whatever you want — he cites a group of French farmers who have banded together to produce and market their goods quite outside the EEC framework — but naturally such enterprise is not eligible for price support, and the production and transportation costs of such independent enterprises, except on a local scale, would be such as to discourage it on any large scale.

Thus, to gain from entry farmers do have to make certain basic choices — between becoming businessmen or not, between cooperating either through agricultural unions or with government planners, or going their own way, with the risks this entails. Small farmers do stand a good chance of ruin if they remain isolated. Furthermore, areas with less fertile and adaptable soils may also face economic isolation, in particular the mountainous regions. As is the case with southern Italy, the gap between the dynamic, productive sector of the EEC-oriented economy and the poorer areas will simply grow. The mountainous areas may never be developed, and in EEC terms simply cannot be feasibly developed. Like quake-torn Basilicata in south-central Italy, the villages and fields will remain anachronisms.

If, as Patellis says, some farmers become businessmen, others will have to become industrial workers, if not industrialists. At the moment, what industry there is in Crete is based mainly on agricultural products; the consensus is that the role of agriculturally-related enterprises ought to be expanded. As Nicholas Levendakis, president of the Technical Chamber of Crete, points out, industrial development is essential to the region's further development within the EEC. The streamlining and more efficient organization of farms and farming will naturally



Susan Muhlhauser



*Above: Herakleion meat-market
in 1972*

*Below: 1977 – waiting for PASOK
rally in village of Daphnes
(sign reads “CIA-EEC-NATO
the same syndicate”)*

reduce the numbers of farm workers, so employment has to be provided elsewhere to avoid massive emigrations. But industry based on the local market is too limited, while production for an export market is limited by the lack of raw materials and overwhelming competition both on the mainland and from highly developed European countries. The solution lies in industries which support the agricultural sector, so that, for example, food processing, or assembling of agricultural machinery would be done locally. But the extension of industry presumes a greater energy consumption, also a problem. At the moment, only 6% of the energy consumed on Crete goes for industrial purposes, the rest mainly for households. The only solution seems to be to depend on alternative sources, in particular solar energy for household use. Thus with adjustments in supplies and distribution, industries could be expanded without a net increase in energy imports.

Another major difficulty for Cretan producers, whether agricultural or industrial, is that of transportation. “No matter how you look at it,” says Levendakis, “Crete is at the antipodes of the EEC, closer to Alexandria than it is to any EEC port with the exception of Piraeus.” Because of this special problem, Crete

has joined a special EEC lobby with the unwieldy title of Permanent Committee of the Conference of the Peripheral Maritime Regions of the European Community, which includes areas such as Corsica and Sardinia. One of their aims is to secure financial aid for the higher transportation costs involved in moving their goods to EEC market centers.

Clearly there is no lack of effort to ease Crete into the Common Market. Another large-scale project involves the west of Crete, especially the area around Chania, which is being studied by an Athens-based research and planning office headed by Antony Tritsis, an architect and planner. Under the aegis of the Ministry of Coordination, the project covers a wide range of problems, including a feasibility study for new port facilities at Souda Bay, restoration and preservation of the medieval port at Chania, and overall planning for the region.

Where until a few years ago the studies were conducted at a technical level – “we worked more with soil maps and less with people” – the emphasis has since shifted to direct contacts with the people most directly affected by change. Now Tritsis’ team goes into the villages of the area, sits down at the cafeion and presents the villagers with a list of questions, basically trying to get



them to define their problems and what, if they ran the government, they would like to have done. He has found that, on the whole, the level of needs is elemental — roads, a medical center, food, drinking water, a school. Any discussion at the level of long-range, large-scale economic planning is difficult, because “they don’t believe in it.” One of the main problems is that local government in Greece has no implementing powers, because it has no funds. This increases the villagers’ sense of isolation and impotence in the face of decisions by the central government, which in turn makes them both resistant to and suspicious of changes.

Tritsis, who has studied the area at various times since 1965, suggests that the nome of Chania is entering “a phase of complete disequilibrium”. Like so many areas of Crete, and Greece, the back areas are losing population and labor force to Chania itself and overseas. So one of the tasks his group has set itself is to suggest possibilities for developing these areas by restructuring their economy. Like the Technical Chamber, they favor developing new industries which could be closely linked to the agricultural production of the area. Thus, if a particular region produces olives for oil, both the processing and packaging should be done locally. This integration of industry and agriculture within the boundaries of a specific region would presumably have the effect of creating more jobs and a level of prosperity which would make it desirable to stay put rather than emigrate.

In Tritsis’ view, and in that of many other observers, the role of the agricultural cooperative could be important both in local development and in relation to the EEC. One of the great weaknesses of Greek agriculture — Crete is no exception — is the small size of individual holdings; despite government efforts, it has proved extremely difficult to increase the average farm size. But to a certain extent, the disadvantages can be overcome through the strengthening of the cooperative movement in Crete and throughout Greece. At present, some three-quarters of the Cretan farming population belongs to an agricultural cooperative, ranging from that of Archanes, numbering over a thousand members, to an eight-member citrus-producing group in Viannos near Ierapetra. All of



An endangered species? highland village of Anoyia in central Crete

these groups belong to the Athens-based Panhellenic Confederation of Unions of Agricultural Cooperatives (PASEGES), founded in 1935 as a research and lobby organization to look after the interests of its members vis-a-vis the central government. Tritsis and others argue that these local cooperatives and local government should become the real agencies of development, within the EEC framework.

Similar in aim, but different in structure is a proposed publicly-owned company for development in the Messara region. According to the Technical Chamber’s Levendakis, the principle of ownership resembles that of the highly successful ANEK Shipping Company, formed over a decade ago and now handling most of the daily traffic between Crete and the mainland. The Messara company, which would be owned and operated by people of the area, would serve the dual purposes of marketing the region’s agricultural products especially within the EEC and developing agriculture-related industry.

For implementation, all of these schemes need massive financing, and there is considerable competition for funds. Some may be provided by the Greek government — a Messara development corporation, for example, is eligible for government support under a law passed several years ago—while the European Investment Bank gave over a million dollars for an irrigation project in western Crete. And plans can also be financed by the EEC itself from the Special Regional Development Fund, earmarked for assistance to problem areas. Crete’s highland areas might

be eligible for such assistance, but they run into stiff competition from other similarly afflicted southern Mediterranean regions — southern Italy comes immediately to mind. Up to now, Crete has not received any of these funds, some say partly because of a lack of preparedness on the part of the government. Others blame an inexperienced technocracy: one planner suggested that some of the reports drawn up in connection with an irrigation scheme to be financed from outside Greece were simply not of technical quality needed to achieve their aims. Furthermore, a number of these plans overlap or conflict with each other. People cite the lack of coordination among the various planning agencies and offices as a major problem: a group preparing the overall study of the development of western Crete is not consulted on the planning of the University of Crete in Chania. Finally, the decisions for implementation can only be made in Athens, and such decisions are often political in nature: a region’s development may depend on whether a minister is a native son.

When all the forecasts, the estimates, the proposals and the educated guesses about Crete’s future as an EEC region are in, the only conclusion seems to be that indeed people will learn to swim ... fast. As a number of people have pointed out, one of the positive effects of the EEC is that Cretans and other Greeks alike will have to do things they haven’t done before: it will stimulate an already energetic and industrious people to new and, on the whole, more structured efforts.

Mount Pendeli

Part I: Post-Byzantine monasteries, a Sanctuary of Dionysus and a neo-Gothic palace all lie on the slopes of Pendeli only a short drive from Athens.

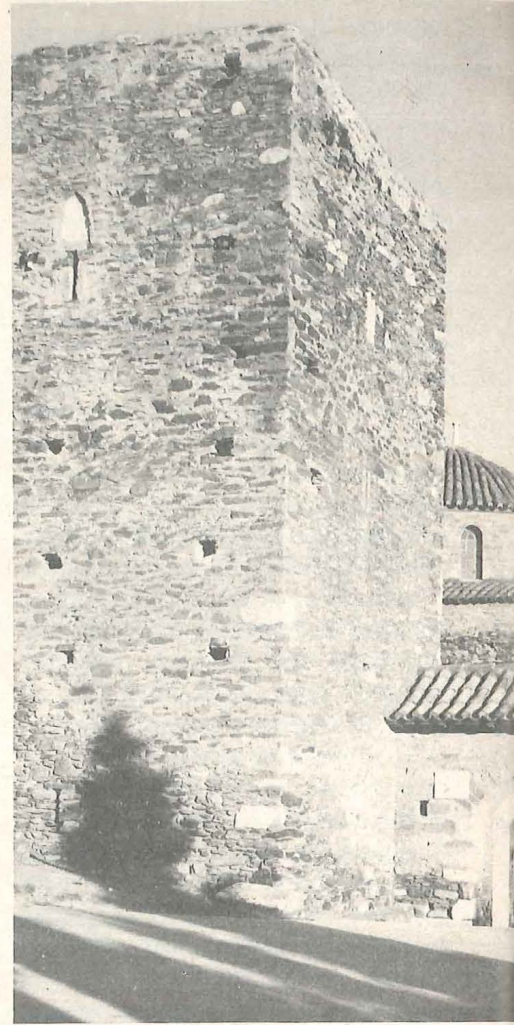
By William Reid, Jr.

IF at times Athens seems contemptuous of nature, nature is nevertheless always nearby. The sea lies at the end of many a high-street vista, only a short drive away by car or on public bus. Few other European capitals can boast of such a commanding and convenient location near the sea. On the other hand, there are the mountains, too, clearly noticeable from most parts of the city. How many major cities offer mountains at the end of their public transportation lines? Swiss cities, of course; and the Viennese can enter their Vienna Woods, at the last stop of a rattling tram. But few lie so close to mountain paths as Athens does. Public bus service reaches to the base of Hymettus, to Phyle in the Mount Parnes massif and ascends the lower slopes of Mount Pendeli, the most popular of all Attic mountains for weekend excursions. Mount Parnes, perhaps, lies too far away from the city to be easily available to most Athenians, while Hymettus lies too near: its long hulk rising like a wall — too steep, too high and forbidding to be breached. But the opposite is true of Pendeli. Suburbs have climbed its foothills and summer homes have mounted still higher. It can be circled by automobile and, with the completion of the new road beyond Old Pendeli, it can now be crossed. From the roads which twist around its slopes, paths lead into the trees and up rocky hillsides for casual strolls or serious hikes. If the shore is the playground of Athens, Pendeli

is its rock garden.

Besides its attractive walks, its wildflowers, its famous marble quarries and its lovely views, Pendeli has an ancient sanctuary, several Byzantine monasteries and a pseudo-Venetian palace which can become the specific goals for a day's trip. For convenience they can be described in chronological order which, by chance, leads us in a slowly ascending spiral around the mountain. It begins on the far side, facing away from the city at the Sanctuary of Dionysus. The ancient site lies near the road which runs from Ekali along the northern slopes of Pendeli down to the sea at Nea Makri. A road-sign points along a side road to the Sanctuary of Dionysus. The site itself is identified by an arrow-shaped sign reading BOMOS, or altar. There, behind a weathered wire fence, lie the broken altar, marble thrones, vestiges of an ancient theater, and statue pedestals: an unfrequented shrine to an abandoned god.

Myths attached to the wandering Dionysus help trace the spreading of his worship into Greece after its introduction from the East through Thrace. It was somewhere in the region of these tumbled marbles that some ancient priest, it is said, introduced the worship of Dionysus to Attica. Mythology claims it to have been Ikarios who lived on the northern slopes of Pendeli. In appreciation of his kindly welcome, Dionysus gave him the vine. In turn, Ikarios foolishly gave his shepherds



wine to drink, not knowing its power. Finding themselves drunk, the shepherds thought they had been poisoned and killed him. With the aid of her faithful dog Maera, Ikarios' daughter Erigone found his grave and in grief hanged herself. Thereupon the gods lifted the trio to the heavens to become the constellations: the Waggoner, Virgo and the Lesser Dog Star.

Such is the myth. The atmosphere created by these ancient remains fits the legend and the temper of the god who inspired it. Mountain breezes rustle tree branches; shadows quickly devour any rays of sunshine; plane trees grow thick; pines cluster closely; brown leaves pile up in corners made by broken marble blocks. Sunlight does not favor this north side of Pendeli.

This same atmosphere pervades any walks taken in the vicinity. A short distance farther down the road from the ruins a small bridge spans a stream. A path on the near side of the bridge leads into a ravine along which the husky trunks of plane trees twist into grotesque shapes. The banks of the ravine rise steeply



*Above: Church in Pendeli Monastery
Left: Monastery of Daou Pendeli*

and roughly on either side. Then, after an easy few-minutes walk, the so-called Cave of Dionysus opens in the ravine bank high up on the left. It is only a cave mouth without caverns behind it. It may once have been a place for rustic Dionysian mysteries. A few brightly colored plastic bags indicate that the cave is now only a shelter for modern picnics.

In ancient times this whole region around the sanctuary, the ravine, the cave, and the woods was known as Ikaria, after the mythical figure who first brought the worship of Dionysus to Attica. In the early sixth century B.C. the poet Susarion introduced choral performances of a comic, derogatory kind to Ikaria which developed into competitions whose prizes were a basket of figs and an amphora of wine. Thespis was born in Ikaria shortly afterwards. Familiar with the work of Susarion and raised on the local Dionysian rites, Thespis began his own career. Substituting dithyramb for satiric ode and transforming the leader of the chorus into a single actor playing a succession of parts, Thespis created

drama out of improvised comedy. As an actor he dyed his face with wine dregs and as an author and producer he took his troupe from village to village in Attica. From these travelling performances, it is said, the Great Dionysia was instituted in Athens. Hence, Thespis earned his reputation as the father of tragedy. And there is no more proper setting for many of the classic tragedies which followed than these woods and streams of Ikaria on the darker side of Pendeli.

The mountain seems never so wild as in the region of the ancient sanctuary although plane trees and rippling water combine to enhance many Pendeli environments, including that of the monastery of Daou Pendeli. The monastery is reached from the Athens-Rafina road. A few miles beyond Pikermi and before reaching the Rafina turn-off, the Pikermi winery stands on the right-hand side of the road. A few meters before it a wide asphalt road turns off to the left to the monastery of Daou Pendeli. A sign nailed to a tree also indicates the way. The road climbs foothills until it ends in a settlement of summer homes where, when one turns to the right, a grove of plane trees shades the parking area of the monastery.

The monastery of Daou Pendeli was founded in the twelfth century. However, the present church was built in 1648. A tall, sturdy fortification tower rises above the low arched gate at the entrance of the

walled monastery. A similarly austere tower repeats the silhouette over the entrance to the church. For once, the dome which usually dominates a Greek church architecturally is relegated to a supporting role. Indeed, the dome over the crossing cannot even be seen on approaching the entrance gate as it is hidden behind the fortification tower. From the front it is concealed by the portal tower of the church.

With its arched doorway and high, heavy tower, the facade seems to be a misplaced French Romanesque structure rather than a Greek church. Stripped of surfacing material to reveal the rough stone, the building appears hard and heavy. Yet, that feeling is countered by the tall towers which lift the visual weight from the mass of the church building. Unlike the often low, horizontal aspect of Byzantine churches, the form is vertical but not light, a heavy, rugged high stone pile, befitting its mountain situation.

Pendeli Monastery is quite different. This is the church most people speak of when mentioning any of the mountain's monasteries. It is reached by driving through Halandri to the mountain base, then up the road to Old Pendeli. Beyond the New Pendeli turnoff, but before reaching the square of Old Pendeli, the monastery stands off to the left behind its entrance gate. Unlike Daou Pendeli, the courtyard and surrounding dormitories are immaculate and in excellent condition. Although

constructed of beige stone, the church in the middle of the courtyard is bright and its frescoes within brighter still, with its blues, whites, warm reds and yellows.

Pendeli Monastery is said to be one of the richest in Greece. Much of its wealth comes from the monastery holdings on the mountain. Founded in 1578 by St. Timotheo, Bishop of Euboea, its extensive library and church school served as the intellectual center of Athens during the Turkish occupation.

Today the church is popular for its Sunday services. Cars and the regular city bus which stops just outside the monastery, bring many people who fill the church and courtyard outside. This fits well with Sunday excursion plans. The path behind the monastery leads past shrines and scattered marble blocks lying beneath shade trees to the square above with its many popular outdoor tavernas. Behind the monastery stands the old chapterhouse. Like the original church, it was built during the sixteenth century when the monastery was founded.

The affluence of Pendeli Monastery is as apparent inside the church as out, with its bright new frescoes supplementing those original ones which survive. The latter lie on the inside of the original walls of the church and are now separated from the outer wall by a narthex. Of the new frescoes, some have been repainted as recently as the mid-

seventies. These should not be ignored, especially those devoted to secular subjects in the narthex. Their bright colors and Byzantine folk art style are charming, especially the large panorama of Pendeli Mountain.

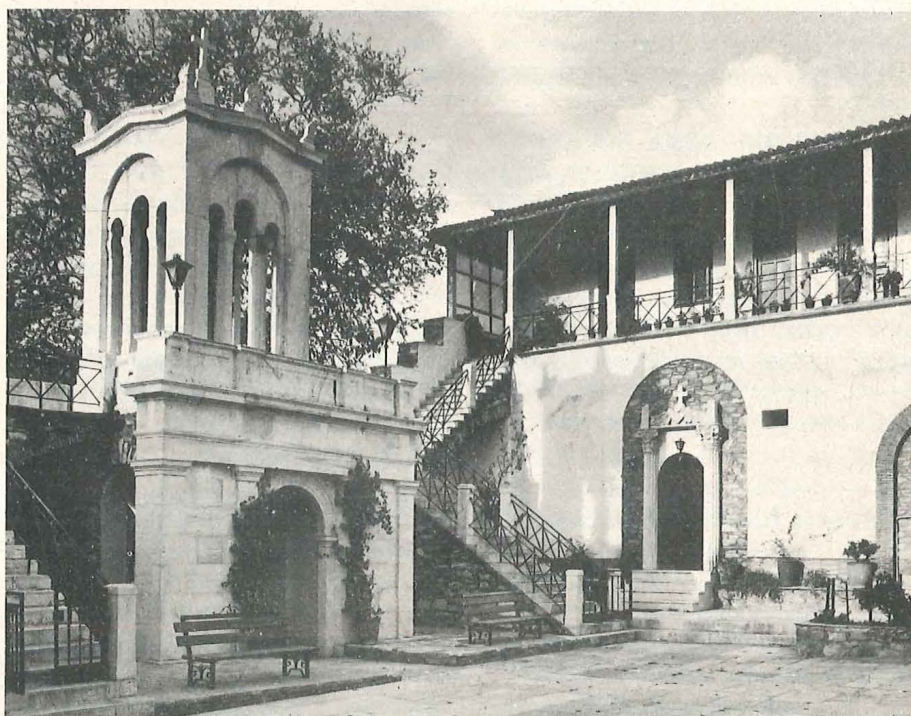
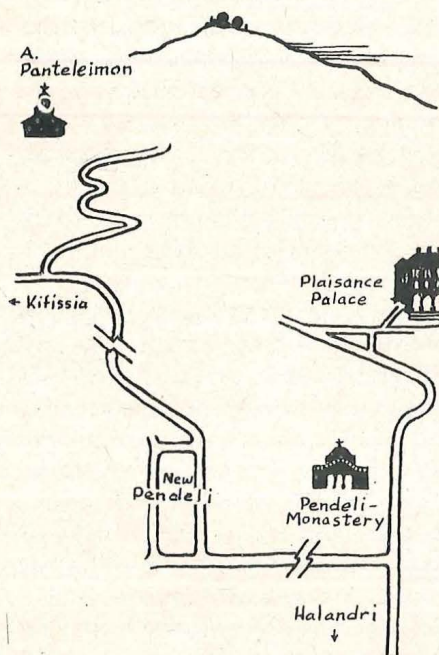
Not far from the monastery is a secular building which should not be missed. This is the Castello of Rhododaphne, the palace of the Duchess of Plaisance. It means driving past the monastery to the traffic circle of Old Pendeli, then turning sharp right at the first opportunity amid the collection of coffee houses. Drive down the hill a short distance. Beyond the rows of private dwellings and this side of a mountain spring, the palace stands off to the left hand among the trees. Its pointed arch windows and Gothic colonnaded courtyard at first suggest Venetian buildings scattered along coasts of western Greece. It is, however, built in a nineteenth-century revival style by Stamatis Cleanthes, commissioned by the Duchess in the 1840s. Today chamber concerts are held in its courtyard during the Athens summer festival.

The remarkable Duchess of Plaisance was born Sophie de Marbois in Philadelphia in 1785, the granddaughter of the Quaker Governor of Pennsylvania, William Moore. Her father, Francois de Marbois, was a French diplomat and she grew up to marry Charles Lebrun, one of Napoleon's generals. His father, Francois, on his appointment by Napoleon as

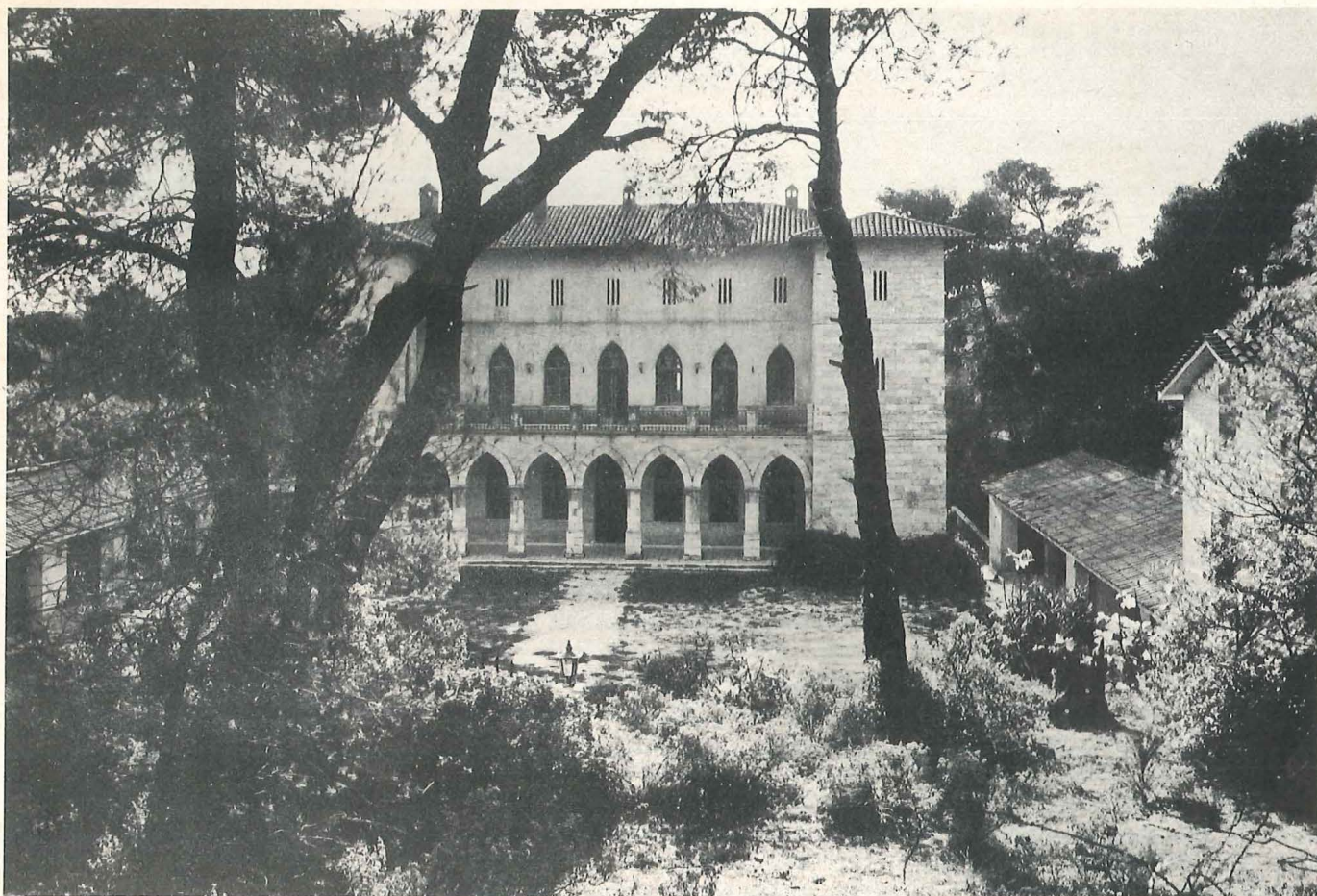
the first arch-treasurer of the Empire, was given the title Duke of Piacenza (Plaisance). Charles and Sophie inherited the title on Francois' death in 1824. They were soon separated on grounds of "incompatibility of temperament". At this time the Duchess and their daughter Elise began actively supporting the cause of Greek Independence. They first came to Greece in 1830. Four years later they settled in a home on Piraeus Street in Athens. It was then that Cleanthes was commissioned to build the Pendeli palace.

While visiting Beirut a few years later, Elise died. With the body embalmed, the Duchess returned to Athens and placed it in the Piraeus Street house, intending eventually to bury the girl on Pendeli. Then, in an accidental fire, the house burned and, with it, the body of Elise. A wealthy foreign duchess, the embalmed body of a beloved daughter, a fire, a corpse consumed, a Venetian mountain palace — such are the excellent props for a nineteenth-century Gothic romance.

Mentally affected by the death and accidental cremation of her daughter, the Duchess of Plaisance developed an eccentric devotion for dogs whose marauding packs became a menace to her Athenian visitors. Among good works, she promoted the education of young Athenian girls. Meanwhile, however, she commissioned Cleanthes to build her a villa on Queen Sofia Avenue, calling



Bell tower and court of Pendeli Monastery



Palace of Rhododaphne

it Ilissia. It became her home and the salon for Athenian intellectuals. Today it is the Byzantine Museum. The huge Rhododaphne Palace was left uncompleted and instead she had Cleanthes design a smaller house nearby called La Maisonette where the Duchess spent many summers. Two more of her houses still stand, a small villa Plaisance and La Tourrelle, a guest-house whose ruins stand alongside the Old Pendeli road shortly before Pendeli Monastery. The Duchess is buried in a tomb next to La Maisonette together with the ashes of her daughter and two of her favorite dogs.

There is still another monastery on the mountain worth a visit. This is Agios Panteleimon, lying high up just under the ridge west of the summit. Instead of proceeding to Pendeli Monastery, turn off to New Pendeli. Turn again one street beyond the upper end of the square in New Pendeli where a sign in Greek points left to Kifissia. Beyond the houses of New Pendeli the landscape opens into steep, raw dirt slopes with clusters of low trees. Eventually a sign points straight ahead to Kifissia with another pointing right and up to Agios Panteleimon. Following that

turn, the road carries one upward past the mountain's marble quarries. Still higher where the asphalt road makes a sharp right, another sign points left up a rough dirt road to the monastery. The asphalt road continues on to the radar installation on Pendeli's summit which is closed to cars.

At this high elevation the scattered green is but shrub poking out from hard rocks. The monastery itself is as harsh as its surroundings. Its unfinished gate opens on to a courtyard revealing more rock, squat buildings, a rusted bulldozer and piles of building debris. The monastery church above is ordinary in aspect. It is not old and its general appearance is shabby and run-down. When the clouds hang low on Pendeli, the monastery lies hidden within them. Wisps of mist slip through weeds and over scrub pine, bells clang from unseen goats and the air drifts damp and cold.

However, if the day is clear the view is magnificent, with the whole of the Athens basin opening out below. It can be windy for if there is wind anywhere, it will be here, funneled in from the sea between the mountains and hills of the city to

slam against the high slopes of Pendeli.

Following Sunday church services, the monks of the monastery offer visitors plates of beans in their refectory. They can afford to preserve this traditional monastic hospitality since not many people come up this high on weekend excursions. The monastery holds no historical interest, nothing notable in design. There is no special art to enjoy. In their habits faded to washed-out gray, the few, rather gaunt monks in this high, scrubby landscape fit their environment. On a windy Sunday morning the hot beans do, too.

On fair days, and there are many of them, the ridge behind the monastery encourages climbing the goat-trampled, thistled paths which twist among the rocks. On the far side of the ridge is another view, the panorama north of the mountain, the backside of Pendeli. Somewhere below, among the dark wooded ravines lies the sanctuary where, ages ago, perhaps another threadbare priest once introduced the vine of Dionysus, the story of whose cult began this ramble around the slopes of Mount Pendeli.

Museum of Motherhood

An unusual collection is readied for public display.

By Catherine Dane

THE world's first "museum of motherhood" is to open in Athens this year, housing a collection of more than 12,000 objects accumulated over a quarter of a century by a Harvard-trained pediatrician from the Peloponnese.

For Dr. Christos Oikonomopoulos, Greek mothers, struggling to bring up their children in rural isolation, were the unsung heroines of four centuries of Ottoman rule in Greece and another of medical and social deprivation. "In the villages the father was not often in the house. The upbringing of children in their first years was left almost entirely to the mother. She had to be everything: doctor, nursemaid, teacher, dressmaker, toymaker and, all too often, undertaker."

Dr. Oikonomopoulos started collecting "literally anything that illustrated motherhood in Greece" in 1953, but the roots of his interest go back to childhood.

"My own mother died very young, of pneumonia. When I went to high school in Patras, we lived opposite the municipal orphanage. I often used to reflect on what I had in common with those children; I was very aware of not having a mother.

"When I was about to leave for studies in America, the 500th anniversary of the fall of Constantinople was commemorated. I'd always been a collector as a schoolboy, and I thought of beginning a small collection that would recall the anonymous mothers of those days, keeping their families going in a hostile world."

Most of Dr. Oikonomopoulos' collection is crated and stored, awaiting transfer to the new museum: a neo-classical mansion in the Plaka,

currently undergoing restoration. But there are half a dozen crammed glass cases in his consulting rooms, where the walls are lined with modern prints and paintings of mothers and children, along with a remarkable collection of Byzantine icons — all representing the Madonna and Child.

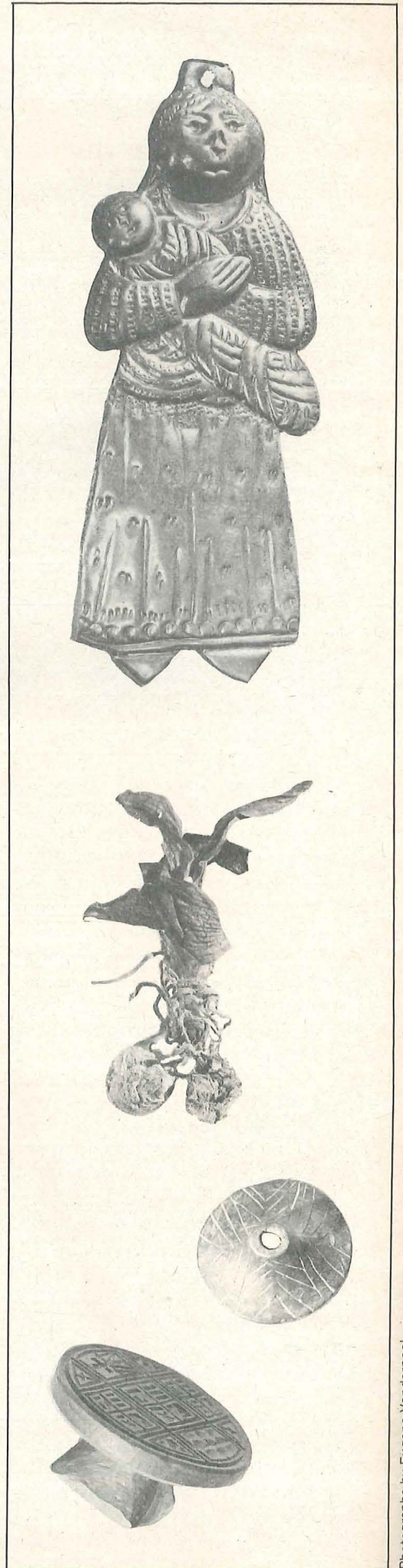
"You could perhaps say that I have one percent of the material here. Even that goes to show what an eclectic thing it's turned out to be. I set out to illustrate the life of a traditional Greek village mother, regardless of my own sensitivities as a collector."

Apart from the icons, few of the items on display have any intrinsic artistic value. Some are predictable, like the swaddling bands, painstakingly embroidered bibs and bonnets, silver rattles attached to ivory teething rings and a feeding bottle made from an ox-horn. Others, like carved wooden bread stamps, or a wooden lock and key, at first seem inexplicable.

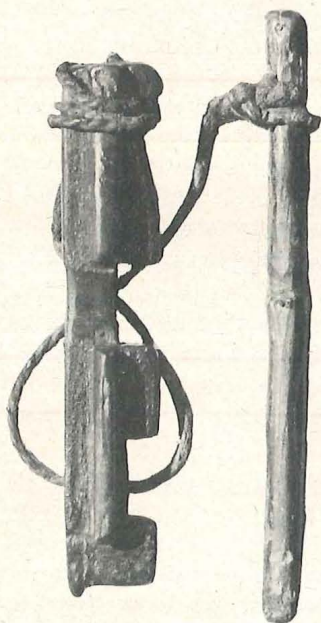
"The idea is to evoke every stage of motherhood, from conception to the marriage of a son or daughter."

Conception is represented by the *arseniko votano*, literally "male plant", a diminutive member of the wild orchid family with a double bulb and single protuberant flower stem. "Women would eat the bulbs for several months at a time, so that they would have a better chance of conceiving a son — a belief that was obviously based on the appearance of the plant. But I'm not entirely sceptical.

"I'd say that eighty percent of the traditional customs and remedies have some scientific basis, though we can't begin to guess what



Photographs by Eugene Vanderpool



Left, top to bottom: silver votive (tama); arseniko votano ("male plant"); spindle whorl; bread stamp

Above, top to bottom: beeswax votive candle; wooden lock and key



Dr. Oikonomopoulos with collection

instinctive process led to their adoption. Take the *kratitiros*, for instance, the amulet women wore around the neck to prevent miscarriages, usually a semi-precious stone or an ancient piece. These would have put pressure on the nerves in the region, stimulating hormones that would enrich the uterus lining, making a miscarriage less likely in a period when inadequate diet and endemic disease always threatened pregnancy. There was an element of medicine in the magic."

Becoming a midwife was one of the few specialized occupations in village life. "She was generally a woman past child-bearing age, for a young midwife could provoke or become the victim of jealousy. She would have borne several children herself. Ideally, she would have been quick-witted and courageous and have delivered herself of a child who survived."

The midwife's instruments were household objects. A large wooden spindle whorl thrust into the mother's mouth would regulate her breathing and help delivery. "Or the wooden bread stamp, which was applied to the mother's stomach after delivery and bound tightly with her husband's belt — to reassure her of his presence at the birth. This was the forerunner of an injection to induce contractions and expel the placenta."

The newly delivered mother had little respite from agricultural work or household tasks. She carried the baby to the fields on her shoulder, in a leather sling, the *naka*. It could be hung in a tree while she worked, like a folded hammock, with the baby inside. Her substitute for a

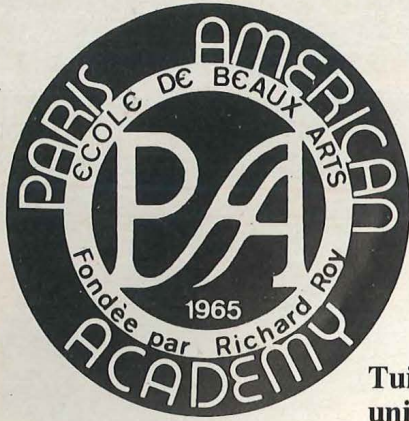
child-minder on brief absences from the house to fetch water or firewood would be a handful of raisins scattered on the floor to occupy the child's attention. Toys were also the mother's concern. Dr. Oikonomopoulos has more than 1,200, ranging from dolls made of scraps of rag to the *gkmara*, a schematic donkey made from flexible twigs tied together with twine, which could be pulled along on half-moon shaped twig runners.

When the child was three months old the *neraidosfondilo* was tied around its neck with a piece of red thread, to protect it from being strangled by the Nereids, no longer the water nymphs of classical mythology but malevolent witches also known as the *stringles*.

"A mother from Thessaly described to me the symptoms of the Nereids' attack. They are exactly those of death from rickets. There's no doubt the *neraidosfondilo* really worked. It was an ancient spindle whorl made of clay, soft with age so that it could be chewed like a rusk, and it contained enough calcium and magnesium to prevent rickets.

"Most women lost children. Infant mortality reached its peak in the first year of life. Hence the *tamata*, the amulets, the models of children in beeswax that were offered as candles in church for their recovery.

"A dead child was buried with a wax cross in its mouth, so that the Archangel would know it was baptized. It held a coin in one hand, after the ancient custom, and an apple in the other to eat on its journey. If other children in the family had died, the mother added more apples for them, too."



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But maternal responsibility was not over until the children were safely married, between the ages of 12 and 15 for girls, 15 and 20 for boys. "During the few days before the wedding, both bride and groom were confined to the house, in case someone might cast an evil spell on their future. But the groom was locked in by magic as well. His mother would keep the wooden lock hidden about her person, and lock it three times in her son's presence. On the wedding night, scissors were put in the bride's shoes to cut the tongues of evil-wishers. But the groom was ritually unlocked by his mother. It was a psychological stratagem to prevent impotence in a nervous adolescent."

Most of Dr. Oikonomopoulos' collection was acquired in travelling throughout mainland Greece and the islands. His information about maternal customs and superstitions comes from about 16,000 interviews, often taken from his patients.

"I ask them about traditional practices and remedies; I ask their grandmothers, if I have the chance, about their memories of how things were done in the past. Once they know of my interest, patients often bring me objects. But the traditional ways are only preserved now in a few remote mountain villages, still cut off from the age of plastics."

When the museum opens, Dr. Oikonomopoulos intends to begin travelling again, with a tape recorder, to add to his library of lullabies, songs and laments "before it's too late".

The museum, under the aegis of the Athens Academy, will be arranged according to regions of provenance, including Asia Minor, other Balkan areas, and the Greek diaspora. Apart from the objects on display, there will be a photographic archive and Dr. Oikonomopoulos' collection of some 2,000 rare books, all on topics related to motherhood.

"There are museums of childhood, of costumes, of toys, but I could find no museum dedicated to mothers in any catalogue of world collections. It really puzzles me very much that no one should have thought of it till now."

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The Greek Experience in the New World

Charles C. Moskos, Jr.
GREEK AMERICANS: Struggle and Success

Prentice-Hall Ethnic Groups in American Life Series. Prentice-Hall (Englewood Cliffs, N.J., 1979) 162 pages.

Was Christopher Columbus the first Greek American? Spyros Ceteras thought so and published a book in 1937 wherein he argued that Columbus was actually a Greek nobleman named Nikolaos Ypsilantis from the island of Chios. The evidence for this is very thin, to say the least, and no serious scholar accepts it; but Charles Moskos mentions this and a similar publication in the first chapter of *Greek Americans* to illustrate that forty years ago Greeks in the United States were not altogether secure in their New World setting and felt the need to make outlandish claims to precedence over other ethnic Americans. Today a sort of dual chauvinism prevails among Greek Americans; they are fiercely proud of their Greek ancestry and heritage while at the same time they are highly assimilated into the mainstream of American society.

Greek Americans is a first-rate book about the experience of the Hellenes in the United States. It is a thorough and straightforward account of their successes and failures. Few surprises are in store for those who have some familiarity with the history of Greek settlement in the New World. Some of the most revealing information concerns the early concentration of Greeks in the western States where they found work in mining, smelting and building railroads. In 1910 California had a larger proportion of Greeks in its population than any other state and there were substantial numbers of Greeks in Colorado and Utah as well.

Moskos distinguishes five stages in the settlement of Greeks in the United States: (1) a time of false starts in the period before 1890; (2) the era of mass migration from 1890

to 1920; (3) the formation of Greek-American institutions from 1920 to 1940; (4) an era of consolidation from 1940 to 1965 within Greek America; and (5) the contemporary period since 1965 of increasing Greek-American diversity (pg. 142). He describes a process of progressive "embourgeoisement" entailing a clear trend across the generations away from the working class, away from the small entrepreneur, and towards white-collar and upper-middle-class vocations" (pg. 113). The earliest Greek immigrants worked in factories, mills, and mines. Within a couple of decades, however, they were buying pushcarts and small businesses and establishing themselves in candy stores and restaurants. Later they moved into the professions and larger businesses. The emigration legislation of 1921 and 1924 severely restricted migration from Greece prompting many Greeks in the United States to seek citizenship, a step that for psychological and/or sentimental reasons they had been reluctant to take previously. Recognizing that their status without citizenship was precarious, Greeks opted for naturalization on a large scale at this time, thus solidifying their position in American

society. Today the picture is slightly complicated by the latest waves of Greek immigration resulting from new laws in 1965 which increased substantially the quotas for Greeks. Second- and third-generation Greek Americans, comfortably established as professionals and businessmen and living in the suburbs, coexist with first-generation arrivals who are just beginning in the restaurants and fast food shops of the big cities.

The overall tone of *Greek Americans* is upbeat, stressing the successes and accomplishments of the Greek-American community; but the seamier side of the immigrant experience is not neglected. The hardships, failures, and the exploitation of Greek by Greek and non-Greek alike are all here. Moskos does not glamorize the early days when Greeks were often brought in as scabs and strikebreakers, nor does he shrink from criticizing the modern Greek-American community for openly supporting the junta and being insensitive to national issues like human rights. His explanations for the conservative political orientation of most Greek Americans are convincing if not very penetrating.

In the end, however, it is difficult not to be positive about the



Greek-American experience when the record is examined. It is a record of extraordinary achievement in which Greeks have been phenomenally successful in the United States, surpassing the accomplishments of virtually every other ethnic group. In 1970 second-generation Greek Americans ranked first in education levels when compared with all other second-generation ethnic Americans. A 1959 study revealed Greek Americans to have the highest achievement motivation of a sample which included white Protestant Americans and several major ethnic groups, and today American-born Greeks are twice as likely to attend college as the average American. Perhaps the most telling statistic of all is that Greek-American incomes are an incredible 31.6% higher than the native white American average.

Well-researched and well-written, *Greek Americans* is a compact book with information on many aspects of the Greek-American experience. It is particularly good on the role of the various institutions that have helped shape the lives of Greek Americans: the Church, the Greek-American press, Greek schools, AHEPA, GAPA, MGSA, HANAC, and the *topika somateia*; all of which are dealt with in some detail. There is also a useful appendix on the Greeks in Australia. Throughout, a good balance is maintained between hard statistical data and lighter anecdotal material. Since the author himself has done very little systematic research on the subject, the book is largely a compendium of other people's work. Moskos has compiled an impressive bibliography, managing to incorporate a good deal of the high quality work of other scholars into this thin volume. Especially welcome are data from unpublished doctoral dissertations and the papers delivered at the MGSA Bicentennial Symposium on the Greek Experience in America held in Chicago in 1976. Moreover, Moskos has drawn extensively on his own experience as a second-generation Greek American. The chapter entitled "A Personal Memoir" chronicles the history of his own family in the United States and stands as a representative Greek-American experience.

The career and life of the author himself merit some attention. Charles Moskos is a second-generation Greek American who has estab-

lished himself as a prominent sociologist. He is currently a professor of sociology at Northwestern University. The Moskos family assimilated early, a fact reflected in the author's name and his imperfect knowledge of the Greek language. Instead of being named after his paternal grandfather in the traditional Greek manner, Moskos was given his own father's first name (already Americanized from Photios to Charles before young Charles' birth) with a Jr. attached in the English style of the dominant American culture. The author apparently did not learn Greek as a child, and by his own admission his German-American wife can speak Greek better than he. His family's claim to full membership in American society is illuminated by Moskos' dedication of this book to his aunt, uncle and cousin, noting that the uncle was killed in action in France during World War II and the cousin (also Moskos' godson) died in the Vietnam War in 1970.

It could be argued that Moskos has found it impossible to be wholly objective. The reader cannot fail to detect an air of pride on the author's part when he is enumerating the accomplishments of various individuals and the Greek-American community in general. Indeed, he admits to having been raised with a "hyper-awareness of every Greek who could be singled out for achievement". In a chapter entitled "Making It in America", Moskos lists Greek Americans who have gained prominence in medicine, business, the arts, sports, and politics; a slightly gratuitous exercise that is bound to evoke criticism for its selectiveness and occasional sycophancy.

Only in the last chapter does Moskos make an attempt to place the experience of Greek Americans in a larger sociological and theoretical context. The main point he makes, and it is a significant one, is that, contrary to the normal pattern, assimilation has preceded acculturation in the Greek-American case. In other words, Greek Americans retain much of their Hellenic culture — religion, language, diet, etc. — but at the social level they have made a full transition into the American mainstream. Perhaps this is the secret to their spectacular success in the New World.

—PETER S. ALLEN

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Mytaras: Portraits and Highway Landscapes



"Paris", Acrylic, 1979

THE Dimitris Mytaras exhibition at the Zoumboulakis Gallery, Kolonaki Square, gave ample evidence of his expertise as a painter and colorist. Besides the several large works devoted to the motorcyclist, which is one of his favorite subjects, Mytaras has introduced two more themes: landscapes along the Athens-Lamia highway as well as very astute and perceptive portraits of well-known Athenian personalities. The two latter themes employ genres which have been well worked out in the history of painting. Furthermore, the painting techniques, which Mytaras masterfully applies, seem to be a retrospection into the history of twentieth-century painting. They were particularly reminiscent of Action Painting and Art Gestuel, seen in the free, robust style and the bold colors.

Mytaras' Motorcyclist and Highway Landscapes indicate that the artist is both fascinated and attracted by speed. But then, so were the Futurists during the early part of this century. Mytaras conveys the impression of speed by the common device of swirling, restless lines, or that derived directly from long-exposure photography taken at night, of moving cars whose lights become long, streaky red and yellow lines. As a device, however, it has by now become visually familiar to all. Although these paintings are landscapes, they would come very close

to being works of Abstract Expressionism if one were to exclude the horizon-line with the moon in the background and the telltale road signs.

The portraits, which probably stem from his 'Epitaph Series' (1975), were by far the best works in the exhibition. Individualistic and vital, the depictions are full of pith and entirely convincing as true portrayals of the sitters. They also reflect Mytaras' perceptive observation of people.

Despite their very close resemblance to the Fauve/Expressionist lineage, the series of smaller gouache figures were also impressive through their intense vigor and painterly competence.

This exhibition could be interpreted as a homage to painting for the reasons already mentioned. Any other message was difficult to establish. As the message could not filter through the artist's indisputable skill, the impeccable, painterly surface rang hollow.

"Arte Povera" of Zorio

THE Athenian public had the opportunity of seeing Gilberto Zorio's work two years ago. This Italian artist, born in the Piedmont, exhibited once more at the Bernier Gallery last month. Zorio is usually classed within that movement known

as 'Arte Povera' which, broadly speaking, was a reaction to traditional art in terms of both media and aesthetics.

In this exhibition, as in his previous work, Zorio employed the five-cornered star as a codified representation of man's effort to comprehend his environment and universe, as Leonardo drew 'Renaissance Man', erect, with legs apart and arms outstretched. Among the materials and objects which the sculptor makes use of are: the javelin, an elegant and ancient instrument having associations of speed and energy when launched into motion by the all-important human thrust, thus becoming an extension of human energy; terra-cotta, which is pliable and the first material used by man for making his utensils; hides and skins which imply animality and natural living forces; and laboratory bottles by which he demonstrates his interest in the dynamics of physics and chemistry. Above all, energy as a vital force remains an element of paramount importance in the work of Zorio, only now there is a shift in the emphasis of the force of energy.

In the past, Zorio created fields of energy and situations of dynamically pent-up action to project the idea of the moment of action to follow. Now, instead of emphasizing impending energy and speed, the artist stresses the invisible reality of energy expended. This is seen more

particularly in the star placed on the floor which consists of many pieces of terra-cotta painted black. This work was not molded as a single entity, broken, and then pieced together. Instead, each fragment was made separately with the finished work in mind and then assembled piece by piece. Zorio underlines the actual labor which has gone into the shaping of the sculpture, which is in fact the energy expended by the artist in the process of transforming an amorphous medium into a desired form. This idea was probably first touched upon when he incorporated the javelin into his work, because although a carrier of speed, it is totally reliant on man to thrust it into motion.

To make the spectator concentrate more closely on the invisible reality of effort used in the process of making a work of art, Zorio sought to engage his collaboration with his 'word' sculptures. In each of these sculptures, usually combined with javelins, a hollow shape or tubing such as a triangle is employed which has two openings. One is a mouthpiece into which the spectator is supposed to speak while simultaneously distilling alcohol is poured into the second. By these acts, then, the spectator becomes involved in the artist's effort and at the same time in a symbolic act of purification. The metaphor for purification becomes obvious when viewed in relation to the work 'Three Javelins' because the laboratory bottle used in the process of distillation has been incorporated into the work.

Zorio, consistently involved in

the art of process instead of interpreting it in terms of energy impending as he did in the past, now emphasizes energy expended. Yet ultimately it is the formal issues of art that supersede the theoretical implications of Zorio's work. 'Three Javelins' is a purely sculptural *tour de force* based on the demands of the medium. Two parallel javelins pinned perpendicularly into the wall (which is their sole support) thrust out into space, their tips joined together at which point a laboratory bottle is balanced. A third javelin crosses these at right angles. Zorio invariably creates works that have the most precariously daring tension and imaginative formal structure whose technical problems he solves with extraordinary competence.

Works by Nicolaidis

THE exhibition at the Desmos Gallery by sculptor George Nicolaidis was an environment of sorts consisting of four figures with hair and clothing in the style of Hyperrealist sculpture. Up to now Nicolaidis by employing abstract geometric shapes has made well-executed aesthetic works in the traditional style of sculpture. Examples of his earlier work were exhibited in the Gallery's mezzanine. The sculptor admits that this exhibition is an isolated episode in his career and that he took recourse to using these figures because he felt he could better express the problems which preoccupy him.

Unlike the Hyperrealists, Nicolaidis did not cast these figures from

life to create scrupulously realistic representations but molded them in plaster. The fact that he placed the figures in an environment, however, derives from another movement in art wherein figures are used in a space filled out with a generous amount of relevant and complementary objects. Thus viewed, Nicolaidis' synthesis of figures with an indistinct environment appeared weak and circumstantial.

The exhibition, although derivative in part, did have a marked atmosphere of alienation and desolation in the emptiness of the space and the colorlessness of the figures. Each figure represented a certain type. The youth with a schematically molded face without eyes suggested unawareness while the boy disguised as a crouching, hunchbacked old woman with a veiled face alluded, one assumes, to the idea that what one sees is not always what is. The meaning, however, of the seated, sickly-white emaciated senile man was not clear. Equally unclear was why the figure was animated, as he moved back and forth in his seat spasmodically at set intervals. Lastly, the deathly-pale girl with an old woman's hair appeared to be a metaphor of living death.

Delineated on the gallery walls were horizontal, vertical and diagonal line-tracings made of silk thread. These lines, emanating from a drawing of a spiral at one end of the gallery, supposedly formed a framework for the figures, but their architectonic nature did not 'hold' the foursome. According to Nicolaidis, the lines symbolically represented development and progress in life. As a whole, however, it was a forced and contrived environment for the figures since there was no interaction between the linear design on the wall and the figures in space. As a consequence this combination of abysmally disparate elements was misleading.

The exhibition was confused as well as confusing because the sculptor apparently misunderstood the form he chose to employ and this was its basic weakness. Its overall vagueness indicated that Nicolaidis is far from comfortable in this area of expression in art. By contrast his earlier sculpture is more authentic, better constructed and has greater unity.



Environmental sculpture at the Desmos Gallery

—CATHERINE CAFOPOULOS

Life as Drama: the Divine Sarah

SARAH BERNHARDT'S erotic life was as tempestuous as her public life both on stage and off. Her most devastating and blinding love was for the "Beau Grec", the handsome Aristides (or Jacques) Damalas. He was a former army officer attached to the Greek Embassy in Paris and involved in many erotic scandals. He was also a drug addict who was introduced to Bernhardt by the actress' similarly addicted sister Jeanne. Sarah loved him passionately. In 1881 they were married. She tried to make him give up narcotics and become a stage star. But she failed in both attempts. The marriage proved a disaster. They soon divorced and eight years later the "Irresistible Greek" died from excessive use of drugs. Sarah never forgot him. He is one of the most important features in her memoirs, perhaps because her life with him

was in itself a melodrama.

Bernhardt was always attracted to a melodramatic view of life. Every extraordinary aspect of existence intrigued her as if she were a complex of personalities under one skin. Another of her lovers, Jules Lemaitre, said that:

She could enter a nunnery, discover the North Pole, inoculate herself with the microbe of rabies, kill an Emperor or marry a negro king. She would consider it perfectly normal to take as a lover a youngster that could have been her grandchild, or ask a surgeon to graft her with a panther's tail, or again buy a crocodile or a boa, or get into the sea dressed in a long white dress and high-heeled shoes to catch shrimps....

And the famous playwright Victorien Sardou commented, "There is

something much more astounding than seeing Sarah Bernhardt act; just see how she lives!"

Many have wondered how much of Bernhardt's fame was due to her acting ability and how much to her ready talent for making her notorious private life public, especially during her American tours. One factor that contributed to fame was her perennial youthfulness. She interpreted Hamlet at fifty-five and a young girl at sixty. At seventy, in a play by Louis Verneuil (the husband of her granddaughter), she interpreted a thirty-year-old young man. An actor of fifty, chosen to play this young man's brother, was rejected by Sarah as being too old and "looking more like a father than a brother"!

Another factor that contributed to Bernhardt's fame was her iron will which enabled her to continue acting in the face of seemingly unsurmountable difficulties. At the age of seventy-one she lost a leg following an accident. As if nothing had happened, she continued to perform. Playwrights wrote plays and directors adapted plays which allowed her to act almost entirely in a seated or reclining position. Shortly before she died at seventy-nine, she was collaborating with Sacha Guitry on the production of a film. This ferocious tenacity in combating calamity demonstrated itself early in life when, following a disastrous debut in Racine's *Iphigenie*, she scribbled in lipstick on her dressing room mirror, "quand meme", that is, in spite of all. This motto became the guiding star of her life.

The life of Sarah Bernhardt might be an excellent subject for a film, but it is a very difficult one to capture on the stage. Playwright John Marell has based his play *Memories* largely on Cornelia Otis Skinner's *Madame Sarah*, the recollections of Louis Verneuil and Sarah's own memoirs. Marell has chosen to con-



Voula Zoumboulaki and Dimitri Myrat in "Memories"

centrate on the last phase of her life when she was making a desperate attempt to compose her memoirs lest death take her by surprise.

Sarah self-dramatized every moment of her life: she had lunch served on the stage under a pre-arranged setup; she studied her roles lying in an ebony coffin. So, in order to stir up her memories, she wanted to recreate these moments of her past. To this effect she hired the services of a secretary, Mr. Pitout, an unimaginative, plain and virginal personality whose devotion to Sarah was as great as his lack of wit. He was required to personify the opposite party in Sarah's recollections, whether it was her mother, her partner on the stage, her impresario, or even her great lover, the "Irresistible Greek". In this latter part, poor Pitout felt extremely miserable.

Memories is a chain of scenes shifting from the actress's ominous present to her dark childhood and her subsequently glorious career. Each time poor Pitout has to impersonate someone else (whom he either dislikes or envies) Sarah shifts from the mischievous girl of her early childhood to the glamorous star, from the notorious *grande dame* to the passionate lover. During this, it is obvious that Sarah is fighting desperately against the fear of death. Pitout himself, a frustrated sentimentalist, manages to overcome his foolish prejudices, making a comic attempt to humor her and help her in this epic battle between a human goddess and the inhuman god of darkness.

Marell, however, has taken for granted aspects of Bernhardt's life with which audiences (in Athens, at least) are unfamiliar. While most theatergoers know that Sarah Bernhardt was a great actress, few realize what a fantastic woman she was. As a result, most of them expected to see vignettes of her glorious roles on stage, not the drama of an old, still fascinating woman struggling against the fear of death. This is a pity because Voula Zoumboulaki and Dimitri Myrat are both in top form in *Memories*. The latter has done an excellent job both as translator and director, and the sets by Petros Zoumboulakis are tasteful and appropriate.

-PLATON MOUSSEOS



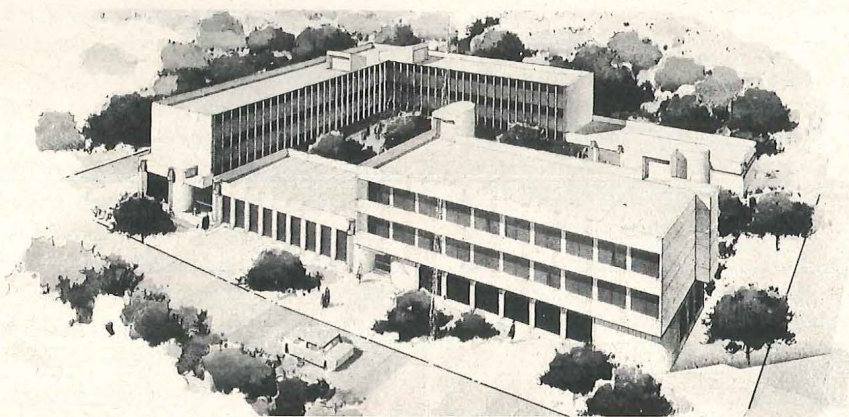
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Campion School



The Campion 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 Campion 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 Campion Board of Governors. The new building has been approved as an Examination Center for the GCE 'O' and 'A' levels.

The Campion School, 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.
Campion School (Karabetsou)
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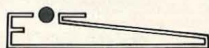
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The Messiter-Taylor Trio

A FINE oboist is among the rarest of the musical species, and one of the calibre of Malcolm Messiter comes along once in a generation. In a concert for the Kifissia Concert Series on November 19th (one of four in Greece sponsored by the British Council) he demonstrated truly spectacular technique in a series of pieces that most oboists would never consider attempting. Prefacing each with seemingly modest remarks such as "this piece, written for violin (or flute), is not usually played on the oboe," Mr. Messiter would then launch into a tour de force such as this reviewer has never heard (and he's heard some pretty good oboists).

In his first solo appearance of the evening, the artist gave us J.S. Bach's "Sonata in E flat", most often heard on the flute, in which the long passages of sixteenth notes fairly rippled out with amazing ease on a cushion of air that seemed impossible for a human being to produce. This was followed by a demonstration of just how such amazing feats of breath control are accomplished, namely by breathing in through the nose at the same time as blowing out through the mouth. I have seen this demonstrated before, but never with such finesse; at one point Mr. Messiter had the brass (if one can use this term when discussing a woodwind) to produce a crescendo as he was breathing in. *Quel chutzpah! Quel panache!*

After the interval the audience was treated to a Fritz Kreisler violin orgy on the oboe and, with just a brief respite in the form of Britten's languid first Metamorphosis (titled "Pan") for unaccompanied oboe, strapped itself in for what must be the most remarkable virtuoso work ever, the "Concerto in F" by the unknown Pasculli — a series of variations on an operatic theme of Donizetti that are simply astounding. Stopping occasionally to unblock his instrument's clogged passages and unstick its keys, Mr. Messiter concluded his solo work of the evening with a cadenza flourish to end all cadenza flourishes.

Having all but exhausted my reserve of superlatives on the one male member of the trio, I find it difficult not to appear to have slighted the two talented ladies who completed the ensemble. They are both exceptionally talented musicians. Clara Taylor, the pianist, is a superb accompanist — that very rare breed of pianist who must be technically flawless, and musically sensitive to a point of near impossibility. Christine Taylor, the soprano, gave us some wonderful musical moments, particularly in the Brahms folk song "Och Moder" — a delightful work requiring incredible diction and stylistic flair, both of which Miss Taylor possesses in abundant proportions. Her group of English songs of the late Victorian period (plus one folk song arranged by Britten) not only gave us a soothing breather between Messiter's Kreisler and Pasculli musical storms, but allowed the singer to show a commendable ability to render such hoary chestnuts as Roger Quilter's "Now Sleeps the Crimson Petal" with fresh and personal interpretations all her own. Miss Taylor's voice is not always to my liking, particularly her vibrato which I find a bit too heavy and uneven. But that is a matter of purely personal prejudice, and there were indeed times when she sounded ravishing even to my ears which are more attuned to the Stitch-Randall type of sound. For those who prefer her more traditional operatic style she must have gone down very well indeed, for she is a fine musician and performer.

The overall program was excellently conceived, the performers were warm, enthusiastic, immediately and constantly in communication with their audience, and the rapport which they established was enhanced throughout the evening in a way that cannot be described to someone who did not sit through the concluding trio, Monckton's famous "Pipes of Pan". If you missed the Messiter Taylor Trio you missed an excellent musical evening.

—ROBERT BRENTON BETTS

Back to the Roots

Roots (Rizes). Yiannis Markopoulos. (Columbia 14C 154-71121/22).

During the seven-year dictatorship, Yiannis Markopoulos organized a musical movement expressed by the slogan "Back to the roots" (*Epistrophí stis rizes*) which became a turning point in the course of Greek popular music and had its sources in the folk tradition of the Greek village. This folk tradition, according to Markopoulos, is characterized by "the song and not the songs. The sound and not the sounds. The simple voice with one instrument, not instruments and voices. Dance and togetherness. The sound which became our body. The song that is life, before and after our life."

In his own compositions, Markopoulos has made repeated use of traditional folk instruments, melodies and rhythms in contrast to the popular bouzouki music of the same period. This new double album contains twenty-six well-known songs, fourteen having their roots in the folk (demotic) tradition and twelve from the popular rebetic tradition. Markopoulos has arranged and orchestrated these and entrusted them to his own troupe of singers.

Markopoulos has said in interviews that this album is an attempt to combat the sickness prevailing in popular Greek music today and is an answer to the influx of foreign songs flooding the Greek market. It is also part of a more general trend among composers sharing the same views and responding in the same way with newly-arranged and orchestrated versions of "the simple voice with one instrument". Consequently, and paradoxically, I believe that albums such as *Roots* do as much to harm the Greek popular song and to bastardize the Greek musical tradition as the commercial and foreign songs which they purport to counter. As with this album, the songs lose their authenticity and spontaneity. These songs need no orchestration or arrangement, nor do they need professional singers to deprive them of their simplicity and power. Nor for

that matter do they need presenting to the public in expensive and glossy albums since they can easily be found on the market in original and authentic versions. No one needs reminders of these songs by contemporary composers; they are as alive today as ever.

The twelve rebetic songs which this album contains provide a suitable and painful illustration of these criticisms. More successful are the folk songs, principally because of the presence of Lakis Chalkias whose background in the demotic tradition is well-known and because of the genuine voice of the enigmatic Ilias Klonaridis. Worth mentioning also is a new Cretan singer who, unfortunately for him, has a voice which strongly resembles that of the late Nikos Xylouris. He has a fine voice regardless of the predictably unfavorable comparisons.

The best that can be said about the album is that it provides a unique and representative collection of some of the best-known Greek songs and is a useful starting point for anyone wishing to acquaint himself with the Greek musical tradition.

Odes (Polydor 2473 109). Music by Vangelis Papathanasiou; sung by Irini Papa.

An entirely different "return to the roots" is this exceptional record by Papathanasiou and Papa which has received the praise of critics throughout Europe. Yet it is a work difficult to criticize or at least to pin down. Papathanasiou has created a marriage of past and present, a marriage of the traditional folk (demotic) song with the most up-to-date electronic instruments.

Superficially, the album contains six traditional Greek folk songs plus two compositions by Papathanasiou himself. However, unlike Markopoulos, Papathanasiou has taken these songs and used them to create something new. They are not simply orchestrated rehashes of traditional songs presented as authentic and genuine creations of the people. On

the contrary, using the demotic song as raw material, Papathanasiou has created an epic work in the true sense of the word, "going beyond time and space", as the sculptor Takis puts it.

Much discussion has taken place recently in the Greek press concerning composers who make records of traditional folk songs, thus collecting the royalties for music and lyrics not their own but belonging to the real composer, that is, the people. This — what ought to be illegal — exploitation of the folk song is a now widespread and accepted phenomenon. In the case of *Odes*, however, we are presented with a good example of a true exploitation of the traditional song in the same way that ancient tragedians exploited the traditional myths.

An outstanding feature of the record is the interpretation of these songs by Irini Papa, better known for her acting roles in a host of Kakyiannis films. Her voice is as Greek as her profile and whatever it may lack in technique or quality it more than makes up for by its suitability in the rendering of these songs, coming as it would seem from the depths of the Greek soil itself. Indeed, a series of television programs is being made, occasioned by this album and featuring Irini Papa in various parts of Greece.

Going "back to the roots" does not mean a simple re-presentation of traditional folk songs; rather, it requires digging deeper into the spirit that created them. Records such as the one by Markopoulos give us only the fruits of the tradition whereas Papathanasiou has truly gone down to the roots and to the soil that nurtured them, presenting by means of the folk song nothing less than the Greek soul in a timeless and boundless dimension. Perhaps this is better described by the quotation on the record sleeve: "Demotic songs, root and cell of my country. Collective memory, personal confession. Starlight in Hiliomodi, my village. Demotic songs also my own. My heart."



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Marjoram on the Doorstep
(*Mantzourana sto Katophli*):
Christos Leondis (Philips 6483 258)

Christos Leondis is one of that second generation of Greek composers which came to the fore in the early sixties following the pioneering work of Theodorakis and Hatzidakis. His first recorded work was the popular cantata *Katachnia* which was released in 1964. In the period from then up to the present day he has released just six more records: *Anastasi Oneiron* (1966), *Dodeka para pente* (1970), *Ah Erota* (1974), *Kapnismeno Tsoukali* (1975), *Parastaseis* (1976), and now *Mantzourana sto Katophli* (1980).

This may seem a remarkably small output over a period of seventeen years, yet one has to take into account the fact that in the same period Leondis has written the music for sixteen films and for over fifty theatrical works (both Greek and foreign), ten of which were productions of ancient Greek dramas. Since 1972, he has worked continually with the Arts Theater of Karolos Koun and it is out of this collaboration that his latest record springs.

Marjoram on the Doorstep is a cycle of songs gleaned from the play by the same name by Yiorgos Armenis which was staged this year by the Arts Theater. The musical work was performed in August at Lykavittos as part of the artistic shows organized by the Greek Tourist Organization.

Three relatively new names take part: singers Yiorgos Merantzas, Sophia Bossou and Yiorgos Bayiokis. Of these, only Merantzas is somewhat well known through his collaboration with Leondis on the record *Parastaseis* and also for his collaboration with Mikroutsikos.

Leondis manages successfully, as always, to combine in his music traditional Greek and contemporary elements with, in this instance, the demands of the theater. However, songs gleaned from theatrical productions such as the ones on this record have their own modes and conventions which rarely correspond to those of the popular song. For that reason, one would not expect this record to achieve the popularity of his earlier records such as *Katachnia* or *Kapnismeno Tsoukali*. Despite this, it is an interesting and enjoyable record, worthy of a hearing.

—DAVID J. CONNOLLY

Gloria: An Adult Fairytale



THE title role of John Cassavetes' latest film *Gloria* portrays a tough, clever, vitriolic, chain-smoking gun moll committed to blatant acts of violence. She is a descendant of those hard-driving, fast-talking women such as Bette Davis in *Marked Woman* (1937), Barbara Stanwyck in *Ball of Fire* (1941) and Ginger Rogers in *Roxie Hart* (1942) who bear little resemblance to the helpless, clinging gangsters' women of the sixties and seventies. The original meaning of "gun moll" is "to steal". Thus a gun moll is a woman criminal or thief — not as is generally thought, a cover who carries a gangster's gun. There is no real evidence that Gloria has been a criminal, but she certainly knows how to pack a gun.

Gloria is an adult fairy tale that calls for a suspension of belief. For this reason it may be a bit far-fetched for some viewers. The plot deals with the heroine and a seven-year-old budding Lothario, Phil Dawn, on the run from a gangland rub-out in which the boy's mother, father, grandmother and elder sister have been killed. It is by no means a case of love at first sight. Phil is not the sniffling cute kid, all freckles and grins, so common in movies today from *Kramer versus Kramer* to *Little Lord Fauntleroy*. He is swarthy and cocky, a miniature James Cagney in gesture, rendering such standard thirties lines as "You're a nice girl, Gloria, but you're not for me," in a Peter Lorre-like rasp.

Nor is Gloria the typical brassy broad with a heart of gold. She is hard-boiled and resilient because she has to be, and she makes several obvious attempts to ditch the boy. An ambivalent relationship common to

the underworld develops which results in a grudging respect as the two size one another up and learn to function together in order to survive.

Gena Rowlands has a field day with *Gloria*, the sixth movie she has made with her talented husband John Cassavetes as director. Cassavetes is known for utilizing an improvisational technique that at its unedited worst can be distracting and annoyingly contrived, as some scenes were in *Husbands* and *Faces*. At its best the technique can be paradise for method actors and actresses and can culminate in such intense and realistic portraits as Rowlands' role as a neurotic and anxiety-ridden housewife in the throes of a nervous collapse in *Woman under the Influence* or a comic flair can be revealed as in *Minnie and Moskowitz*, and in *Gloria*. The photography director Fred Schuler captures the oppressiveness of the urban landscape, the grimness of the subway trains, the mass confusion of Times Square, and the claustrophobic squalor of the dilapidated apartment buildings in decaying neighborhoods, as much a part of New York City as the posh hotels and apartment buildings of Park Avenue. As a finishing touch, the moody music of Bill Conti conveys the restless feeling of the city-dwellers on the prowl, the desperate lonely side of the glamor.

In *Gloria* it is refreshing to see a woman being powerful and effective again even if, unfortunately, it is in a violent fashion. There has been a disturbing trend in films lately to portray women as victims of moral degradation and humiliation, from physical abuse and rape to murder. In movies like *Looking for Mr. Goodbar*, *Halloween*, and the current re-

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lease *Dressed to Kill*, women are graphically bludgeoned and dismembered. Few movies today portray fully rounded women characters, who have wit and zest, independence and capability. In the past, to be sure, women were usually seen as striving for the ultimate goal of marriage and motherhood, and only temporarily maintaining an independent facade as career women. But because of the star system, by which actresses were the focal point of movies for many years and their names alone attracted crowds, some were allowed to be seen as portraying individuals with a real personality and in the twenties and thirties, before the Production Code of censorship was enforced, stars such as Mae West and Jean Harlow were presented as sensual, even sexually aggressive, without dire consequences. The change in attitude towards the roles that women play can be shown in the case of Angie Dickinson. In Howard Hawkes' *Rio Bravo* (1959) she played a sexually confident, liberated woman. Yet, twenty years later, the same actress is seen in *Dress to Kill* as a "frustrated middle-aged housewife", whose first punishment for a casual and pleasant sexual encounter is venereal disease (a gratuitous one, by the way, as it has no bearing on the plot), and whose second punishment is being brutally murdered in an elevator.

This current trend may reflect uneasiness on the part of producers who are anxious not to arouse hostility in those males in their audiences who are discomfited by the liberation of women. As a result, there has been an increasing number of films devoted to male camaraderie such as Westerns, war movies, and adventures in which there are no women or women who are used as props, peripheral characters non-essential to the main plot.

While *Gloria* may not be addressing itself directly to this issue, it is a welcome relief to see a movie director who allows his lead's characterization to be imbued with strength and cunning, yet maintaining her attractiveness, with her wit contributing to her sex appeal. One hopes that this is a sign of a new direction and that the literal and figurative brutalization of women in the movies will come to an end.

-BARBARA STENZEL

Sweets: the Greek Touch

ON this blustery, wintry day, looking back over the past year and forward to the new one, we are full of resolutions. Why not resolve, then, in the year that Greece joins the Common Market, to give a Greek touch at each season to a classic sweet from four of the world's most popular cuisines: Italian, French, Chinese and Moroccan?

With bowls of figs, nuts, currants, oranges and wine nearby we ignore the wind gusting around doors and windows. Let's recall the sun-brightened Aegean wildflowers with *Zabaglione*, a quick dessert the Italians make to push their marsala which is lovely for spring. But why not use a Greek wine? Why not a superb mavrodaphne, muscat or robola of Cephalonia — with less sugar to balance the sweetness? It is a perfect climax to a simple meal of grilled fish and salad.

To invoke a sweltering July day when even "a cricket expired" (an old saying of Romiosyne), whip up a Chocolate Mousse but improve the flavor by sprinkling in ground Greek coffee — a wonderful touch!

To sustain the memory of a Peloponnesian autumn with its vivid coloring, try date-filled Chinese "Wontons", but roll the fillings in *filo* and bake them, dusting the luscious fluffs with confectioner's sugar before they are devoured.

For winter, Hellenize Moroccan Stuffed Figs, for example, with

Greek dried figs, and instead of grating chocolate *into* the stuffing with almonds, raisins and liqueur as the Moroccans do, serve it on the side. (Unfortunately, chocolate competes unappetizingly with the other flavors.) Delicious to munch on while sipping mulled wine and celebrating the New Year. *Yeia hara!*

SPRING

ZAGABLIONE WITH MAVRODAPHNE

3 large egg yolks, at room temperature
2 tablespoons sugar
½ cup fine mavrodaphne
Pinch ground cinnamon (optional)
½ teaspoon grated lemon rind (optional)
½ cup heavy cream, whipped

A wire whisk and wooden spoon are used at different times. In top of double boiler (not over heat), whisk the yolks until light-colored, about 7 minutes, gradually adding the sugar. Very slowly add the wine. Set over simmering water that does not touch the bottom of pan with yolk mixture. Continue beating with wooden spoon until thickened and soft mounds form, about 10 minutes. Remove from heat, beating hard with whisk to incorporate air and cool the custard. Set in cold water bath and stir until chilled, sprinkling in cinnamon and lemon rind, if using. Fold in the whipped cream. Spoon into dessert glasses. Chill. Serve with dessert wine. Serves 3-4.

Note: This dessert is adapted from *zabaione al marsala* using dry

marsala wine and more sugar. (*Zabaione* is short for *zabaglione*).

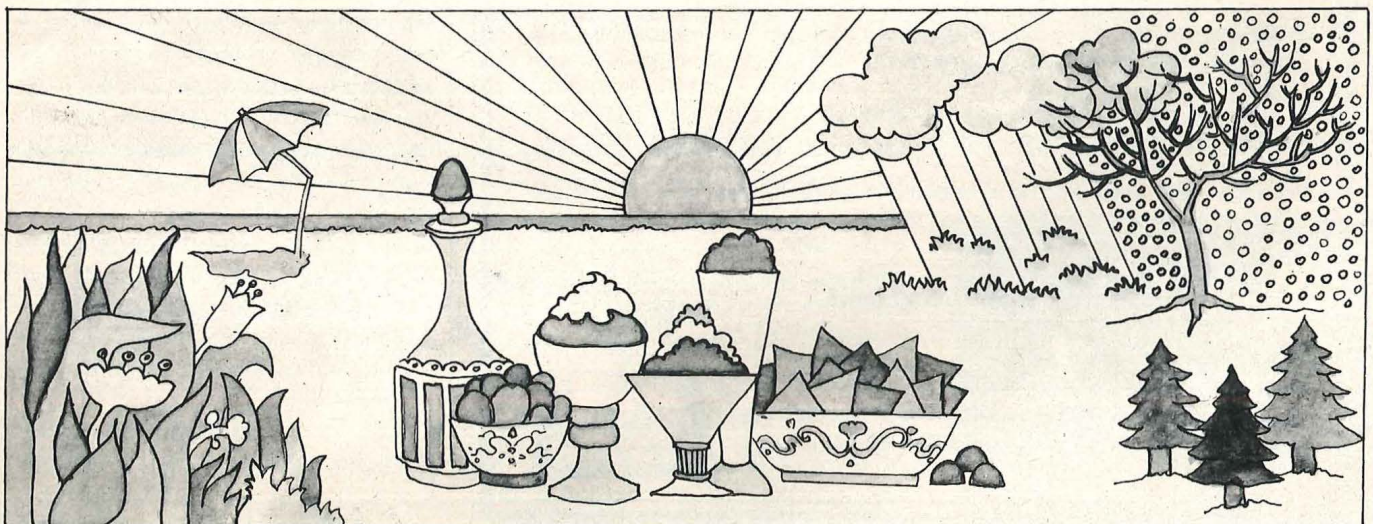
SUMMER

CHOCOLATE MOUSSE, flavored with Greek coffee

4 ounces or 113 grams semi-sweet or bittersweet chocolate of good flavor (see note below)
3 tablespoons water
1-2 teaspoons pulverized Greek coffee, more for sprinkling
3 eggs, at room temperature
1/3 cup sugar
Pinch salt
1 cup whipping cream
½ teaspoon vanilla extract (optional)

Over hot, not boiling, water, stir the chocolate, water and coffee until chocolate melts. Set aside to cool slightly. Separate the eggs, placing yolks and whites in separate bowls. Beat the yolks until light and fluffy, gradually adding the sugar. Continue beating and gradually add the chocolate. Add a pinch of salt to the whites and beat until they form stiff peaks; fold into the chocolate mixture. Beat the cream until thickened and add vanilla, if desired; fold 2/3 of the whipped cream into the mousse, and reserve the remainder for garnish. Spoon mousse into dessert glasses. Chill. Serve with a dollop of whipped cream and a light sprinkling of coffee on top. Serves 4-5.

Note: If desired for a stronger chocolate flavor increase chocolate to 6 ounces.



Anna Christopoulou



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AUTUMN

ALMOND-DATE 'WONTONS' IN FILO

- ¾ cup dates, pitted and finely chopped
- 2-3 teaspoons orange juice or 1 teaspoon orange flower water
- ½ cup almonds, blanched and finely chopped
- 2 teaspoons sesame seeds
- 1 tablespoon grated orange or tangerine rind
- 8 sheets filo
- 4-5 tablespoons butter, melted
- Confectioner's sugar, for dusting

In a bowl, place the dates and sprinkle with enough orange juice or flower water to handle dates (they are sticky). Add the almonds, sesame seeds, and grated rind; knead for 1 minute. Divide filling into 16 sections. Cut filo sheets in half lengthwise and keep covered with wax paper and dampened towel. One at a time, brush filo with melted butter; fold in half lengthwise and brush top with butter. To stuff, put date filling at bottom of filo; fold and cover filling, then fold back at right angles brushing lightly with butter. Place on baking sheet and continue until all are stuffed. Brush tops with butter. Bake in moderate oven for 15 minutes until golden and fluffy. Remove to rack and dust lightly with confectioner's sugar. Serve hot. Makes 16 triangles.

WINTER

STUFFED DRIED FIGS, adapted from Morocco

- 24 Greek dried figs
- 2/3 cup (about 65) whole almonds, blanched and toasted
- 4 tablespoons sultanas or raisins
- Few drops liqueur, preferably fruit-flavored
- Chocolate for garnish

Cut off stems of figs and gently pry open to make a hollow. Reserve 24 whole almonds; grind the remaining almonds and combine in small bowl with the sultanas or raisins and enough liqueur to moisten the filling. Using a small spoon stuff the figs and close the opening. Set figs on baking pan. Bake 10 to 12 minutes in moderate oven until figs open slightly. Remove from oven and push reserved whole almonds halfway into the opening. While warm, mold the figs into smooth shapes with almond pointing up from center. Cool on wire rack. Serve with chocolates.

-VILMA LIACOURAS CHANTILES

NOVEMBER 2

A two-day strike involving 200,000 civil servants demanding wage increases and the introduction of a five-day work-week ends. The strike, which included airport personnel and left thousands of foreign visitors stranded, should help augment late-season tourist statistics.

A memorial service is held at the Athens First Cemetery commemorating the twelfth anniversary of the death of Center Union leader George Papandreou.

At another memorial service, the heart of General Plastiras, which has been in the safekeeping of his physician since the general's death twenty-seven years ago, is brought to Karditsa, his home town, where it will be exhibited in the Folk Museum. Plastiras led a successful military coup in 1922, two unsuccessful ones in 1933 and 1935, succeeded George Papandreou to the premiership in 1944 and was Prime Minister again in 1951 when Greece joined NATO for the first time.

NOVEMBER 4

Traffic light operators declare a 48-hour strike. Given the condition of the city's traffic light system and the heedless habits of Athenian drivers, the strike will probably pass unnoticed.

Thousands of members of the American community in Athens and local students of American manners consume hundreds of pounds of hot dogs, hamburgers and popcorn at an Election Watch held in the Hilton Hotel. President Karamanlis and Prime Minister Rallis send congratulations to President-elect Reagan. "It will be interesting," says the Prime Minister with circumspection, "to see who joins the new Cabinet."

NOVEMBER 5

The Government announces that the process towards the adoption of an official five-day week will begin on January 1, 1981 and will be complete in 1982. School employees and all government offices will be involved. Although the announcement wins the approval of the General Federation of Labor (GSEE), the

Federation is continuing its plan to declare a general strike early next month.

The sixteenth and final volume of *The History of the Greek Nation (Istoria tou Ellinikou Ethnous)* published by Ekdotikis Athinon has been completed. The University of Pennsylvania is undertaking to publish the work in English.

The monetary committee of the Ministry of Finance has approved the issue of twenty million 50-drachma coins. The coin will be replacing not only the old blue paper note, but also the newer Bouboulina one which has the figure of the famous woman admiral engraved on its reverse side and was first issued only a few months ago.

NOVEMBER 6

The National Trust of Greece (*Elliniki Etairia*) publicly requests the Ministry of Planning and Environment to announce if it intends to allow the building of a funicular railway up the cliffside to Fira on the island of Santorini. Recently, the official environment organization Europa Nostra awarded a prize to the National Tourist Organization for its preservation and restoration of the village of Oia on the island.

A public opinion poll conducted by ICAP Hellas reveals that the majority of Athenians disapprove of Greece's re-entry into the military wing of NATO. Of the 600 Athenians approached, 53% were opposed to the move, 31% supported it and 16% were undecided.

NOVEMBER 7

The Ministry of Culture announces that the Council of Europe has accepted a Greek proposal to prepare an international agreement for the protection of the Mediterranean's underwater cultural heritage. The areas specifically concerned are those lying outside of territorial waters.

NOVEMBER 8

President Karamanlis attends the celebrations held on the fifteenth anniversary of the foundation of the

Hellenic Air Force, at Dekelia Air Base. In the evening a concert is performed featuring a work by Manos Hadzidakis composed for the occasion and conducted by him, accompanying a text written by Minister of Defense, Evangelos Averof.

The Bank of Greece breaks the fixed parity of the drachma to the dollar which prevented the drachma from rising above forty-five to the dollar. In substance, the devaluation of the drachma is being effected to improve its trading position vis-a-vis Western European currencies.

NOVEMBER 10

After years of study and several widely publicized architectural competitions, the Ministry of Culture abandons the idea of transforming the Makriyannis Barracks into the new Acropolis Museum. The problem of the present museum on the rock, however, remains unsolved. The present building is already creating stress against the citadel's east wall while more galleries are needed to display the sculptures which are being removed from the ancient buildings to prevent their being further damaged by urban pollution.

NOVEMBER 11

Butcher shops reopen after a week-long strike in protest against the Government's inaction following last month's hormone scandal. The butchers had demanded that the Government deny that meat sold in Greece contained dangerous amounts of estrogen.

The impending rise in the cost of sugar and olive oil brings out a wave

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of hoarding reminiscent of wartime panic. One supermarket is said to have sold ten tons of sugar in a single day.

NOVEMBER 12

Two Athens supermarkets are extensively damaged by homemade bombs at 2 a.m. Phone calls to newspapers claim responsibility on the part of a shady extremist group calling itself the Revolutionary Popular Struggle.

NOVEMBER 13

In Washington, D.C. the Alexander the Great exhibition opens with the director of the National Gallery, Mr. Carter Brown, introducing professors Andronikos and Yalouris. In Athens, President Karamanlis inaugurates the Islamic Exhibition at the Benaki Museum.

Author and educator Evangelos Papanoutsos is elected to the Academy of Athens. Born in Piraeus in 1900, Papanoutsos later studied theology, philosophy, and philology at the Universities of Athens, Berlin, Tubingen and Paris, holding academic chairs at both Tubingen and St. Andrew's in Scotland. His *Aesthetics*, *Ethics* and *Philosophy and Education* are well-known standard works in their fields and he has written a large corpus of criticism. Papanoutsos was appointed State Deputy to the first post-Junta bipartisan Parliament.

NOVEMBER 14

The Minister of Planning and Environment George Plytas declares that he will sign a decree pronouncing the neo-classical Capodistria Barracks in Argos a national monument. The barracks have been a subject of controversy since 1977 when the town council of Argos opposed an earlier attempt by the government to save this rare example of municipal architecture built in the 1830s.

NOVEMBER 17

American film director Paul Mazurki, whose successful movie *An Unmarried Woman* appeared in 1978 announces that he will be filming his version of Shakespeare's *The Tempest* in Mani next summer.

NOVEMBER 23

President Sandro Pertini completes a three-day official visit to Greece. In spite of a tiring round of talks, receptions and banquets, the 84-year-old Socialist Chief of State delighted Athenians by escaping the official routine on two occasions, one to lay a wreath at the tomb of Alekos Panagoulis at the First Cemetery and two, to visit the monument of Resistance heroine Lela Karayanni in Kessariani and confer upon her posthumously one of Italy's highest decorations.

NOVEMBER 25

Although there will be another significant rise in the cost of elec-

tricity soon, no severer measures are expected to be put into force this winter. If a problem does arise, the Ministry of Industry warns, a rationing system is ready to be put into effect.

Following the recent hike in cost of many basic foodstuffs, even the lowly souvlaki rises from 12 to 14 drachmas.

NOVEMBER 28

In response to the public outcry regarding proposed encroachments on the National and Zappeion gardens, a Presidential order decrees that the century-old Barracks of the Evzones be preserved and restored and no other building constructed in the area. Meanwhile, the old cafe Aigli next to the Zappeion, also slated for demolition, is given a further fifteen-year lease on life.

Eleven members of MAT, or special riot squad, are found responsible for shooting incidents in the riot that followed the march on November 16 commemorating the seventh anniversary of the Polytechnic massacre.

NOVEMBER 30

The International Olympic Committee in Lausanne announces that it has received the official application from Greece to stage the 1988 Olympic Games in Athens. Melbourne and Nagoya have also applied.

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William Field

A Meeting of Madams

AMONG the many meetings held under EEC auspices in Brussels and elsewhere to discuss various problems and promote the cause of European unity, a singular one took place last month in the Belgian capital.

It gained little publicity and passed unnoticed among the general public which is a pity, because it was, in a sense, a historic occasion.

For the first time since the oldest profession made its appearance on our planet, leading madams from the EEC Nine met with an EEC official to discuss various problems connected with their operations in the Common Market countries.

An account of this meeting was given to me by Kyra Sophia Mastropaki, a well-known white slaver in the Kato Patissia area who was invited to attend the meeting as an observer, in view of Greece's full accession to the EEC this month. She was accompanied by a delegate from the Panhellenic Union of Transvestites — a powerful body that is firmly entrenched in this country and is trying to emulate our forefathers, who bestowed the gift of democracy on Europe, by spreading an equally enlightened innovation among our western neighbors.

Madame Mastropaki told me that she and her transvestite friend were very moved by the opening speech at the meeting by the Chairwoman, Frau Ursula Nackerbascher of Hamburg. On behalf of her colleagues, Frau Nackerbascher welcomed the Greek observers and said it was more than fitting that Greece should become a full member in a month's time since, as they all knew, ancient Hellas was the cradle of the oldest profession, in Europe. She also welcomed the transvestite delegate, remarking that although transvestism was still fairly sub rosa and had amateur status in most of western Europe, the prospects of putting it on a professional basis were very

exciting.

Frau Nackerbascher then paid tribute to the tenacity of Madame Ninette Morpion, the chateleine of the rue Madeleine and President of the powerful CGT (Confederation Generale du Trottoir) in mobilizing her forces and publicly agitating for members' rights in a country like France where one might have expected a greater measure of understanding and more public enthusiasm for their cause.

The meeting then got down to work on the agenda which contained such subjects as the regulations pertaining to the freedom of establishment in other EEC countries and enjoying the same status as other professionals such as doctors, lawyers, or engineers.

Another item was the provision of moral and material support to the Catholic Church's campaign against contraceptives and abortions, since the easy availability of these was encouraging promiscuity among young girls and playing havoc with the business prospects of professionals. During the discussion of this item, Madame Morpion remarked:

"It seems to me that no full-blooded man in his right mind would forgo the ambience, the entertainment, the delights and the variety offered by a well-run establishment for the favors of a rank amateur who, in the long run, always turns out to be more expensive in terms of presents, abortions and visits to a VD specialist." To which the gathered delegates replied with enthusiastic "hear, hear's."

The next item on the agenda was the height of contributions to be paid into the Community Budget. The Irish delegate, Rosie Baloney, remarked that since prices in Ireland were lower than in the wealthier EEC countries and since Irishmen preferred drinking to other social pursuits, her organization would have little to offer the Community Bud-

get. Indeed, it might even have to ask for support from the Regional Development Fund.

The EEC official present thereupon replied that he considered it doubtful whether Regional Development funds could be allocated in this respect but he considered it likely that Ireland and Greece would be allowed a five-year transition period to bring their prices up to EEC levels and that contributions to the Community Budget would probably be waived during that period.

The meeting then discussed what protection the EEC could offer self-respecting madams threatened by take-overs from organized crime syndicates. This gave an opportunity to Signora Nella 'Mama' Pastafiora, the Italian delegate, to submit a long list of complaints on the way her organization had been effectively infiltrated and subsequently taken over by the Mafia. In addition to having all her profits in the Naples and Calabria areas skimmed off, she said, she was also forced to submit personally, twice a week, to the perverted tastes of the 'Capo di Tutti i Bordelli', a sinister Sicilian who rarely took a bath.

There were expressions of sympathy from all present and the EEC official promised to table the subject before the next Council of Ministers.

Kyra Mastropaki then told me that after the meeting, Signora Pastafiora was whisked off in a black Fiat and has never been seen or heard from since.

I asked the Greek madam what she thought the effects of our Common Market entry would be on her operations and whether she expected an influx of competing professionals.

She shrugged and said: "Judging from the comments most people here make about this country, I reckon they should feel at home."

—ALEC KITROEFF

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.

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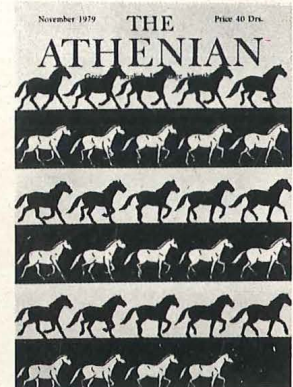
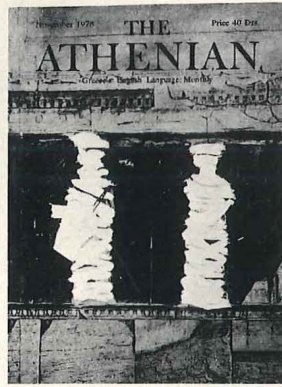
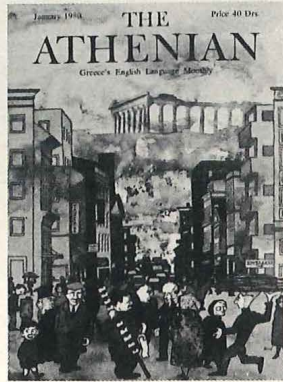
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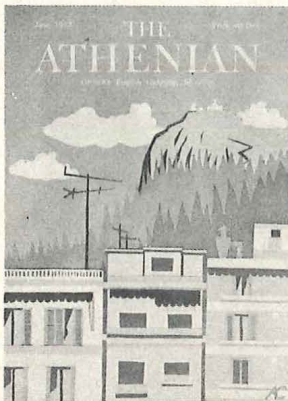
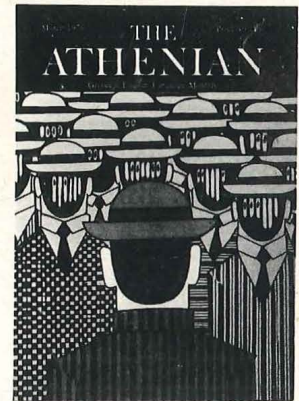
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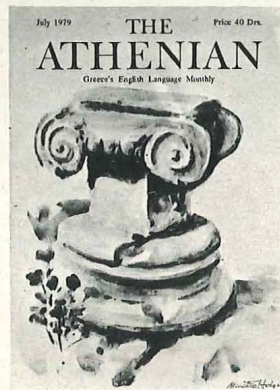
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