

October 1981

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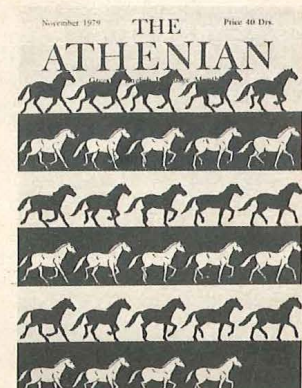
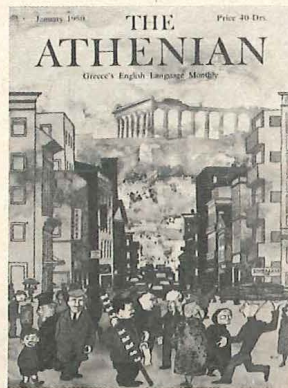
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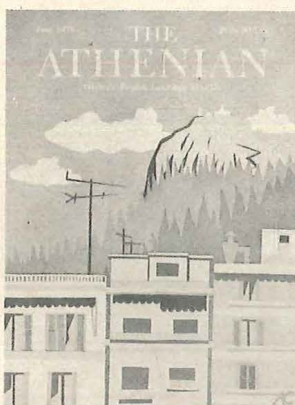
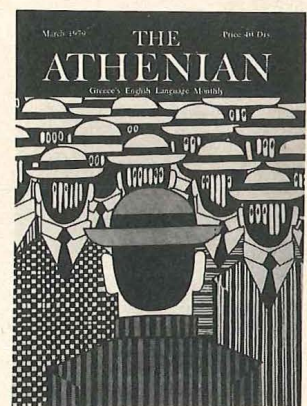


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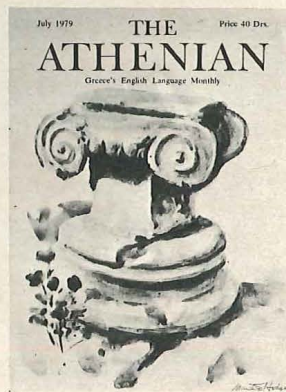
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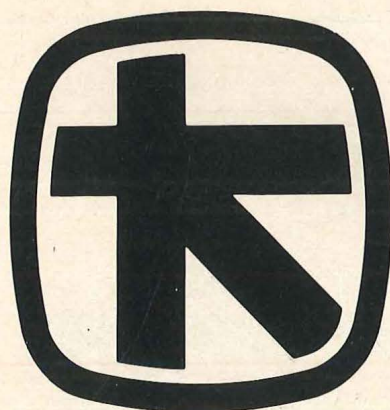


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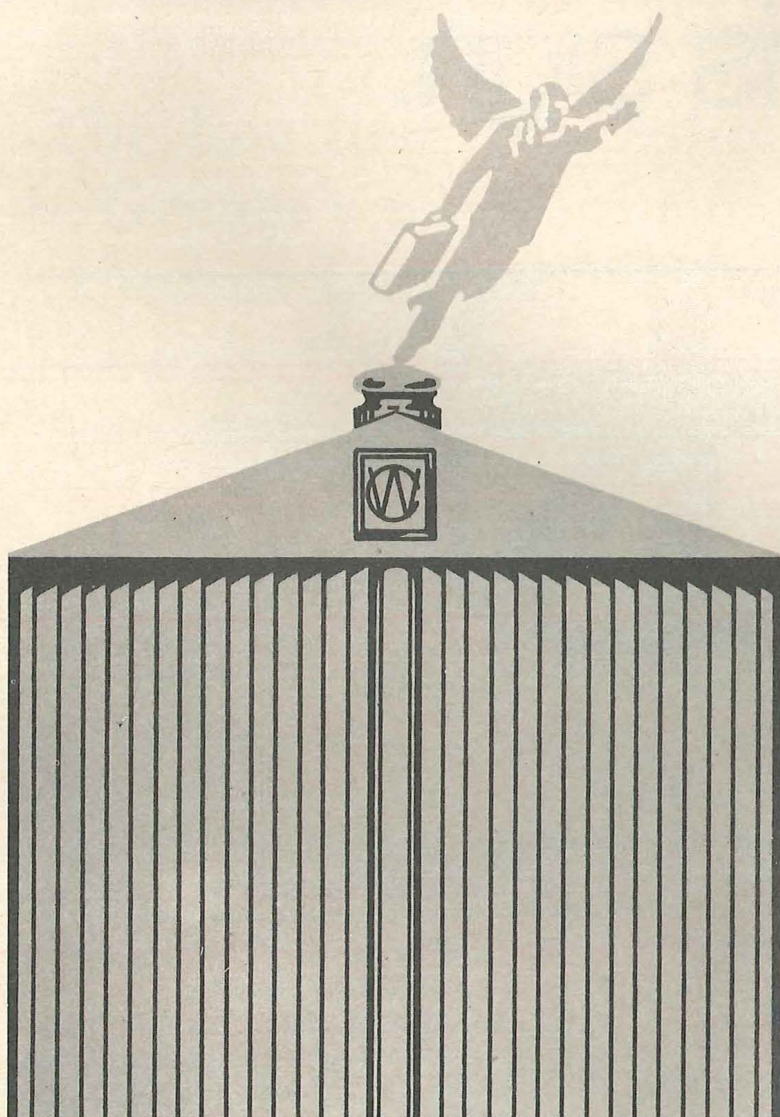
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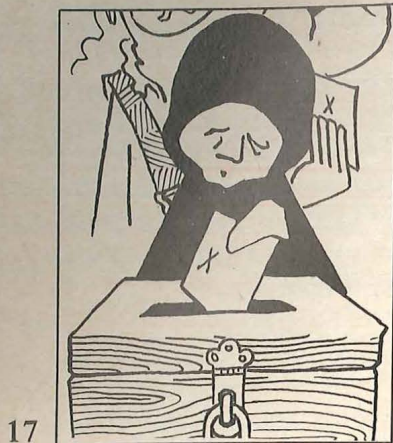
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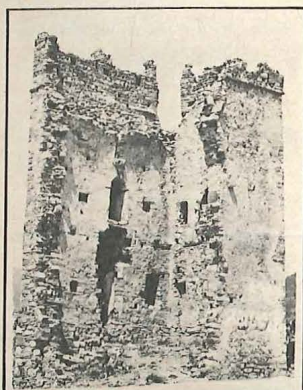
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publisher's note

A decade ago, Peter S. Allen spent a year in the village of Skoutari researching a doctoral dissertation in social anthropology. Since then he has made annual return visits and found that the depopulation which so marked rural life in the 1950s and 1960s slackened greatly in the 1970s. "Close-up of a Maniot Village" shows that, despite steep rises in costs, there have been significant improvements in rural standards of living and that the measure of stability which Skoutari is achieving today can be found in hundreds of similar villages throughout the country. Mr. Allen is Associate Professor of Anthropology at Rhode Island College and co-editor of "Modern Greek Society", a social science newsletter.

The olive and the laurel are significant symbols in this country's history, but the plane tree connotes, above all, Greek sociability — suggesting village squares, cafeineions, fountains and conversation. Frances Dickinson's "My Salutations to the Plane Tree" is an assemblage of very diverse, odd and surprising bits of lore and information which all cluster around Greece's friendliest tree.

College Year in Athens was founded just nineteen years ago by Ismene Phylactopoulos, on lines similar to Junior Year Abroad in other countries. Born in Asia Minor, taking her higher education in the U.S. (she was the first Greek graduate of Wellesley College) and pursuing her teaching profession in Greece, she is described by Grace Edwards as truly a "Woman of Three Worlds". Her husband and closest professional associate is George Phylactopoulos, who was for many years Professor of Psychology and Headmaster of the Boarding Department at Athens College.

The cover is by Yiannis Koutsouris, a graphic artist who specializes in animated films.

Amateur Theaters

English-language amateur drama in Athens dates back at least to the 1920s, when a group of English and American enthusiasts began The Athens College Players. Although today's Athens Players is not the direct descendant of that group, it takes its inspiration from the original idea, and carries on the traditions established back then. Now into its 4th season, this lively company includes members from a variety of nations and professions. Each year the theater season includes a selection of plays and play readings, as well as a children's production. Beginning in 1977 with a production of George Bernard Shaw's *The Devil's Disciple*, the company's repertoire has grown to include a wide selection of both British and US works, as well as some in translation. In October, the group opens its season with two Pinter works, *A Slight Ache* and *The Room*. It also plans to perform *Chapter Two* by Neil Simon, and the Royal Shakespeare Company's piece, *The Hollow Crown*. The latter presents, in words and music, an affectionate view of the serious and the comic sides of English royalty. The text uses the words of royal figures themselves to reveal a view of their personalities and lives. Auditions begin this month for *The Threepenny Opera*, scheduled for December or January. One constant problem faced by the group has been locating adequate rehearsal and performance space. Their traditional venues — originally the British Council, then the Hellenic American Union, and more recently the American Club — are much in demand. The Players are only one of the many groups queuing for these facilities and, as one officer says, they would gladly receive any suggestions about suitable rehearsal space.

New members are always welcomed at the monthly meetings where they, along with members who lack the time and experience to appear in regular performances, can participate in informal presentations. For more information about The Athens Players call the Committee (see the Clubs and Societies listings).

Russian Circus in Town

If you and your children have survived the first few weeks of school, reward everyone with a ticket to the Moscow Circus, which opened in Athens on September 24. Its 120 performers, its animals, and all its equipment arrived in town in mid-September after a month of performances in Thessaloniki. The convoy also included a tent made in Italy expressly for the circus's performances in Greece, as no sports arenas here could meet the circus's requirements. As participants in one of the Soviet Union's premier forms of entertainment, the performers are considered on a par

with stars of ballet and theater. Trained at the National School of Circus and Variete in Moscow, they go on to join one of the many troupes established in most of the Soviet republics. Those appearing in Greece come from all over the Soviet Union and represent most of the major circuses. Performances take place at Neo Faliron opposite the metro station. Show time is daily at 9PM (except Monday), with matinees at 6PM on Wednesday, Saturday, and Sunday.

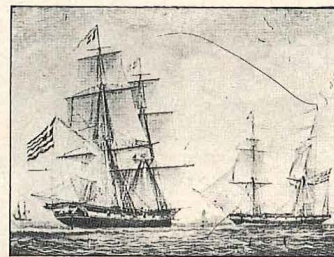
Around the Galleries

The French Institute of Athens marks the centenary of the birth of French cubist Fernand Leger (1881-1955) with an exhibition of his later works. The paintings, the Leger collection of Alexander Iolas, cover the period from 1931 to 1954 (continues to Oct. 6).

The drawings of Romanian-born French dramatist, Eugene Ionesco, will be on show at the Athens Gallery through the first half of October. At the National Gallery this month is the National Bank of Greece Collection of paintings and sculpture.

One of Greece's more important artists, Alexis Akritchakis, is exhibiting his new works at the Gallery Bernier (through November). He is known for his paintings and his tableaux, where he incorporates driftwood and other discarded objects. Gallery 3 is showing recent photographs by Dimitri Pantazides, who has used the urban landscape as a subject in his past work.

Recent Museum Publication



The newly-constituted Education Department at the Benaki Museum has added a 500-piece jigsaw puzzle to its expanding list of educational materials based on the Benaki

collections. The puzzle reproduces a nineteenth-century painting by Antoine Roux depicting the *Ares*, Admiral Andreas Miaoulis' flagship during the Greek War of Independence. The education department, whose recently published book on Greek embroidery patterns has sold 10,000 copies (which makes it something of a best-seller in the local market), hope that the puzzle will prove equally successful. As one staff member says, "We hope it will give people an alternative to all the Snoopies on the market now." The puzzle, which is suitable "for ages 12 to 100", is available at the Museum bookstore and some bookstores and children's shops. Proceeds from sales will be applied to the Department's future programs and projects.

For specific dates and program information, consult "This Month"

this month

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GALLERIES

The new season has begun. Unless otherwise noted, the galleries listed below are usually open Mon. through Fri. from around 10 am to 2 pm and re-open in the evening from around 6 to 9 or 10 pm. On Saturdays they are usually open in the mornings only. It is advisable to call before setting out.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Group exhibition of paintings, Oct. 23-Nov. 24.

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. New works by painter Alexis Akriothakis, Sept. 28 to beginning of Nov.

DADA, Antinoros 31, Tel. 742-377. Paintings by Yiannis Maltzios to Oct. 9. Followed by works of US painter Edward Boccia, Oct. 12-30.

DIODES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Sculpture (bronze and wood) by Romanian Ioan Tolan, to Oct. 12. Paintings by US artist Robert Watson, Oct. 15-Nov. 10.

HELLENIC AMERICAN UNION, Massalia 22, Tel. 362-9886. Minimalist paintings, oils and paper "multiples" by US painter Eva Benedikt. The artist works in black, white and gray with contrasting matte and shiny surfaces. To Oct. 9. Discussion program on abstract art, led by the artist, is scheduled for this period.

HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Exhibitions over the next two months feature Greek women artists. Paintings (glazes and aquarelles) by Maria Stavrakaki, Oct. 1-17. Oils and aquarelles by Effi Moutafi, Oct. 20-Nov. 7. Oils by Xenia Kavadia, Nov. 9-25.

POLYPLANO, Dimokritou 20, Tel. 362-9822. Oils by George Skotinos, Oct. 1-20.

JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by various English artists. Call for appointment.

ZOUMBOULAKIS, Kolonaki Sq. 20, Tel. 360-8278. The exhibition of theater and dance costumes and set designs by Nikos Georgiades (including his work for such productions as *Sleeping Beauty*, *Intimate Letters* and *Aida*) is scheduled to continue into the first week of Oct., but do confirm before setting out. Followed by a group exhibition, the works of well-known Greek artists associated with the gallery, to the end of the month.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Also open Sat. evenings and Sun. mornings. Oils and acrylics by Apostolos Yaiannos; small oils (mainly still-life with Greek themes) by Panos Georginis, Oct. 1-15. Landscapes and figures of Crete, oils, by Aristothimos Papadaki, and oils by Anthi Lazaridou, Oct. 22-Nov. 6.

The following galleries may have shows in Oct., but were unable to give details at time of printing: Astor (Tel. 325-5555), Athens Center for Photography (360-8825), Athens (713-938), Contemporary Graphics (732-690), Desmos (360-9449), Engonopoulos (723-888), Gallery 3 (362-8230), Kreonides (322-4261), Medusa (744-552), Nees Morphe (361-6165), Ora (323-0698), Syllogi (745-136), Symvoli (322-7259), Trito Mati (714-072).

EXHIBITIONS

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

BRITISH COUNCIL — "The Medical Picture Show": paintings, drawings and photographs of medical subjects where British artists and photographers explore images of the human body, Oct. 2-16; paintings by Tessa Papas, Oct. 23-Nov. 6. These exhibitions will be open Mon.-Fri. 10 am-1 pm, 6-9 pm.

CENTER FOR FOLK ART AND TRADITION — Folk traditions and artifacts from Galaxidi, to late Oct. Beginning towards the end of the month (instead of during March as originally announced, and reported here last month) an exhibition describing the folk culture of the small island of Kastellorizo (located 70 miles east of Rhodes and having very strong ties with Australia, where a large number of Kastellorizans have migrated over the past decades).

Folk singer and archivist Domna Samiou will be presenting traditional music of the island at some stage during the exhibition, but call for details of date and time not available at time of printing.

ATHENS CULTURAL CENTER, Akadimias 50, Tel. 363-9671 — Open Tues.-Sat. 9 am-1 pm, 5-8 pm, and on Sunday mornings. Paintings by Glenis Konstandinos, Oct. 1-14. "The Art of Bookbinding", a display by the Bookbinders Association of Attika, demonstrating the skills involved in actually putting together a book, Oct. 16-31.

23RD HELLENIC CERAMIC EXHIBITION — Continues to the first week in Oct. at Kifissias 207, Maroussi. Open daily 9 am-9 pm.

SCULPTURE '81 — An exhibition organized by the Association of Sculptors at the Athens Odeon, near Rigilis and Agios Konstantinos. Continues to Oct. 30.



FRENCH INSTITUTE — The current exhibition of paintings by Fernand Léger continues to Oct. 6. Institute hours are Mon.-Fri. 10:30 am-1 pm, 6-9 pm, and Sat. mornings.

NATIONAL GALLERY (Pinakothiki) — "Portraits of Polish Women", paintings from the National Museum of Cracow by Polish artists from the 17th to 20th centuries, continues to the end of the month. The exhibition of prints by several French primitives, although originally scheduled for August, will now begin sometime this month (call for details), while a large exhibition of the works of Greek artists from the collection of the National Bank of Greece is open throughout October. "Recent British Drawings", a British Council exhibition by 22 contemporary British artists (including Bernard Cohen, David Hockney, Tom Phillips, Bridget Riley and Richard Smith) will be open Oct. 20-Nov. 20.

ZAPPEION (next to the National Gardens), Tel. 322-4206 — Currently showing, an exhibition of children's toys, to Oct 8; "Modern Habitat", Oct. 9-Nov. 5.

MUSIC, DANCE, DRAMA

BRITISH COUNCIL — The Sheraton Piano Quartet plays Loillet, Beethoven, Frankel and Dvorak. Performers are Brenda Cullity, Irmeli Rawson, Joyce Gale and Frances Collins. Oct. 5, 8 pm.

CONCERT AT THE GERMAN PROTESTANT CHURCH — The Brass Ensemble of Winterbach plays works by Bach, Handel and Pachelbel, and a sonata for trumpet and organ by Vivaldi. Oct. 11, 8:30 pm, Sina 66.

HELLENIC AMERICAN UNION — US pianist Cola Heiden presents an all-Beethoven program, including *Sonata in C Minor*, *Rondo Capriccio*, and *Sonata in D Minor*. Ms. Heiden has

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NAME DAYS IN OCTOBER

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, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

October 3 Dionysis, Dionysia
 October 18 Loukas (Luke), Loukia
 October 20 Gerasimos (Gerald)
 October 23 Iakovos (Jacob, James)
 October 26 Dimitrios, Mimis, Dimi, Dimitra, Mimi

DATES TO REMEMBER

October 1 Independence Day — Cyprus
 October 7 National Day — East Germany
 October 8 Yom Kippur — Jewish Holiday
 October 12 Columbus Day — USA
 Thanksgiving Day — Canada
 October 18 Election Day — Greece
 October 22 Veteran's Day — USA
 October 24 United Nations Day
 October 26 National Day — Austria
 October 29 National Day — Turkey
 October 30 Islamic New Year
 October 31 Halloween — USA, Canada
 UNICEF Day — USA, Canada
 November 1 All Saints' Day

PUBLIC HOLIDAY

October 28 *Ohi* Day — anniversary of the Greek rejection of the Italian ultimatum in 1940.

performed widely in Europe and the US, and has taught music at the Univ. of Indiana. Oct. 9, 8 pm. Further information from HAU or Athens Center, Tel. 701-2268. The Amateur Theater Group performs a comedy by Gregoris Xenopoulos, *The Temptation* (O Pirasmos), directed by Dimitris Vlassis, costumes by Olivia Michali, Oct. 5, 6, 7. Country and Western concert, Oct. 15. Piano Recital, Ismini Economopoulou plays Schubert, Schumann, Walter Piston and Randall Thompson, Oct. 30, 8 pm.

PARNASSOS HALL — The Italian Institute presents a guitar recital by Giuliano Balestra. For details Tel. 522-9294. The hall is located at Karytsi Sq. CENTER FOR FOLK ART AND TRADITION — Domna Samiou and her troupe will present an evening of Kastellorizian folk music. Scheduled for some time during the Oct.-Nov. exhibition of folk traditions of this small island in the Dodecanese. For details call the Center (see Museum listings).

GOETHE INSTITUTE CULTURAL PROGRAMS

Cultural programs at the Goethe Institute are unlikely to resume until next January. At some stage before then the Institute plans to move from its current premises to a new building in Omirou.

Over town?

festivals

The major festival season in Greece is almost over, with the exception of the events listed here. "Expression '81" (Ekfrasi), the annual winter festival which continued well into summer this year, should be underway by early November with music, dance and theater performances by Greek and international artists.

INTERNATIONAL FILM FESTIVAL — Continues to Oct. 4. Takes place in Thessaloniki. Tel. (031) 220-440.

GREEK FILM FESTIVAL — Follows the International Festival in Thessaloniki, Oct. 5-11. Details from the above telephone number.

DEMETRIA FESTIVAL — Performances of concerts, theater, opera and ballet, held in Thessaloniki during this month. For details contact the National Tourist Org., Aristotelous Sq., Thessaloniki, Tel. (031) 225-770, 271-888, 262-722.

LOCAL FESTIVALS

Panigiria (religious folk festivals) and other happenings and local festivals 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.

OCTOBER — Vintage comes to an end, the barrels are filled and the new wine opened, tasted and blessed amid much fun and revelry. These events are a focus of special celebration in Thrace. And so ends autumn. Although the fine weather usually continues briefly ("little summer" or "summer of St. Dimitrius" are names for Greece's "Indian summer") this month traditionally marks the beginning of winter. The cattle are brought down from mountain pastures, new farming contracts are agreed upon, and preparations for sowing and the storing of supplies begin.

LANGADAS — A religious fair associated with St. Theodore is held in co-operation with various artistic and dancing groups, Oct. 1-3.

CHESTNUT FESTIVAL — An annual event, held on the 3rd Sunday in Oct. in the village of Elos (in Kissamos, near Chania in Crete). Falling this year on Oct. 21, it begins after the morning church service. Chestnut sweets are offered to those gathered, and traditional Cretan songs and dances are performed. In the afternoon the feasting begins.

ST. DIMITRIUS' DAY — Thessaloniki celebrates the day of its patron saint (he was born there, and martyred in 306 AD) with special festivities, particularly since it coincides with the liberation of that city from the Ottomans in 1912. This day, Oct. 26, is traditionally chosen as the time to bring the flocks down from the mountains, and often, in Roumeli, as the day when the priest is asked to bless the newly filled barrels of wine. Thus, it is the first great festival of winter.

OHIDAY — Oct. 28 is a public holiday, celebrating Greece's refusal to accept or submit to Mussolini's ultimatum regarding Italian occupation of Greece in 1940. In Athens a wreath is laid on the tomb of the unknown soldier while there is usually a massive military parade in Thessaloniki (so don't be startled if you are awakened in the early morning by the roar of tanks, it's not what you think!).

TZAMALA — A custom of Thrace, performed at the end of Oct. or beginning of Nov. The wish for a good and prosperous winter is expressed in lively mime, masquerades and plays. The village of Arsakeio, near Komotini, will observe the tradition this year in early Nov.

NATIONAL FOLK TROUPE OF IRAQ — Folk music and dance, Oct. 1-2, 9 pm at Rex Theater, Panepistimiou. For ticket information Tel. 362-6274.

ATHENS STATE ORCHESTRA — Season will begin late Oct. or early Nov. Further information, Tel. 362-8670.

THE PLAYERS — Dramatized play - reading of two Pinter works, *The Room* and *A Slight Ache*, Hellenic American Union, Oct. 2, 8 pm and American Club, Oct. 9, 9 pm. *The Hollow Crown* is scheduled for Nov. 4-6 at the British Council. Further information, Tel. 692-4853, 747-498.

MOSCOW CIRCUS — Nightly performances (except Mon.) in Neo Faliro, 9 pm. Bookings and further information at the Pallas Cinema, Voukourestiou 1, Tel. 322-8275.

CLUBS AND SOCIETIES

Some of the activities listed are open to members only. Call for further information.

ALCOHOLICS ANONYMOUS, Tel. 682-7639 (9-10 am), 989-5711. Meets at 7 pm, Wed. and Fri. at the German Church Guest House, Sina 66, and Tues. and Sun. at Ellinikon Airport Base Social Actions Building. Al Anon (for family and friends) meets Tues. 7pm (also at the Social Actions Building, Ellinikon).

AMERICAN CLUB, Kastri Hotel, Tel. 801-2988. Closed Mons. Bingo: Tues. 7 pm; Bridge: Tues. 10 am, Weds. at 10 am AWOG Party Bridge, and Weds. at 7 pm; Greek Language Lessons: Tues. and Fri. 9 am; Special Family Dinners every Wed.; Special Steak Dinners (plus free bottle of wine) Fri. 5-11 pm; Happy Hour every Wed. and Fri., 6-8pm; Breakfast Special: 2nd and 4th Sun. each month, 8 am-noon; Luncheon Buffet: 1st and 3rd Sun. each month, noon-4 pm. October events: Italian Night (Special dinner) Oct. 9; Austrian Airlines Cocktail Party (all welcome), 7 pm on Oct. 22; Cajun Dinner, Oct. 23; General Membership Meeting at 7 pm, followed by free buffet, Oct. 29; Special Family Halloween Dinner, Oct. 31.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 (club-house at American Club, Kastri), Mon.-Fri. 10:30 am-1:30 pm. Travel Plans: Majorca, Oct. 29-Nov. 1, Tel. 813-3144. Syria/Jordan in early Nov., Tel. 714-464; Vienna/Prague, Nov. 20-23. You can also call 895-8428 for travel information.

AMERICAN YOUTH CLUB, Tel. 801-3971 (at the American Club). Halloween Party with Spook House, Oct. 31, 4pm.

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311. Dinner meetings Oct. 12 and 26.

CROSS-CULTURAL ASSOC., Tel. 672-3382. Call for details of next meeting.

ENGLISH-SPEAKING NURSES' SOCIETY OF GREECE, Tel. 652-3192. Society for continuing education for nurses, and for some social activities. Has overseas affiliations allowing nurses here to maintain professional credits. Meets the last Thurs. each month, evenings. Other medical and paramedical professionals also welcome.

HELLENIC AMATEUR MUSICAL SOCIETY, Tel. 682-7466 (evenings). Meets for rehearsals Tues., 8 pm at Campion Junior School, Psychico. Rehearsals have begun for Gilbert and Sullivan's *The Gondoliers*. Auditions for principal parts for this production will be held Oct. 15.

HELLENIC ANIMAL WELFARE SOCIETY, Pasteur 12 (near US Embassy), Tel. 644-4473, 643-5391. Second-hand book shop open daily 8:30 am-3 pm. The Society's annual bazaar is scheduled for Nov. 14-15 and all donations of second-hand books, clothes and other goods would be very welcome.

LA LECHE INTERNATIONAL ("Good mothering through breast-feeding"), Tel. 802-8672, 0294-95600 (Nea Makri). Meets 10 am, 2nd Wed. each month. Call for details. This month's topic is "The Art of Breast-Feeding and Overcoming Its Difficulties".

MULTI-NATIONAL WOMEN'S LIBERATION GROUP. Diofandou 1, Pangrati, Tel. 791-397. Meets at 9 pm every 1st Fri. and 3rd Thurs. of the month. Discussion (with guest speaker) on women and the coming Greek elections, Oct. 2 (coffee bar serving drinks and snacks will be

Ko smos

open from 8:30 pm); Pot Luck Dinner and discussion on future plans for the Center, Oct. 15. Regular Coffee Evenings, Thurs., from 7.30 pm (except Oct. 15) provide a good opportunity for informal discussion, and for using the library.

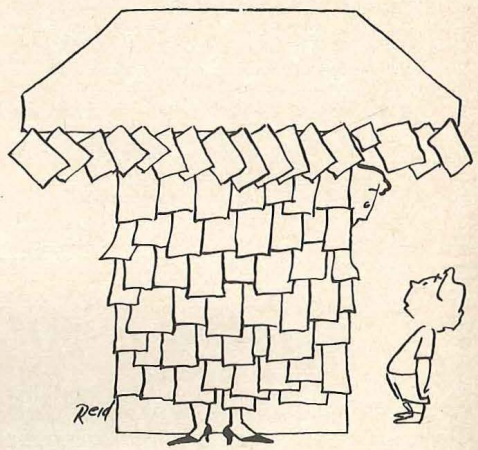
PROPELLER CLUB, Patissson 9, Tel. 522-0623. Due to the Greek elections there will be no further luncheon meetings until Nov. 12.

ST. ANDREW'S WOMEN'S GUILD, Tel. 808-4420. Regularly meets the 1st Fri. of each month, mornings. General Meeting this month, Oct. 2, 9:30 am. The following meeting will be on Nov. 6. Call for details. Bridge Luncheon, Oct. 19, 10 am, Tel. 672-5780 for further information.

THE PLAYERS, Tel. 692-4853, 747-498. This amateur theater group always welcomes new members. See music listings for coming performances. Auditions for *The Threepenny Opera* (opening Feb.) will be Oct. 1, 7:30 pm at the Hellenic American Union.

MISCELLANEOUS STUDIES

ATHENS CENTER FOR THE CREATIVE ARTS, Pangrati, Cultural Center, Archimidous 48, Tel. 701-5242, 701-2268. 8-week (intensive) and 16-week Modern Greek language courses (morning, afternoon and evening classes) at beginners, intermediate and advanced levels, begin Oct. 5. Creative Jazz Dance workshops, including Afro Dance, Modern Jazz and Modern Dance and Movement, and taught by Ilanga and Marissa Aboitiz, begin Oct. 5. Pupils at all levels will be eligible to audition for the newly - formed Jazz Dance performing company. Greek Folk Dance (9-week course) begins Oct. 9, and continues Fri. 7-8:30 pm. Classical Ballet (15-week course) begins Oct. 12, 3 mornings per week.



ATHENS UNIVERSITY, University Club, Ippokratous (near the corner of Akadimias). Contrary to the impression given by the office, this institution does indeed conduct courses in Modern Greek. The winter term is Oct. 1-June 30. 3-hour classes are held daily, cost is around 27,000 Drs. There does exist a handwritten English translation of course details. Although, for unknown reasons, the office is not eager to divulge information, perseverance has been known to have its rewards.

DANCE WORKSHOP, Solonos 34, Kolonaki, Tel. 644-8879. Classes resume Sept. 21. Disco, Classical, Contemporary Modern, Primitive and Jazz Dance, Tap, Ballroom and Greek Dancing, Mime, Keep Fit and Belly Dance classes and seminars. Office hours are Mon. - Fri. 9 am - 9 pm, Sat. 9 am - 5 pm.

CENTER FOR MEDITATION, Souidias 69-71, Tel. 730-441. Usually open Mon.-Fri. all day. Sitting in silence (guided session Wed. 8 pm) and Tai-Chi-Chuan movements.

HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychico, Tel. 671-1627, 618-1462. Exercise classes, breathing development, deep relaxation, meditation and seminars in yoga philosophy and psychology. Yoga classes will also begin in Falliron and Kifissia.

HELLENIC AMERICAN UNION, Massalias 22, Tel.

362-9886. Regular Modern Greek language classes for beginners, 6 hours per week, mornings and evenings, Mon., Wed. and Fri., or Tues. and Thurs. Fall term is Oct. 1-Dec. 11. A 4-week intensive spoken Greek for beginners course, 2½ hours per day, Mon.-Thurs., will run in Oct. Classes are organized according to demand so that advertised classes will be cancelled if there are insufficient enrollments.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Classes in Greek folk dancing (for women and men) begin Oct. 1. Wed. 4-5 pm (children), Fri. 12n-1 pm (this class in English), and Sat. 4-5 pm. Membership/registration costs 600 Drs. and classes are 800 Drs. per month.

TEXTILE ARTS CENTER, Iperidou 5 (near Syntagma Sq.), Tel. 322-3355. Courses in Embroidery Design, Beginning Loom Weaving, Natural Dyeing, Tapestry Weaving, Greek Weaving Techniques, Rug Weaving, and Spinning begin in the week of Oct. 5. Classes meet mornings, afternoons or evenings in 2½-hour sessions for 8 weeks. Call for further information, or write to the Center for the autumn class schedule.

THE TRADITIONAL DANCE CENTER, Massalias 12, Tel. 360-9087. Greek Folk Dance classes begin in Oct.; 3-hour classes are held 3 nights a week from 6 pm.

YMCA (XAN), Omirou 28, Tel. 362-6970. A variety of classes and facilities for women and men. Modern Greek, Typing (Greek and English), Gym classes and Embroidery. Most winter classes begin in Oct. Opening hours are Mon. - Fri. 9 am - 1 pm, 5 - 10 pm.

YWCA (XEN), Amerikis 11, Tel. 362-4291. Offers a range of courses (including Greek Language), lectures and facilities. Call for details.

LECTURES AND SEMINARS

"The Many Faces of Modern Greece" — The University of La Verne Cultural Lecture Series continues this month with Everett Marder (Director of Admin., Campion School; Lecturer in Modern Greek History, La Verne) speaking on "The Greek Election Process", Oct. 8, 8:30 pm. The first in the series, "Rural Greece", was given in Sept. by Bruce Lansdale. Coming up on Nov. 10 is "Greece and the EEC", and the speaker will be William Raw (Economic Counsellor, American Embassy). Further information, Tel. 801-2377 (1-7 pm).

"Abstract Art: What's it all about?" — Discussion program led by US minimalist artist Eva Benedikt at the Hellenic American Union, to coincide with an exhibition there of her work. Oct. 6, 8 pm.

"World Food Day" — United Nations-sponsored round table discussion, marks World Food Day, Oct. 16. For further information, Tel. 322-9624.

"Gemmology" — Glyptic artist Nikolaos Kiely Lambrinidis will give a series of weekly lectures at the Hellenic American Union in Oct. For more information Tel. 522-8817, or HAU Tel. 362-9886.

Health and Growth Lecture Series — The Helianthos Yoga Union presents free lectures every Wed., 8:30 pm at Perikleos 25 Neo Psychico. This month's topics are "The Effects of Yoga Exercises on the Body and Mind", Oct. 7; "The Cause of Human Suffering and How to Transcend It", Oct. 14; "How to Eat Properly for Good Health" by naturopath Dr. Panayiotis Koumendakis, Oct. 21. Further information, Tel. 671-1627, 681-1462.

GALA CONSULAIRE — ANNUAL CONSULAR CORPS BALL

The Consular Corps of Greece holds its Annual Gala Ball on November 6 at the Terpsichore Room of the Athens Hilton. Tickets are available from the Consular Offices of Argentina, Ecuador, France, Philippines, South Africa, USA, Yemen, Yugoslavia and Zaire. Tel. 724-710, 323-0476, 749-806, 412-2361, 452-3015, 718-516, 524-6324, 777-4344, 681-8925.



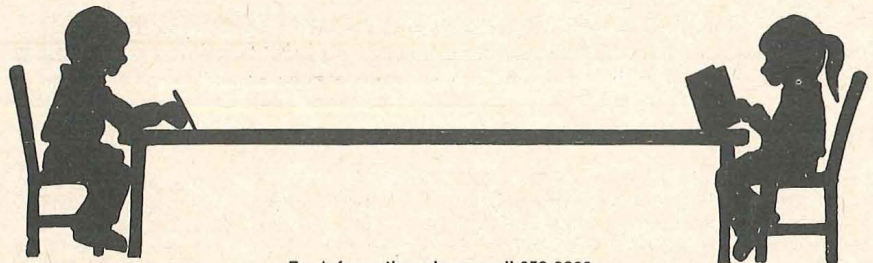
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(Kessariani, Vrioulon and Klazomenon, Tel. 790-772).

THE RELATIVES (To soi) — Armenis' comedy will play through October (Veaki, Stournara 32, Tel. 522-3522).

LAURELS AND OLEANDERS (Daphnes kai Pikrodaphnes) — Kehaidis' hit of last year will be revived in October (Technis, Stadium 52, Tel. 322-8706).

THE NATIONAL THEATER OF GREECE — Central Stage (Kentriki Skini): *The Lower Depths* by Maxim Gorky, directed by Spyros Evangelatos. New Stage (Nea Skini): Three one-act plays: *The Males* (I Arseniki) by Christos Samuelidis; *The Miracle* (To Thavma) by Antonis Doriadis; *The Photograph* (I Fotografia) by Kostoula Mitropoulou. Direction by G. Christodoulakis (Agiou Konstantinou 20, Tel. 522-3242).

THE CROSSROAD (To Stavrodromi) — An original comedy on actors, by Platon Mousseos. With Kostas Prekas and his company (*Ena*, Filolaou, Pangrati, Tel. 751-8079).

DEAR LIAR (Agapite psefti) — Jerome Kilty's "comedy of letters" based on the correspondence between George Bernard Shaw and Mrs. Patrick Campbell. With Dimitri Myrat and Voula Zoumboulaki (*Athinon*, Voukouristiou 10, Tel. 323-5524).

MY THREE ANGELS (I tris angeli) — Marios Ploritis' translation of Albert Husson's comedy with Dimitri Fotopoulos, Ilias Logothetis and Vassos Andrianos. Directed by George Georgiadis, sets by Yiannis Spanis (*Acropolis*, Ippokratous 9, Tel. 361-4530).

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

POTICHE (Epiphirisi Goitia) — Barillet and Gredy's new comedy stars Jenny Karezi, with Kostas Kazakos who is also the director. (*Minoa*, Patission 91, Tel. 821-0048).

LE MISANTHROPE — Molière's classic with Dimitri Dimitriadis leading the Popular Experimental Company. Directed by Leonidas Trivizas (*Poreia*, Triti Septemvriou and Trikorfori, Tel. 821-9982).

NOTHING BUT HOME, BED AND CHURCH (Olo spiti, krevati k'ekklisia) — Satirical sketches by Dario Fo and Franca Rame. Solo performances by Aiki Georgouli and Eva Kotamanidou, music by Loukianos Kelaidonis. (*Apothiki*, Sarri 40, Tel. 325-3153).

THEATER

The season gradually begins during October. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

LIFE BEGINS AT FORTY (I zoe arhizi sta saranta) — Comedy by N. Kambanis and V. Macridis. With Kostas Voutsas (who also directs the play), Yiannis Michalopoulos and Katerina Gioulaki. Sets by Manolis Maridakis. (*Gloria*, Ippokratous 7, Tel. 360-9400).

THE ROSE TATTOO (Triantafyllo sto stithos) — Tennessee Williams' 1951 success, translated by Marios Ploritis and directed by N. Haralambos. With Jenny Roussea and her company. (*Moussouris*, Karytsi Sq., Tel. 322-7330).

THE CIRCLE (O Kyklos) — Somerset Maugham's famous play adapted by Platon Mousseos. With Kostas Rigopoulos, Kasia Analyti, Angelos Antonopoulos (who is also the director) and sets by George Anemoyiannis. (*Analyti*, Antoniadon and Patission, Tel. 823-9739).

TWO TIMES THREE (Dyo epi tria) — Neil Simon's comedy with Alex Alexandrakis and Monica Galinea under the direction of Michael Cacoyiannis. (*Kappa*, Kypselis 2, Tel. 883-1068).

THE LITTLE MAN (O Anthropakis) — A play by Samy Faillant translated by Anna Varvaressou. Produced by and starring Stefanos Lineos, Elli Fotiou and Stavros Xenidis. Sets by Dimitri Douvlis and music by Vassilis Dimitriou.

(Alpha, Patission and Stournara, Tel. 523-8742).

CROSS-GRAINED (To Stravoxilo) — A revival of Dimitri Psathas' well-known comedy with Yiannis Ganakis and Nikos Tsoukas. Directed by Dino Dimopoulos and sets by Manolis Maridakis. (*Minoa*, Patission 91, Tel. 821-0048).

WHY PEOPLE FEEL HAPPY (Yiati herete o kosmos) — A satirical musical on Metaxas' dictatorship by the Eleftheri Skini. Text, musical arrangement and direction by the group itself (*Vebo*, Karolou 18, Tel. 522-3453).

THE EGG AND I (Ego si Ki'o allos) — By Jean Kerr, translated by Zachos Hadjifotiou, with Zoe Laskari and Anna Fonsou. Directed by Andreas Voutsinas (*Diana*, Ippokratous 7, Tel. 326-2956).

CIAO — Marc Gilbert Auvajon's bitter comedy adapted by Marios Ploritis with Katia Dandoulaki and G. Michalakopoulos. Sets by Dionyssi Fotopoulos. Direction Andreas Voutsinas (*Dionyssia*, Amerikis 10, Tel. 823-7330).

THE CRY OF VOTES (I phoni ton psifon) — Musical by Kambanis and Macridis. Direction Nikos Sofianos, music Jacques Iakovidis. Sotiris Moustakas leads the cast (*Kalouta*, Patission 240, Tel. 867-5588).

REVUE (no title yet) — Directed by Photis Metaxopoulos, with Rena Vlachopoulou, George Konstantinou and Nikos Rizos (*Rex*, Panepistimiou 48, Tel. 362-5842).

REVUE (also no title yet) — Produced by Marietta Rialdi who directs and leads the cast (*Orvo*, Voukouristiou 16, Tel. 323-1259).

THE HOSTAGE (O Omiros) — Brendan Behan's play translated by Vassilis Rotas and Voula Damianakou. Music by Mikis Theodorakis

CINEMA

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

HAPPY BIRTHDAY TO ME (Chronia polla... eavtoulismou) — Psychological thriller set on the campus of an exclusive prep school to which Virginia Wainwright (Melissa Sue Anderson) returns from regenerative brain surgery made necessary after a freak accident. She feels she has successfully resumed a normal life, but suspects a link with her shadowy past when friends begin cutting classes — permanently. Also starring Glen Ford and Lawrence Dane, and directed by J. Lee Thompson.

CHEECH AND CHONG'S NICE DREAMS (...Ki 'emeis tha zoume beika!) — The Mexican and Chinese comedy team of Cheech and Chong ham their way through this film as two ice cream vendors in Los Angeles. Their romantic adventures lead them into all sorts of trouble, including being locked away in an insane asylum. Directed by Chong.

POSSESSION (Mia gynaika daimonesmeni) — A German-French co-production by Polish director Andrzej Zulawski. Isabelle Adjani, who received best actress award at this year's Cannes Festival, stars with Sam Neil and Heinz Bennet. A horror film with a metaphysical

Kosmos

bent, concerning the mental breakdown of a young woman, and examining her relationships with husband and lover.

OLYMPIC GAMES 1980 (Olympiada tis Moscas) — A documentary of the Moscow Olympic Games showing the parades and festivities as well as the athletic events, including scenes of the Greek athlete Stelios Migiakis.

FROM THE LIFE OF MARIONETTES (Marionettes) — Ingmar Bergman's latest film deals with a catastrophe: Peter Ergman (Robert Azorn) kills a chance acquaintance. It also deals with his marriage to Katerina (Christine Buchegger). Perfectly balanced on the surface, it also emerges as a catastrophe.

BUONE NOTIZIE (Good News) — An Italian film whose title is an ironic reference to the story which concerns Italy in the 1980s. The society is viewed as verging on political, moral and social collapse, suffering from cultural pollution. Stars Giancarlo Giannini and Aurore Clement.

BAD TIMING (Kako Chronismos) — A romantic drama concerning an American psychoanalyst who becomes involved with a beautiful young American in Vienna. At first they are happy together, but she is adamant in maintaining her independence. His jealousy causes a rift in their relationship and he consoles himself with an old girlfriend. While still carrying a torch for his former lover, he does not see her again until she is critically ill in hospital following a suicide attempt. Starring singer Art Garfunkel and Theresa Russell, directed by Nicolas Roeg.

HIGH RISK (Kai oi 4 itan katharmata) — Action movie highlighting the adventures of an American soldier of fortune who becomes involved in warfare in South America. Starring Anthony Quinn, James Coburn and Ernest Borgnine.

SOME LIKE ME (Meriki mes protimoun... nekrous) — Another adventure movie, this one directed by Roy Baker. Roger Moore, as a savvy Englishman, and Tony Curtis, a charming American, join forces against the "Godfather" of the Mafia.

TA KAMAKIA — A Greek comedy showing young Greek men engaged in that most popular of summer sports — the pursuit of female tourists — known in Greek slang as *kamaki*. This mindless entertainment is directed by Omiros Eustratiades and stars Andonis Papadopoulos and Kati Finou.

THREE BROTHERS (Tria adelfia) — An Italian film directed by Franco Rosi, concerning the events in the lives of three very different brothers and their families. Focuses on the breakdown in communication between people which causes some to be led to violent actions. Starring Phillippe Noiret, Vittorio Mezzogiorno and Michele Plaido.

THEY ALL LOVED HIM (Voltati Eugenio) — A much-praised movie that has been consistently compared to *Kramer vs. Kramer*, although it was actually filmed first. The story deals with the search for a young runaway boy (Francesco Benelli) whose unhappy past of a broken home is revealed through flashbacks. Also starring Saverio Marconi, Dalila di Lazzaro and Mimi Parlini.

STRIPES (Galonía kai pothogyros s'erotika gymnasia...) — American comedy starring Bill Murray as a young man who enlists in the Army with his best friend after losing job and girlfriend in the same day. Their basic training introduces them to a brutal Staff Sergeant, mud-wrestling strippers and amorous WACS. The latter join them in their journey into Europe as they attempt to penetrate the Iron Curtain. Directed by Ivan Redman.

HENRY VIII — Based on Shakespeare, with John Stride, Julian Glover, Jeremy Kemp and Timothy West. Oct. 26, 27, 7:30 pm.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Call for information.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. There will be no film programs until the new year.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Program begins this month but details were not available at time of printing.

ITALIAN INSTITUTE, Tel. 522-9294.

RETROSPECTIVE OF CLASSICS — Edipo Re (*Oedipus*, Pasolini, 1957) Oct. 2; *Infanzia Vocazione e prima esperienze di Cassanova* (Comencini, 1969) Oct. 6; *Indagine su un Cittadino al di sopra di Ogni Sospetto (Investigation of a Citizen Above Suspicion*, Petri, 1969) Oct. 7; *Capriccia* (Pene, 1970) Oct. 8; *Il Giardino dei Finzi-Contini (The Garden of the Finzi-Contini*, Vittorio de Sica, 1970) Oct. 9. Please note that all films are shown in Italian only (no dubbing or subtitles). Screenings are at the Parnassos Hall, Karytsi Sq. and begin at 7:30 pm. Entrance is free.

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulianou 42 (near Victoria Sq.), Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Sq.), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. Studio is scheduled to begin screenings sometime this month, as is the Cinema Club if a suitable venue is found in time. Call for details.

RECREATION

BEACHES

VARKIZA, Tel. 897-2402. Open 8 am to 8 pm. Adults 40 Drs., children 25 Drs. Changing cabins, showers and umbrellas. Private cabins may be rented for 480 Drs. a day. Open all year, though most facilities closed at the end of the season (Sept.)

VOULIAGMENI, Tel. 896-0906. Open 7 am to 8 pm. Adults 30 Drs., children 20 Drs. Changing cabins, showers, umbrellas, canoes, tennis courts, snack bar. Open all year.

SWIMMING POOLS

APOLLON PALACE, Kavouri, Tel. 895-1401. Any bus to Vouliagmeni passes Kavouri. Open 8 am-8 pm Mon.-Sun. Adults 200 Drs. and children 100 Drs. weekdays, 300 Drs. and 150 Drs. on weekends. Closing days and prices may change for winter.

CARAVEL HOTEL, Vas. Alexandrou, Tel. 790-731, 790-721. Open daily 9 am-11 pm, adults 300 Drs., children 200 Drs.

HILTON HOTEL, Vas. Sofias 46, Tel. 720-201. Open to non-guests Mon.-Fri., 10 am -7 pm (unless there is a special booking, so do check before setting out). Cost is 500 Drs., or 850 Drs. for use of pool plus lunch. Closes Oct. 15.

SPORTS CLUBS

ATHENS TENNIS CLUB, Vas. Olgas, Athens, Tel. 923-2872, 923-1084. Twelve tennis courts and restaurant. Sponsorship required for regular membership. Annual membership fees are 8,200 Drs. (adults) and 2,500 Drs. (children, to 18 years).

EKALI CLUB, Ekali, Tel. 813-4284. Five tennis courts, two swimming pools, sauna, gymroom and restaurant. Membership fees are 30,000 Drs. per year.

GLYFADA GOLF CLUB, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 meters. Clubhouse with restaurant. Sponsorship required for regular membership.

PARADISSOS TENNIS CLUB, Paradissos, (off Leof. Kifissias, between Halandri and Maroussi), Tel. 681-1458, 682-1918, 362-3980. Six tennis courts, bar, snack bar, swimming pool, pro shop, rentals. Membership fees 10,000 Drs. per year plus 10,000 Drs. registration fee.

POLITIA CLUB, Visarionos 3, Politia, Tel. 801-1566. Tennis, squash, volleyball, massage, children's playground, restaurant.

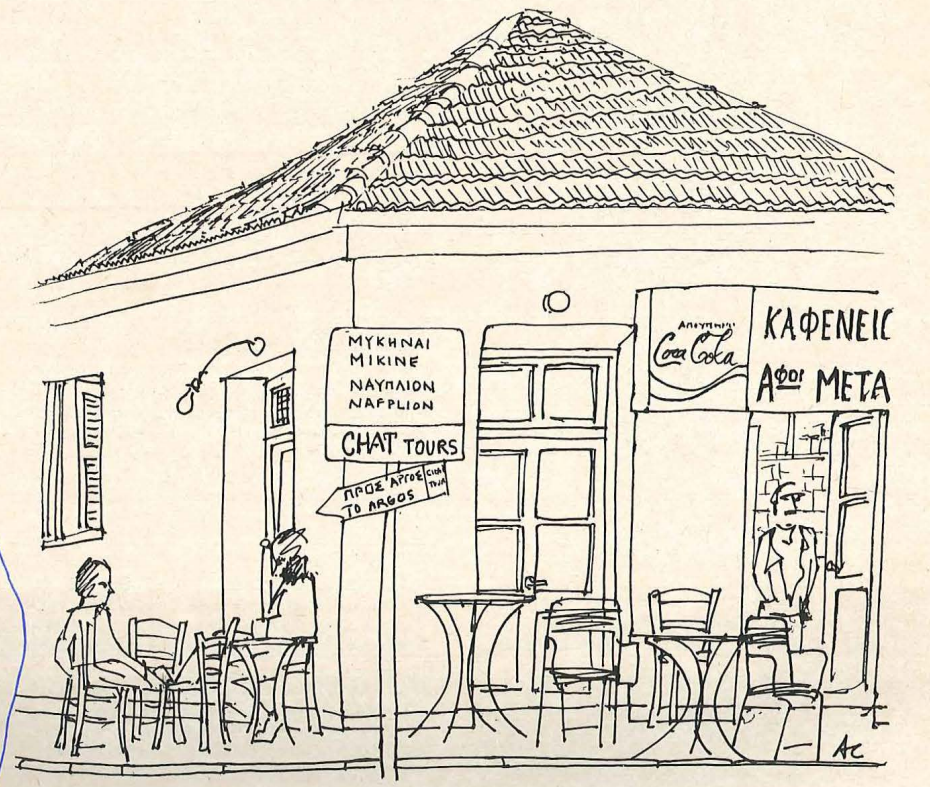
SPORTS CENTER, Agios Kosmas (across from the West airport), Tel. 981-5572. Volleyball, basketball, minigolf, ping-pong, tennis.

RIDING

GREEK ZOOPHILIC SOCIETY, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Lessons and trekking offered.

THE HELLENIC RIDING CLUB (Ipikos Omilos Tis Ellados), Paradissos, Tel. 681-2506, 682-6128.

VARIBOBI RIDING SCHOOL, Varibobi, Tel. 801-9912.

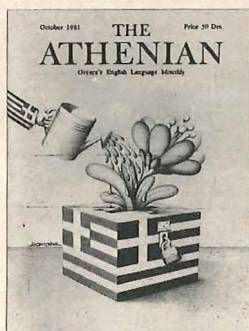


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 (FILMS AT THE INSTITUTES) HBS
 BRITISH COUNCIL, Kolonaki Sq., Tel. 363-3211.
 THE GO-BETWEEN — Made in 1971, based on the novel by L. P. Hartley. Love and passion in Edwardian England, seen through the eyes of a young boy. Stars Julie Christie, Alan Bates and Michael Redgrave. Oct. 12 and 15, 8 pm.
 THE ROYAL WEDDING — For those who missed the July 29 event, the BBC film covering the wedding of HRH The Prince of Wales and Lady Diana Spencer. Oct. 21, 22.
 LH 900

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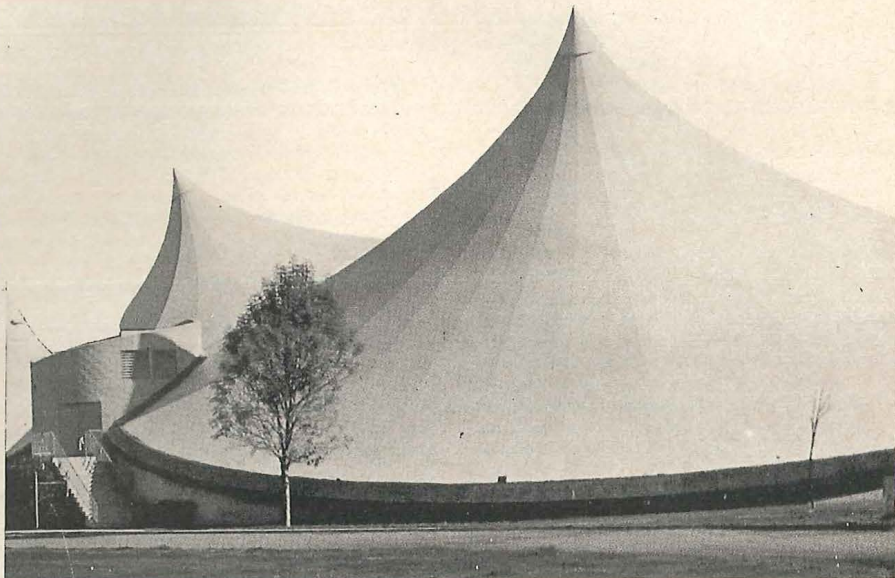


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EXCURSIONS

The Greek Touring Club (Periyitiki, at Polytechniou 12, Tel. 524-8601, Mon.-Sat. 9 am-3 pm, 6-8 pm), and The Hellenic Fed. of Mountaineering (EOS, Eolou 70, 7th Floor, Tel. 321-2429) organize weekend excursions throughout the year. They charge a small membership fee, and charges for each excursion are very low (just cover costs). As the name may imply, the activities of the latter are often quite strenuous, though beginners are welcome, so do be sure to have adequate equipment.

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, Koumbari 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. Newly released is a 500-piece jigsaw puzzle with a maritime theme.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, handwoven fabrics, and hand-made dolls, mostly from the islands. Also available are 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 meter, etc. Some special orders accepted.

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.

SPECIALTY AREAS

KOLONAKI. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, icons, and high-fashion boutiques.

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square), with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from dawn to 1 pm.

POINTS OF INTEREST

The hours of museums and archaeological sites are subject to last-minute changes. It is advisable to call before setting out.

THE ACROPOLIS. Rising 100 meters above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena Nike, beyond are the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been removed), and movement has been slightly restricted. Opening hours to Oct 14: Mon.-Sat. 8 am-8pm, Suns. and holidays 10 am-4 pm. From Oct. 15: Mon.-Sat. 9 am-3 pm, Sun. 10 am-3 pm. (See also Museum listing). Guides available on request.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic center of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Mon.-Sat. 8 am-8 pm, Sun. 10 am-6 pm. Hours are scheduled to change to winter times in early Oct., but details were not available at time of printing. (See also Museum listings).

LYKAVITTOΣ (Lycabettus), Tel. 727-092. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavittos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens, the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarchou and Aristipou Streets in Kolonaki) which operates daily from 8:30 am-midnight (usually closed Feb.).

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

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

KESARIANI — A picturesque drive through the pine trees leads to this beautifully-located 11th-century monastery on the lower slopes of Mt. Hymettus. The church has 17th and 18th-century frescoes. Open Mon.-Sat. 9 am-3:30 pm, Sun. 10 am-4 pm. Bus 224 leaves from Akadimias. It is a 35-45 minute uphill walk from the terminus, either along the paved road or by the footpath which leads behind the cemetery, to the monastery and gardens. Further information, Tel. 321-3571.

PROTO NEKROTAFIO (The First Cemetery of Athens), Not far from the Temple of Olympian Zeus. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief on Schliemann's mausoleum and the famous "Sleeping Maiden" of Halesas are of special interest. Open 7:30 am to sunset.

KERAMEIKOS CEMETERY, Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou Street below Monastiraki. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum. Mon.-Sun. 8 am-7:30 pm. The museum is closed Tues.

MUSEUMS

Some museums will change to winter hours during this month. Most archaeological museums will do so around October 16, but not all details were available at time of printing. In any case, it is always wise to call before setting out.



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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. Mon.-Sat. 8 am-8 pm, Suns. and holidays 10 am-4 pm. And from Oct. 15, Wed.-Mon. 9 am-3 pm, closed Tues.

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 center of ancient Athens. From Oct. 1, Mon.-Sun. 9 am-3:30 pm.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Har. Tricoupi 31, Piraeus, Tel. 452-1598. Has re-opened to the public after 10 year's closure. On display is a fine collection of Greek and Roman sculpture. Mon.-Sat. 9 am-12:30 pm, Sun. 10 am-noon. Winter hours not available at time of printing.

BENAKI MUSEUM, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. This neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic

art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Daily 8:30 am - 2pm. Closed Tues. Hours remain the same throughout the year.

BYZANTINE MUSEUM, Vas. 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. Tues-Sat. 8 am-3 pm, Sun. 10 am-2 pm. From Oct 15, 9 am-3:30 pm. Closed Mon.

CENTER FOR FOLK ART AND TRADITION, Iperidou 18, Plaka, Tel. 324-3987. Aims to research and preserve the folk traditions of the many regions of Greece. Exhibitions of garments, embroidery, weaving, metal work, wood-carving, religious items, kitchen utensils and agricultural tools, and a special exhibition of Sarakatsani folk culture. The skillfully laid out displays and the charm of the large, newly renovated house in which the museum is located (residence of the late Angeliki Hadzimidhalis, noted for her work in researching traditional Greek culture), make for a pleasant visit. Guides to displays are available in English. There is a library (in Greek) on folk art, and a shop selling embroidery is to open in the autumn. Tues.-Sat. 9 am - 1 pm, 5-8 pm, Sun. 9 am-1 pm. Closed Mon. Hours apply year-round.

EVGENIDEION INSTITUTE AND PLANETARIUM. Syngrou

Ave. (opposite the race course), Tel. 941-1181. Houses the Planetarium, library and 160 experimental physics exhibits. Exhibits open Sun. only, 9 am-1:30 pm, 5:30-8:30 pm. Every week Planetarium shows (talks and demonstrations) are presented at 11 am and 6:30 pm (for children) and 12 noon and 7:30 pm (for adults). Films on a wide variety of scientific and technical subjects, 11:30 am and 6 pm. Re-opens after summer break sometime in Oct.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Also includes exhibitions on space exploration and seismology. Open 10 am-2 pm, 5-8 pm. Closed Fri. Scheduled to change to winter hours some time in Oct.

GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia, Tel. 777-7601. Once the artist's studio, this museum now houses some thirty paintings, materials, books, and personal belongings of Gounaropoulos. The museum was donated to the Municipality of Zografou by the artist's son, Elias G. Gounaropoulos. Tues.-Sun. 8:30 am-2 pm. Wed. and Fri. also open 5-8 pm. Closed Mon.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. Houses 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 Mon., Wed., Fri. and Sun. 9 am-1 pm.

MUSEUM OF THE CITY OF ATHENS, Klawthmonos Sq. Housed in the Old Palace, built in 1834. Extensively renovated in keeping with its original form, it is one of the oldest buildings in Athens and home of the first king, Otto. Displays illustrate the Athens of that time and its development to the present, and include a scale model of the city in 1842-3, paintings and furniture and a library of old volumes. Most of the upper floor is furnished and decorated to replicate the style of the royal residence, including furniture actually used by the Royal Family. Mon., Wed., Fri. 9 am-1:30 pm. Free on Wed.

MUSEUM OF GREEK FOLK ART, Kidathineon 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 carving, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. New winter hours are Tues.-Sun. 9 am-1 pm.

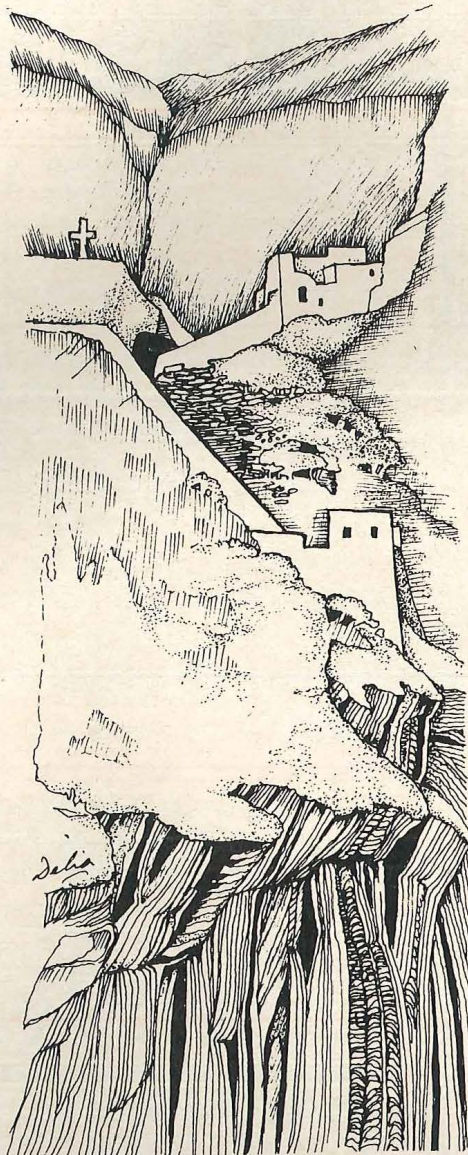
MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION, Areos 1, Monastiraki Square, Tel. 324-2066. Closed at time of printing. For details of re-opening call museum or Nat. Tourist Org., Tel. 322-3111.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouroi), sculpture of all periods, bronzes, vases. Unfortunately closed at present is the display of fascinating Minoan frescoes and household utensils which were found preserved under the volcanic ash that covered the island of Thera (Santorini) after 15th-century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Tues.-Sun. 8 am-6:30 pm. Closed Mon. Should change to winter hours on Oct. 18, but unable to specify these at time of printing.

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. Tues.-Sat. 9am-4pm, Sun. 10 am-2 pm. Closed Mon. Details of possible change to winter hours not available yet.

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 relics, memorabilia, and mementos from the wars and revolutions that



created the modern Greek nation. Has been closed for a short time. Scheduled to re-open soon. Call for details in mid-Oct.

NAVAL MUSEUM, Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Tues.-Sat. 9 am-12:30 pm, Sun. 10 am-1 pm. Closed Mon. Hours apply throughout the year.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 412-2339. Currently closed for repairs. Call for details of re-opening.

PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Tues.-Sun. 9 am-8 pm. Closed Mon. Details of possible changes to winter hours not available at time of printing.

THEATER MUSEUM, Akadimias 50 (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theater books and magazines are on sale in the lobby. Mon.-Fri. 10 am-1 pm, Mon., Wed., Fri. 5-7:30 pm. Closed Sat. and Sun. These hours apply for winter.

TRAIN MUSEUM, 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnese, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. Open Fri. evenings only 5-8 pm or by special arrangement (Tel. 524-0226, Mr. Christodoulis).

LIBRARIES

AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon.-Fri. 9 am - 3 pm, Sat. 9 am - 12 n.

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

BENAKI, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. - Sat. 9 am - 1:30 pm.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon.-Fri. 9:30 am - 1:30 pm.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma, Tel. 736-211, Ext. 293. Books, reports, and other information on British social institutions. For reference use only. Mon. - Fri. 9 am - 2 pm, Tues. and Wed. 3:30 - 6:30 pm.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. - Fri. 5-8 pm.

THE GENNADIUS, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. - Fri. 9 am - 4:30 pm, Sat. 9 am - 1 pm.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Mon.-Sat. 9am-1 pm. Books, periodicals, references, records and cassettes in German. Mon. - Fri. 9 am - 2 pm and 5-8 pm. Closed Wed. evenings.

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon. - Fri. 9 am - 1 pm, 6-9 pm.

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Open by appointment.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Diofandou 1, Pangrati. Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Open 1st Fri. and 3rd Thurs. of each month 9-11 pm (during the regular fortnightly meetings).

NATIONAL RESEARCH CENTER, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. - Fri. 8 am - 2:30 pm, 4-9 pm; Sat. 8 am - 2:30 pm. Closed Sun.

PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. - Sat. 9 am - 1 pm. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. - Fri. 9 am - 1 pm, 5-8 pm; Satevragi 9 am - 1 pm.

PLANETARIUM, Syngrou Ave. (opposite the race course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences, in English, French, Italian, German, Greek and Russian. Mon. - Fri. 9:30 am - 2:30 pm.

UNITED NATIONS INFORMATION CENTER, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film-lending library. Mainly English and French with substantial translations, bulletins and press releases in Greek. Mon. - Fri. 8:30 am - 2:30 pm.

our town

The Secrets of a Ballot Box

WHILE a host of political parties will officially participate in the forthcoming Greek parliamentary elections, the contest will essentially be fought by three parties: two vying for first place and the privilege of forming the new government and the third trailing behind with the hope of acting as arbiter in case of a deadlock. All other parties stand a slim chance of electing even an insignificant number of deputies, if any.

New Democracy (ND), the government party founded by President Constantine Karamanlis and now headed by Prime Minister George Rallis (aged 63), seeks from the electorate a renewed mandate, basing itself on its record of getting Greece into the Common Market, standing firm on the issues of NATO and the US bases, establishing working relations with all countries in the area and instituting many social, educational and economic reforms. ND, which won a sweeping 54% of the popular vote and 220 seats out of 300 in Parliament when it was founded in 1974, saw this majority trimmed down to 42% and 171 seats in the 1977 elections. Whether it can repeat the 1977 performance is now in doubt.

The challenger is the Panhellenic Socialist Movement (PASOK in Greek), founded also in 1974 by Andreas Papandreou (62). It attacks the Rallis government for mismanagement of the country's finances, inflation, administrative incompetence, favoritism in appointments, subservience to US and NATO interests, conclusion of the EEC accession treaty, against Greek interests, and just about everything else it can think of. In turn, PASOK seeks an exit from NATO, a renegotiation of relations with EEC, a more non-aligned policy internationally and a 'socialization' of several sectors of

production. PASOK polled a modest 13.6% of the popular vote, with only 12 deputies, in 1974, but three years later shot up dramatically to second place with 25% of the votes and 93 deputies. Having shown since then a fighting spirit and an efficient party organization throughout the country, Papandreou and his party are confident that this year they will sweep the polls. However, whether he can capture more than 150 deputies, enabling him to form a viable, single-party government, is also doubtful, though not impossible.

Third party in the forthcoming contest will surely be the Communist Party of Greece (KKE), legalized in 1974 after 27 years in the political wilderness. Toeing the orthodox Moscow line, KKE seeks a pull-out from NATO and EEC, closer ties with the Eastern bloc and a nationalization of 'capitalist-monopolist' enterprises. Headed by party general secretary Harilaos Florakis (67), an ex-telegraph operator and ex-guerrilla fighter, KKE in 1974 cautiously joined a three-party leftist coalition that polled 9.5% of the total popular vote and sent five KKE deputies to Parliament. In 1977 KKE ran on its own platform and polled 9.4% of the votes with eleven deputies. This time it has been conducting an intensive campaign with the aim of polling at least 17% of the popular vote — the magic number that will enable the party to join in the second distribution of parliamentary seats in accordance with the complex electoral law (see article on page 17). However, in view of the strength of PASOK and small but annoying pressure from other left-wing groups, this KKE target is unlikely to be fulfilled.

Other parties running in the forthcoming contest will be sandwiched — and stifled — between these 'big three'. They are mainly two parties in the right-wing camp,

five in the center and two more in the left wing. The two right-wingers are the National Front (EP), headed by Spyros Theotokis (73), which in 1977 elected five deputies, four of whom subsequently switched over to ND, and the Progressive Party (KP), founded by Spyros Markezinis (72), who came out of deep freeze last year for the first time since army tanks deprived him in his sleep of a short-lived, junta-backed premiership in 1973. EP includes many royalists among its ranks, while KP caters mostly to former junta sympathizers. A recent attempt to incorporate EP into ND was abortive. (Rallis and Theotokis, who are cousins, have not been on speaking terms for some time.)

In the center, the picture presents a queer mosaic. The once powerful center camp, that traces its origin to the Liberal Party of the late Eleftherios Venizelos of World War I fame, and rose to power again as the Center Union under the late George Papandreou in 1964-1965, polled a solid 20% with 60 deputies under George Mavros in 1974. Three years later, renamed Union of the Democratic Center (EDIK), the party suffered a humiliating debacle, polling only 12% of the votes with 16 deputies. Mavros thereupon resigned the party leadership in favor of John Zigdis. The latter, however, simply could not get along with anyone. Since 1977, most EDIK deputies have quit the party, leaving Zigdis a solitary quixotic figure.

The center mosaic now presents the following line-up: EDIK under Zigdis (68) with only himself in the outgoing Parliament, the Party of Democratic Socialism (KODISO) under Professor John Pasmazoglou (63) with two deputies, a newly-born Rally of the Center (PARKE) founded by Mavros (72) with two deputies, the Liberal Party (KF) recently resuscitated by the original

founder's shipowner grandson Nikitas Venizelos (51) with three deputies and Agrarian-Workers Party (KAE) of Alexander Baltatzis (77) not represented in Parliament. Attempts by rank-and-filers to bring these splinter groups under a common roof have run afoul of every leader's reluctance to place himself under someone else's leadership. The latest word is that Mavros has teamed up with PASOK in view of the elections, while Pasmazoglou has similarly formed an alliance with Baltatzis. In any case, analysts believe that the bulk of center followers have switched to PASOK with a few possibly going over to ND. The trend has been evident since 1977, when center voters failed to discern any substantial difference between the platforms of EDIK and ND.

In the left-wing camp there are two small parties besides KKE, each of which has been represented by one deputy in the last Parliament. They are: the Communist Party of Greece of the Interior (KKE-Esoterikou), a pro-Eurocommunist splinter of KKE that refuses to recognize Moscow as the undisputed mecca of world communism, headed by general secretary Haralambos Drakopoulos (64) but with Leonidas Kyrkos (57) as its sole parliamentary deputy; and United Democratic Left (EDA), an old party that has housed a number of non-communist left-wing intellectuals. EDA has been led by the respected Nestor of Greek politics Elias Eliou (77), who is now passing on leadership to Manolis Glezos (59), known for his wartime feat of pulling down the Nazi swastika from the Acropolis. In addition to these two, there is a sprinkling of smaller marxist-leninist, trotskyist, maoist and other groups that have failed to elect a deputy in past elections.

All these parties notwithstanding, the October contest will be a tug-of-war between ND and PASOK and — probably for the first time in modern Greek politics — more a contest of issues than of personalities. Rallis, a lawyer son and grandson of former prime ministers, has been a hard-working technocrat who has at one time or other successfully led most of the important government departments. He has deliberately conducted a low-key electoral campaign mostly free of personal invective. He has stood on the record of

his government (and of that of his more illustrious predecessor, Karamanlis), laying particular emphasis on foreign policy issues and Greece's 'equal' voice in EEC councils. Papandreou, a US-trained economist and also son of a former prime minister — a part of whose famous oratory and charismatic personality he has inherited — has been relentlessly attacking the government on just that — its record and what he considers its negative aspects.

ND has undoubtedly suffered the inevitable wear and tear of many years in power amidst a tumultuous world economy. The electorate, hit by mounting inflation, has been clamoring for change. But the big question is, what sort of change? Papandreou's recipe and promises sound attractive enough, but Rallis warns that they are unrealistic, financially impossible to fulfill and a marxist step backwards that will lead to the country's international isolation. KKE, for its part, is hoping to tip the balance in favor of PASOK in case the latter fails to win an absolute majority of seats in Parliament. Although Papandreou has denied any intention of post-election collaboration with the Communists, KKE hopes the Mitterrand experiment of admitting Communists into a Socialist government will be repeated in Greece.

Forecasting the forthcoming election results has proved risky and unreliable on account of the unusually high proportion of Greeks who seem uncommitted and undecided. They will probably make up their minds when they reach the ballot box. The late George Papandreou used to liken the ballot box to a pregnant woman: "You know that a baby is coming," he would say, "but you cannot forecast its sex."

Glendi in Andros

SHORTLY after sunset on Saturday, August 29, Minister of Culture Andreas Andrianopoulos cut the ribbon that officially opened the Archaeological Museum of Andros, donated by Basil and Eliza Goulandris, expressing the opinion that it is "the best museum in Greece". By this he did not mean that it contained the greatest treasures, but that in

design, in display, and in function it is superior to all others in the country. After a tour of the museum which followed, the visitors — who comprised the cream of the cultural, artistic, political and social world of Athens — were inclined to concur with this opinion.

Several weeks earlier, hundreds of people had received invitations from Basil and Eliza Goulandris to be their guests for two days at Chora, on Andros. These were accompanied by an invitation, under the auspices of President Karamanlis, to the inauguration of the museum itself. Commemorating the event, the President said pointedly: "In the past, we have had many who were benefactors but few who were wealthy, while in our time there are many who are wealthy but few who are benefactors."

On Friday night, the harbor began filling up with yachts all decorated with festive pennants, while in town a final polish was being given to the museum windows, sidewalks were being swept, and one road was still being paved with the aid of flashlights since an intermittent strike by DEI employees was affecting all the Cyclades. At noon, on Saturday the adjacent Plateia Kairi began to be cleared of its cafe tables and chairs to make way for a vast banquet area which that evening seated over a thousand personally invited guests. The caterers, however, had been instructed to provide for three thousand, to include the whole town. The spirit of *kefi* which reigned impressed everyone from Mme. Georges Pompidou who said she had "never seen anything like it" to a pair of wide-eyed, newly-arrived backpackers who asked one another, as they heaped their plates high with lobster, "Is it like this every night?" After the huge repast, an area was cleared for dancing to a *laiko* orchestra. Although the Goulandrises and Mme. Pompidou performed the *kalamatianos* commendably, it must be said that the ministers and deputies displayed the greatest energy, as is so often true before elections. The *glendi* continued all night, and it is very much to the credit of Mr. and Mrs. Goulandris to have recalled that the spirit of communal hospitality was always regarded in ancient times as an essential attribute of civilization.

Electrons

William Reid

When Greek Meets Greek at the Polls

How the electoral system works

By Antony M. Economides



APPROXIMATELY 6,890,000 Greek men and women aged twenty years and over who are registered on electoral rolls have been summoned to the polls on Sunday October 18, 1981, to elect the twelfth Parliament of the Hellenes since World War II. Deputies are being elected for a four-year term. Actually this will be 32 days short of four years since the last Parliament was elected on November 20, 1977. The longest lived post-war Parliament was that elected on March 31, 1946 — four years minus 26 days, until the elections that followed — and the shortest on November 3, 1963. It lasted only three months and 13 days.

The novelty of the forthcoming elections is that Greek voters will be electing not only 300 representatives to the Greek Parliament but also, for the first time, 24 more representatives to the European Parliament in Luxembourg and Strasbourg.

In accordance with the Greek Constitution, the outgoing Parliament should have been dissolved upon the completion of its four-year term, that is, on November 19 next, and elections held on a Sunday about a month later. However, the government of Prime Minister George Rallis decided that it would be inopportune, for weather as well as for business reasons, to hold an election at the height of the Christmas season. For this reason, it tendered its resignation in mid-September to President Constantine Karamanlis, a step which constitutionally enabled the latter to entrust Mr. Rallis again with the formation of a new government with the sole task of dissolving Parliament ahead of its term and calling for general elections on the third Sunday of October.

Polling on election day takes place throughout the country from sunrise to sunset. Voters are required to queue at one of 18,500 polling stations where they are offi-

cially registered and to present their identity cards and voting booklets. Voting is secret. It is also compulsory for all those registered on electoral rolls, but exemption is granted to men and women over the age of 70, to those certified ill by a physician and, finally, to those who on election day are at a distance of 200 kilometers or more from their voting district, which must be testified to at the local police station or at the nearest Greek consulate if the voter is abroad. (Greek citizens do not vote outside the country.) Those convicted of a crime are judicially deprived of the right to vote.

On election day, there is usually a brisk movement of voters traveling to their voting district (generally their native town or village), sometimes because they wish to vote for a favored candidate but, more often, in order to avoid the penalties for not voting. These penalties may take several administrative forms. For instance, the authorities may refuse to grant an identity card, a passport, a driver's license or a permit to exercise a business or profession in the absence of a voting booklet showing evidence of participation in the last election. However, these restrictions are usually waived about a year after election day.

The forthcoming elections are being held in accordance with the provisions of P.D. 650 of 1974 as amended and completed by Laws 626 of 1977 and 1180 of 1981. The electoral system in Greece is described as 'reinforced proportional representation' and has been used (with certain variations) in the elections of 1951, 1958, 1961, 1963, 1964, 1974 and 1977. Broadly speaking, it represents an ingenious compromise between the 'majority' system (as practiced in Anglo-Saxon countries), which favors one or two parties to the exclusion of most others, and the 'simple proportional representation' system that sends to Parliament a great number of parties

new

PARTY LINE - UP IN GREEK PARLIAMENT

| FOLLOWING 1974 ELECTIONS | | | FOLLOWING 1977 ELECTIONS | | |
|---|-----------|-------|--|-----------|-------|
| PARTIES & LEADERS | % of VOTE | SEATS | PARTIES & LEADERS | % of VOTE | SEATS |
| 1. NEW DEMOCRACY (ND) C. Karamanlis (Prime Minister) | 54.37 | 220 | 1. NEW DEMOCRACY (ND) C. Karamanlis (Prime Minister) | 41.84 | 171 |
| 2. CENTRE UNION - NEW FORCES (EK-ND) G. Mavros (Opposition Leader) | 20.42 | 60 | 2. UNION OF DEMOCRATIC CENTER (EDIK) G. Mavros | 11.95 | 16 |
| 3. PANHELLENIC SOCIALIST MOVEMENT (PASOK) A. Papandreou | 13.58 | 12 | 3. PANHELLENIC SOCIALIST MOVEMENT (PASOK) A. Papandreou (Opposition Leader) | 25.34 | 93 |
| 4. UNITED LEFT (EA) Coalition E. Eliou | 9.47 | | 4. ALLIANCE OF PROGRESSIVE AND LEFTIST FORCES - Coalition E. Eliou | 2.72 | |
| — UNITED DEMOCRATIC LEFT (EDA) E. Eliou | | 1 | — UNITED DEMOCRATIC LEFT (EDA) E. Eliou | | 1 |
| — COMMUNIST PARTY OF GREECE - INTERIOR (KKE - ES) H. Dracopoulos | | 2 | — COMMUNIST PARTY OF GREECE - INTERIOR (KKE - ES) L. Kyrkos | | 1 |
| — COMMUNIST PARTY OF GREECE (KKE) H. Florakis | | 5 | 5. COMMUNIST PARTY OF GREECE (KKE) H. Florakis | 9.36 | 11 |
| | | | 6. NATIONAL FRONT (EP) S. Theotokis | 6.82 | 5 |
| | | | 7. NEO-LIBERAL PARTY (KNF) C. Mitsotakis | 1.08 | 2 |
| OTHER PARTIES | 2.16 | | OTHER PARTIES | 0.89 | |
| TOTAL SEATS | | 300 | TOTAL SEATS | | 300 |

which makes the formation of a viable government extremely difficult. This explains why big parties usually prefer the former extreme and small ones the latter.

In the 'reinforced proportional representation' system, as applied at present in Greece, there is a sifting process in which there are three successive distributions of parliamentary seats. The first distribution is made on the basis of the proportion of the total votes cast for each party in a constituency, that is, on the basis of the 'simple proportional' system. The remaining seats (those left over after the proportional first distribution) are also distributed according to the proportional system in the subsequent two distributions — but only to those parties or party coalitions which have polled specified substantial percentages of the total votes throughout the country. The purpose of this is to restrict the award of seats in the second and third distributions to those parties which have won the largest percentages from the mass of the electorate.

The number of deputies in Parliament is 300, the maximum num-

ber permitted by the Constitution. Of these, 288 are elected throughout the various electoral constituencies in proportion to the population of each constituency. The remaining 12 seats are filled by 'Deputies of State' elected as representatives of the country at large. Introduced in 1974, this innovation enables political parties to send to Parliament outstanding men and women whose prestige is such that they should not become personally involved in the electoral campaign.

The country's 56 electoral districts are defined geographically on the basis of Greece's administrative divisions. There are 51 *nomoi*, each being an administrative 'prefecture' as well as an electoral division of the country. But two of these have been subdivided for electoral purposes because of their large populations: the *nomos* of Attica, which is divided into five electoral constituencies, and the *nomos* of Thessaloniki, divided into two. Those of Attica are the separate municipalities of Athens and Piraeus (known as 'Athens A' and 'Piraeus A' respectively), the suburbs of Athens and those of Piraeus ('Athens B' and 'Piraeus B') and the

remainder of the *nomos* of Attica. Thessaloniki is likewise divided into two constituencies: the municipality of the city of Thessaloniki and the remainder of the *nomos*. 'Athens B', incidentally, on account of the size of its population, sends the highest number of deputies to Parliament — 28.

The formula for deciding on the number of parliamentary deputies to represent each separate constituency is the following: The total number of Greek citizens entered on the voting registers of the various municipalities and communes is divided by 288, which is the total number of parliamentary seats being contested, to arrive at the 'quota' of electors per seat. The total population of each constituency is then divided by the 'quota' to provide the number of seats to be allotted to the district. The population figures used for the current election are those of the 1971 census. The population figures in this instance include only the so-called 'legitimate' voting population rather than all the actual inhabitants of a district, some of whom may be registered voters in other areas or may be too young to have been re-

PRIOR TO 1981 ELECTIONS

| PARTIES & LEADERS | SEATS |
|--|-------|
| 1. NEW DEMOCRACY (ND) G. Rallis (Prime Minister) | 177 |
| 2. UNION OF DEMOCRATIC CENTER (EDIK) J. Zigdis | 1 |
| 3. PANHELLENIC SOCIALIST MOVEMENT (PASOK) A. Papandreou (Opposition Leader) | 94 |
| 4. UNITED DEMOCRATIC LEFT (EDA) E. Eliou | 1 |
| 5. COMMUNIST PARTY OF GREECE - INTERIOR (KKE-ES) L. Kyrkos | 1 |
| 6. COMMUNIST PARTY OF GREECE (KKE) H. Florakis | 11 |
| 7. NATIONAL FRONT (EP) S. Theotokis | 1 |
| 8. PARTY OF DEMOCRATIC SOCIALISM (KODISO) J. Pasmazoglou | 2 |
| 9. RALLY OF THE CENTER (PARKE) G. Mavros | 2 |
| 10. LIBERAL PARTY (KF) N. Venizelos | 3 |
| 11. INDEPENDENTS | 7 |
| TOTAL SEATS | 300 |

gistered anywhere.

In the first distribution of parliamentary seats, the votes cast in each constituency are divided by the number of its seats plus one, the result being called the 'electoral measure'. For example, if 98,355 electors have voted in a constituency allocated five deputies, the number 98,355 is divided by five plus one: — or six. The quotient in this case is 16,392 (omitting the fraction). It is then divided into the number of votes cast in favor of each party, or coalition of parties, within the constituency, to deduce the number of seats to go to each party or coalition. In other words, in the first distribution, each party or coalition is awarded the number of seats represented by the total number of votes cast in its favor, divided by the electoral measure.

Using the same hypothetical constituency, let us assume that four parties — A, B, C and D — have participated in the elections. Party A has won 42,780 votes, Party B 27,612 votes, Party C 20,111 votes and Party D 7,852 votes. The first distribution of seats will be: Party A two seats and Parties B and C one

seat each. These results are arrived at because, correspondingly, the number 16,392 (the 'electoral measure' for the constituency concerned) goes twice into the number 42,780 and once into the numbers 27,612 and 20,111. With only 7,852, Party D will not have won a seat. This accounts for four of the district's five seats. The fate of the fifth seat will be decided in the subsequent distribution.

The law does not preclude the candidature of independents. An independent candidate may be elected if he wins votes at least equal to the electoral measure in his constituency. Thus, in the case of our hypothetical constituency, if an independent candidate polls 16,392 votes or more, he will be elected to Parliament. In a constituency returning only one deputy, the seat is awarded to the party or coalition obtaining a relative majority of votes therein.

For the purpose of the second distribution of seats, the entire country is divided into nine major constituencies. Entitled to share in the second distribution of seats are those parties which have polled at least 17% of the total votes throughout the country, two-party coalitions which have polled at least 25% of the votes and coalitions of three or more parties which have polled at least 30% of the votes. These, of course, are not very easy percentages to attain for small parties or coalitions — which makes all the difference between the present system and 'simple proportional representation'. However, should only one party or coalition win the prescribed percentage for participation in the second distribution, it will not

benefit from this distribution to the exclusion of other parties or coalitions. The single party — not a coalition — which has polled the next highest number of votes, provided that its percentage of valid votes is higher than that obtained by individual parties participating in a coalition, will share in the distribution. To calculate this, the aggregate of votes cast for the coalition is divided by the number of parties composing it. In cases where no party or coalition of parties obtains the prescribed minimum percentages, the two parties or coalitions that come nearest to the prescribed minimum (17%, 25% and 30%) are entitled to share in the second distribution.

After the parties and coalitions entitled to participate have been determined, the second distribution begins. Votes cast for each of the qualifying parties and coalitions within the nine major electoral districts into which the country is divided are totalled and divided by the number of remaining seats. Again, the electoral measure — i.e., the figure used to divide the total number of votes cast in each major constituency for each qualifying party or coalition — is used. The result of this division determines, on the second distribution, the number of seats allotted to each party or coalition. Any seats remaining unallocated after this process will be allotted in the third distribution.

The entire country is regarded as forming a single major electoral constituency for the purposes of the third distribution of seats remaining unallocated after the first and second distributions. Votes won by each of the parties and coalitions sharing in

PARTY DISTRIBUTION OF PARLIAMENTARY SEATS IN 1977 ELECTIONS

| Parties | 1st Distribution | 2nd Distribution | 3rd Distribution | Deputies of State | Totals |
|----------|------------------|------------------|------------------|-------------------|--------|
| ND | 116 | 42 | 6 | 7 | 171 |
| PASOK | 61 | 24 | 3 | 5 | 93 |
| EDIK | 16 | — | — | — | 16 |
| KKE | 11 | — | — | — | 11 |
| EP | 5 | — | — | — | 5 |
| ALLIANCE | 2 | — | — | — | 2 |
| KNF | 2 | — | — | — | 2 |
| TOTALS | 213 | 66 | 9 | 12 | 300 |

(Thess?) *the ghost*

ELEFTHEROUDAKIS

BOOKSHOP

ATHENS TOWERS
Building A

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

ELEFTHEROUDAKIS

INTERNATIONAL
BOOK CENTRE

SYNTAGMA
at
4 Nikis Street

Over 150,000 titles
for every reading
interest and need

ELEFTHEROUDAKIS

MUSIC CENTRE

ATHENS TOWERS
Building A

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

the second distribution throughout the country are added together. This total is then divided by the number of seats left unallocated after the second distribution. The resulting quotient is the electoral measure for the third distribution. Each qualifying party or coalition will be allocated the number of seats represented by the number of times this electoral measure can be divided into its total votes throughout the country. If seats remain unallocated after this third distribution, they will be allotted to the party or coalition which had polled most votes throughout the country.

For the first time, this year, the number of candidates presented by a party or coalition in each constituency may exceed the number of deputies being elected by one or two candidates, depending on the size of the constituency. Candidates for Parliament must be at least 25 years of age and also registered on electoral registers.

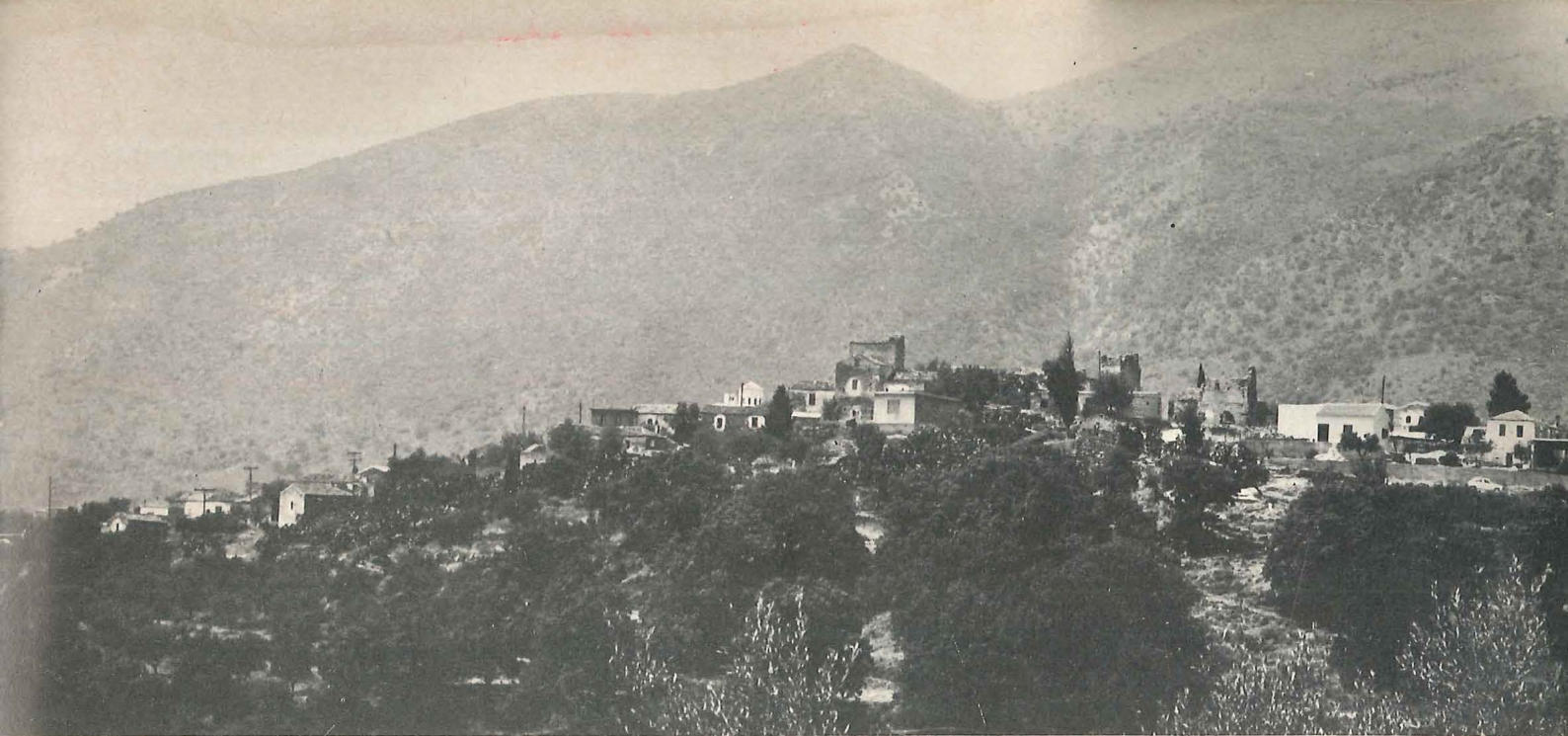
Electors have the right to indicate their preference for one particular candidate among those listed by each party or coalition on the ballot paper. This preference is shown by marking a cross in front of the name in question using a black or blue pen or pencil. In Athens A, Athens B and the municipality of Thessaloniki, the voter has the right to mark one or two preferences. In the remaining 53 electoral constituencies, the elector is entitled to mark only one preference. If more preferences are indicated, they are disregarded entirely and the ballot paper is taken as a vote in favor of the party or coalition as a whole. These 'preference crosses' are of great significance, because they determine which candidates will fill the parliamentary seats gained by the party or coalition. However, certain categories of candidates do not need preference crosses; they are assumed to have obtained as many preference crosses as ballots cast for their party's list of candidates in the constituency. They include leaders of parties or coalitions contesting the elections and former prime ministers who have at some time been elected to Parliament.

Twelve Deputies of State are selected among parties or coalitions participating in the second distribution of seats. For this purpose, the total number of valid votes re-

ceived by parties or coalitions in the first distribution is divided by twelve. The resulting figure constitutes the electoral measure. The parties or coalitions will be entitled to as many Deputies of State as the electoral measure can be included in the total number of valid votes received by these parties or coalitions. If, after this procedure, there are seats of Deputies of State left undistributed, they will be allocated to parties or coalitions receiving the highest remaining number of unused votes. Deputies of State may be nominated by parties or coalitions which decide to contest the elections in at least half the country's constituencies. Candidates for Deputies of State may not be the same candidates as those actively running in the elections.

The 24 so-called 'Eurodeputies', or representatives to the European Parliament which the EEC accession agreement has allotted to Greece, will also be elected for a four-year term. In their case, the whole country is taken as a single electoral constituency. Every party or coalition of parties has the right to propose up to 24 candidates on a list on which their names are written by order of preference determined by their party or coalition. Voting for Eurodeputies takes place at the same time as for deputies to the Greek Parliament and at the same polling stations but obviously using separate ballot papers which are thrown into separate ballot boxes. The distribution of seats for Eurodeputies takes place in accordance with the number of votes which a party or coalition has obtained throughout the country. The same person cannot be elected a member of both Parliaments; if elected to both, he must choose between one or the other. University professors who wish to become Eurodeputies must resign their academic posts, though they may go on teaching if elected to the Greek Parliament.

Members of the Greek Parliament receive an allowance of Drs. 123,241 a month. They also enjoy free transportation and exemption from postal or telephone charges at home. Eurodeputies will receive the same allowance and enjoy the same exemptions in addition to an allowance received at the seat of the European Parliament.



View of Skoutari

Close-up of a Maniot Village

A social anthropologist's view of Skoutari

By Peter S. Allen

SKOUTARI is a small village on the east coast of the Mani, about sixty-five kilometers south of Sparta. It sits on the crest of a low hill overlooking a broad bay which opens onto the Gulf of Laconia. On a clear day the island of Kythera is plainly visible to the south, beyond the mouth of the bay. To the northwest, the snowcapped peaks of Mount Taygetos tower above the Laconian plain, casting their long shadows over the village each afternoon.

From the center of Skoutari, it is about a five-minute walk down to the sea and the long white sand beaches that ring the inside edge of the bay. This walk leads through rows of olive trees growing on narrow terraces which were once planted with wheat and barley. Their pale grayish-green color dominates the landscape around Skoutari, although here and there the dark outline of a pencil-thin cypress tree breaks through, contrasting sharply with the gently rounded olives and occasional oak tree. On the higher slopes, the olives give way to a scrubby, green-and-brown vegetation which diminishes as it nears the rocky gray crests of the taller mountains. Just below the village lies a

small plain divided like a checkerboard by a tiny brook and by copses of slender reeds which mark the beds of seasonal rivulets. At one time it, too, was planted with barley and wheat but, like the terraces above, its surface is now covered with olive and fruit trees or simply with weeds in places where cultivation has been abandoned.

Physically, the village is a rather nondescript collection of one- and two-storey stone and cement houses separated by narrow roads and winding rocky paths. In appearance it is not particularly attractive and there are only two of the famous Maniot towers, both in poor repair. Numerous small churches and chapels are scattered around Skoutari, including a 12th-century Byzantine church of Agia Varvara with an unusual external icon and a lovely tapestry-frescoed chapel of St. John the Baptist dating from the 18th century. Some of these buildings are brilliantly whitewashed, inside and out; others are just bare stone. Most are situated just below the crest of the hill on the sea side, thus affording an open view of the bay and surrounding mountains, a setting that is spectacular, especially in the early

morning and late afternoon.

Nor is there much to distinguish the village historically. Sparse ruins on a nearby hill attest to occupation in antiquity. Some scholars have tried to link the site with the Bronze Age settlement of Las mentioned in Homer's "Catalogue of Ships"; others favor an identification with Strabo's Laconian Asine. The modern community, however, appears to date from the fall of Constantinople when it was probably founded by refugees from Skoutari (modern Uskudar), the Asian suburb of Constantinople. An alternative explanation links the village's name with Scutari (Skhoder), the former capital of Albania. Colonel Leake, who spent the night of April 10, 1805 there, mentions Skoutari in his *Travels in the Morea*, and in all likelihood his host, Lambros Katzano, is the direct ancestor of the present-day Katsanakos family. Another European traveller, William Black, was less favorably impressed and gives in his *Cruises in the Mediterranean (1822-1826)* the following account of his visit:

The next town on this coast is Scutari, which is about halfway up the gulf, and crowning

ghosts

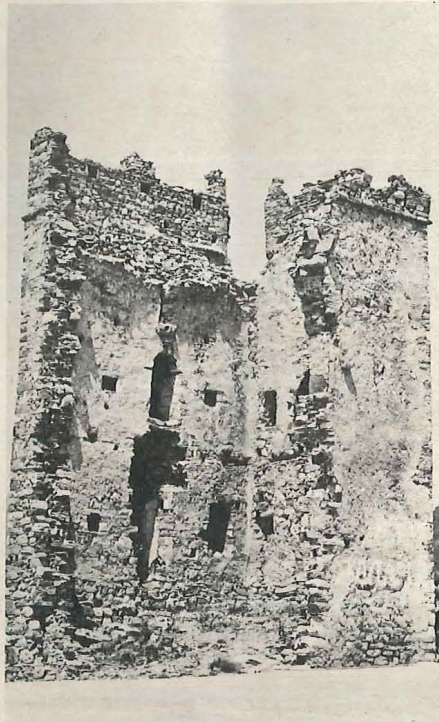
(Thess?)

the summit of a small hill close by the beach, and at the N.W. end of a little bay. The style of its buildings is similar to those described as forming the town of Porto Caillo [a number of separate buildings, the principal of which are high square towers without windows, and surrounded by several lower houses built without any order] but from its more compact situation, the nice sweep of its level beach and the well-cultivated appearance of the district, it is far from being so uninviting as the latter, and has a rather pretty aspect to seaward. While the environs of the place and all the foreground seem to have been cropped with corn, the rest of the prospect swells up through congeries of hills, each more wild than the other, until the northern sky is finally seen occupied by the peaked and majestic outline of the towering Taygetus.

Scutari appears to be well-known to all the Greek islanders, the Maltese, and others as the retreat of numerous pirates; and many robberies and plunderings, I dare say, with a great deal of justice, alleged against its inhabitants; for all their movements and appearances as seen cursorily by the passing voyager, throw a shade of suspicion around them.

Between April, 1970 and May, 1971, I lived in Skoutari conducting research for a doctoral dissertation in social anthropology. Since then I have returned for short visits almost every year, most recently for three days in July, 1981. The subjects of my 1970-71 study were the changes experienced by the village and its inhabitants as a result of severe depopulation in the post-war period. Like most villages in the poorer parts of Greece, Skoutari lost a significant portion of its population to out-migration in the years following the Axis occupation and the Greek Civil War. With the heaviest movement out of the village occurring in the decades of the 1950s and 1960s when the population dropped from 352 to 150, the situation in Skoutari mirrors trends discernible in many parts of Greece. The village's decline continued at a somewhat abated pace in

the 1970s and today there are about 125 fulltime residents. Migration is a selective process, though, and those who departed tended to be young and ambitious, leaving behind a residual population of elderly and, for the most part, unmotivated individuals. Of the 150 or so Skoutari inhabitants in 1971, almost a third were over the age of 60, and 57 percent were female.



Tower ruin in Skoutari

Unlike many of Greece's depopulated villages, however, Skoutari is still a viable functioning community. It has a school, a priest, a small clinic staffed by a resident doctor, several small shops and a two-man detachment of village police. With the neighboring village of Parasyros, Skoutari comprises a *kinotis*, the smallest political unit in Greece, whose affairs are administered by a locally elected president and a council. Most of the inhabitants' needs can be met in the village, something that cannot be said of several nearby villages which send their children to Skoutari's school and borrow its priest for their Sunday and holiday services.

Until World War II Skoutari was a typical peasant agricultural community with each family working its own land and striving for economic self-sufficiency. Villagers grew wheat and barley and a wide variety of fruits and vegetables, including olives and grapes, and most kept a few animals for meat and dairy products.

Such a system, however, was highly labor-intensive and required people to spend long hours in the fields and orchards. As the village population declined, there were fewer and fewer hands available and many of those who remained were old and feeble. Gradually, diversified agriculture aiming at local subsistence was abandoned in favor of single-crop cultivation. The olive, raised mainly for its rich oil, became the focus of village agriculture, a logical development since olives require relatively little work. For the better part of the year the trees take care of themselves with the real labor coming only during the harvest. Picking olives is hard work, but it can be done by older people and there is little urgency over the harvest since even long delays in picking result in only minimal losses. Olives can remain on the tree for long periods without a significant diminution in either the quality or quantity of the resulting oil.

Depopulation is also responsible for many social adjustments in Skoutari. Young visitors increasingly have to seek marriage partners outside the community as the local pool of eligible mates shrinks. Many rely on relatives in the city to arrange marriages for them there, thus contributing to the exodus from the village. The traditional dowry of village land is no longer acceptable to Skoutari newlyweds as they have no use for it. Instead they demand dowry houses and apartments in Athens and its suburbs, thereby pressuring their parents to convert their limited assets to cash for the purchase of urban real estate. Huge sums of money flow out of the village in this way.

The 1960s and 1970s were periods of enormous improvement in rural Greek living standards, yet many of the improvements had the opposite of the intended effects. Instead of opening up new opportunities for rural development and marketing crops, roads constructed to previously isolated communities often just made it easier for villagers to leave. Electricity made villagers' lives more comfortable, but also gave them access to television, that insidious window on the world outside. Television had the effect of demystifying the city and rendering it familiar. Programs such as 'Luna Park', and numerous serials and soap operas, full of stereotyped

Andros?

characters with whom all Greeks could identify, made the city seem like a large village. Athens ceased to intimidate. This became increasingly true as friends and relatives settled and prospered in the city. Their example and assistance, as much as any other factors, stimulated additional migration out of the villages.

Some efforts were made to improve the lot of the rural people, but none were very effective in the long run. Frequently it was a matter of too little too late, as the case of Skoutari illustrates. Electricity came to the village only in November, 1969, by which time the population had already dropped below 200. Piped water had been promised for years, and installation finally began in 1972, but, with the fall of the Junta two years later, Skoutari lost its influence in the government and all work on the project ceased. Today, the village is still crisscrossed by shallow trenches whose ragged walls are collapsing onto rusting pipes in mute testimony to the vagaries of political patronage. In the meantime, a locally organized project has arranged for water to be pumped from a large well below Skoutari to five public taps strategically located throughout the village.

As in the cases described above, most efforts to ease the rural exodus have been rather feeble and none of Greece's post-war governments has been successful in stemming the flow of people from the countryside to the cities. But even during the years of dictatorship coercive means were never employed to restrict movement; instead the government attempted to provide rural Greeks with incentives to remain on the land. Best known of these was the mass cancellation of agricultural debts in the first years of the Junta which some people argue made more enemies than friends for the colonels since individuals who had recently paid off their loans were understandably resentful. But those with debts probably outnumbered the others and most of the response was favorable. It is not clear, on the other hand, that this move had the intended effect of stimulating the agricultural sector of the economy and tapering off the flow of rural folk to the cities, since many farmers who suddenly found themselves free of debts took the opportunity to depart

for the city. Others, like my village landlady, simply turned around and borrowed more money.

I witnessed one of the strangest attempts to limit movement to the cities in Skoutari one evening in early 1970 when a small detachment of soldiers showed two movies in the village schoolhouse. The first was a lyrical documentary focusing on a village by a lake in northern Greece. With only quiet guitar music for a soundtrack, the film depicted members of a simple peasant family going about their daily routine. The husband is shown pulling his nets from the lake while his wife minds the house — rocking the cradle, spinning, weaving and cooking. In the evening, the husband returns with a bountiful catch and the family eats a hearty meal before retiring. The whole film transmitted a sense of peace

and tranquility.

This was followed by a B-grade commercial film set in the lower depths of Piraeus. which opens with a scene of a man fleeing the police. In desperation he ducks into an apartment where a frightened young woman hides him. He explains that he is not a criminal but a victim of mistaken identity and she invites him to stay. Although she tells her new friend that she has a respectable job, she is actually a dancer in a nightclub and a telling flashback shows the woman returning to her native village after her 'sinful' life in the city and being shunned by the people there. Later, the young man ventures out one night and is again spotted by the police who give chase. This time he ducks into a nightclub where he sees his beloved dancing on the stage. The shock is too much; he



Cafeneion in main square of Skoutari; typical village house

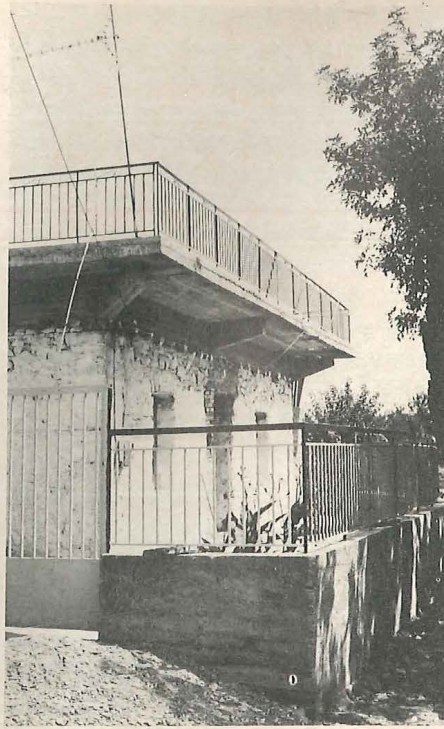
Andros?

staggers out of the nightclub and into a nearby church where he falls on his knees and repents. The film ends with the police leading him away as his girlfriend looks on in grief and disbelief.

The contrasting themes of these two films can hardly have been coincidental. In a bizarre attempt to influence the decision of villagers to emigrate, some government official obviously juxtaposed a work depicting the idyllic side of rural life with one showing the corrupting effects of the city. Needless to say, such efforts had little effect on rates of out-migration. Approximately thirty individuals, about fifteen percent of the Skoutari population, left the village permanently in the next twelve months.

Skoutari's population appears to be stabilizing. Those who remain seem genuinely to prefer village life, while some others who have tried life elsewhere have returned. A few of these are former villagers who have come back to retire after long periods away. As older villagers die off, they will be replaced by the children of the few young people who remain and by former village residents returning for retirement. Those who still work and depend on local resources for their livelihood are reasonably well off and there are more than enough resources in the village to support the present population comfortably. Although Skoutari is not a rich village by any means, signs of prosperity are everywhere. Virtually everyone has made 'improvements' on his house, most of which involve cementing over fine old stone walls and replacing colorful red-tiled roofs with flat concrete slabs. Rooms and terraces have been added everywhere and some houses have been totally rebuilt. Television antennas sprout from almost every rooftop. Whereas no villager owned a vehicle larger than a small motorcycle in 1971, today there are half a dozen or more automobiles and small trucks. The two tractors of 1971 have increased today to six or seven and the donkey population has dropped sharply.

Ten years have seen enormous rises in the rural cost of living. Once villages like Skoutari were somewhat insulated from the larger world and operated in a partial economic vacuum. Local prices did not necessarily reflect the value of the same



The old and the new: remodelling of a traditional stone-built village house

goods and services outside the community and were often ridiculously low. In 1970, I rented an entire house for 300 drachmas (\$10 then) per month and my landlord felt so guilty about the 'high' rent that he insisted on providing me with most of my meals as well. Ouzo with *meze* cost 1½ or 2 drachmas at the local coffeehouses, and eggs were a drachma apiece if you could get any villager to accept money for them. Today, Skoutari's economy is more in line with national trends with the ironic exception that the value of local goods is often inflated due to an excess of demand over supply. Such is the case with eggs which cost as much as ten drachmas apiece in the summer when tourists are willing to pay the high price for the limited number that are produced in the village. Moreover, Skoutari's small size and relative remoteness discourage outside merchants from bringing goods to the village, leaving the villagers to depend on their own limited production of many goods. When commodities are brought in from outside, their prices often reflect the cost of transport and thus cost more than they would elsewhere.

Other changes are also in evidence. Ten years ago it was fairly unusual to see tourists in Skoutari, even at the height of the summer season. Occasionally some hardy soul would stray into the village and

stay for a few days, but there were no real facilities for them and no attempts were made to promote tourism locally. In recent years Skoutari has been 'discovered' by foreigners and Greeks alike, and during the summer months there are often as many as 30 or 40 tents pitched in file along the beaches and another dozen or two tourists housed in village homes. Facilities for them are still lacking, yet their ranks increase and a growing number of villagers are becoming dependent on tourism for a part of their income. It is difficult to predict what the full impact of this new trend will be, but already it is getting difficult to distinguish tourists from villagers on the beach.

Many people would like to believe that it is the oppressive environment of greater Athens that is responsible for the decline in the rate of urbanization in the past decade, but this is probably not true. It appears that significant improvements in rural standards of living in Greece have had some effect on rates of migration to the cities. As economic conditions in the villages have improved, the incentives to leave have lessened. Although statistics reveal that Greek farmers are no better off relatively than they were thirty years ago (their incomes are approximately half the national average, just as they were in 1950), the real standard of living for all Greeks, rural and urban alike, has improved significantly in the past three decades. Whereas many rural families lacked even the bare essentials in the early 1950s, virtually all Greek farmers today have a reasonably comfortable standard of living.

Looking at Skoutari today and trying to come to terms with the changes witnessed in the past decade, I am struck by a loss of innocence. Villagers have become more commercialized, more mercenary and less spontaneously hospitable. Many are confused and find themselves caught between their traditional cultural values and their desire to improve their material lot. It is likely that few will resist. The trends described above will most probably continue in the future as plans for expanded tourist accommodation are under way and more and more of the villagers increase their contact with the outside world.

Andros!

ghosts

“My Salutations to the Plane Tree”

Everything you always wanted to know about it

By Frances F. Dickinson

IN Greek, statements that are unbelievable are frequently answered with the idiomatic expression — “*Haireta mou ton platano.*” (“Give my salutations to the plane tree.”) — meaning “That isn’t possible. It’s outlandish.” It is an everyday expression used to mean something ‘far-out’, ‘out-of-sight’, or to be fulfilled only in the most distant future, if at all. And it is always said with a smile and received with a smile; it is never a rude answer.

Although every Greek knows the expression and uses it with the same meaning, questions regarding its derivation either elicit no explanation at all or some made-up fantasy. One

‘explanation’, admittedly concocted on the spot, was that once someone had a rendezvous in a cafe in the square of a village. After waiting several hours, he got up to go and, turning around, threw off, “My greetings to the plane tree.”

Only once did an answer make any sense, and that rather weakly. In a village near Sparta I was told that the complete expression is “*Haireta mou ton platano stis psiles rahoules*” — “My salutations to the plane tree on the high peaks.” Since plane trees do not grow on high peaks, it meant “Impossible; what nonsense.”

I have also been told that the en-

tire expression is “*Haireta mou ton platano kai tin krya vrysi.*” (My salutations to the plane tree and the water fountain) This would not explain the meaning of ‘no-way’, but by indicating that plane trees and springs (or fountains) are found together in village squares, it is equivalent to ‘Greetings to my old neighborhood’ or ‘to my village’.

Whatever the saying conveys and whatever its derivation, the connotation of *platanos* is almost synonymous with *plateia* (square) since it is rare to find a village square that is not centered around one. It thus represents the center of the social life of the community.



Plane tree shades a village square in Lefkada

Eugene Vanderpool

gloss

UNLIKE the olive tree, sacred to Athena, whose branches symbolize peace, and unlike laurel and myrtle trees which provide crowns and wreaths, branches of the plane tree are not carried in processions nor strewn on roadways. Nor has it been, like some kinds of willows, used in religious festivals. But for millennia the tree has occupied a familiar and special place in the lives of the Greek people. It has often been closely associated with historical events and periods of both glory and tragedy. It is loved for what is called its 'friendliness', its informal presence, its beauty, strength, great size, longevity and usefulness. In many parts of Greece, its branches are used to construct shepherds' huts and sheepfolds.

Having roots in the depths of time and myth, the plane tree appears and reappears conspicuously in Greek literature. Its history is as old as history itself and almost as varied. It is often mentioned with special significance by Homer, Aristophanes, Theophrastus, Plato and many other writers — ancient, medieval and modern. In *The Iliad* we are told of the Greeks performing sacrifices on the eve of their departure for Troy under a huge plane tree that stood by a fountain in Aulis. The wood from that tree was considered holy and was said to have been preserved for

centuries in the Temple of Artemis.

Theophrastus wrote about a plane tree that was still flourishing in his time — the fourth century B.C. — which he said had been planted by Agamemnon near the sacred Castalia Spring at Delphi where 'everlasting' water gushes from the base of the cliffs. (In 1932 it was seriously reported that this tree was still living.)

In the second century A.D. Pausanias wrote that except for three specific individual ancient trees still living in his time — one of which was the olive on the Acropolis — the plane tree was the most ancient in Greek legends. Pausanias is something of a legendary figure himself in Aigion, where there is a great tree, the Pausanias Plane Tree, under whose branches he is reported to have sat while writing his accounts of his travels in Greece.

Groves of these trees once lined the banks of the river Ilissus where, as is well known, Socrates and Phaedrus sat together conversing in their cool shade. It is a grove on the bank of the Ilissus that is described by Plato at the beginning of the *Phaedrus*, "By Hera! This delightful spot! This plane tree is of an amazing width and height . . . and here under the plane tree is a very pleasant spring, if I judge by my feet. . ."

Centuries later, Kostis Palamas, one of Greece's most renowned

poets, used to stroll under them beside this same river. Now having been diverted, the Ilissus no longer flows through Athens and all those great trees have disappeared with the drying up of the source of moisture. But the plane tree is still a prominent entity and symbol in both the idyllic and the stirring *kleftika* folk songs that are sung everywhere in Greece. Furthermore, it is still to be met in the renowned works of this country's great modern poets.

There are some indications from fossil remains that the plane tree was growing on the great Balkan Peninsula in the Tertiary Period from 2 to 65 million years ago. The eastern plane (*Platanus orientalis*) is of the same genus as the sycamore, the plane tree of the west and belongs to the *Hamamedidaceae* — the witch hazel — family. An infusion made from its bark has been used in both Greece and North America to stop the flow of blood and to heal wounds. The eastern plane tree is native from southeastern Europe to India and is very common in Greece from Orestias, at the northeastern corner of Thrace, to western Crete, from Corfu to Rhodes where the village of Rodini is especially famous for its unusually enormous ancient trees.

They grow to a height of thir-

Plane trees of Pelion: Below is bridge at Aghios Iannis, Pelion; Right is the village square at Makrinita



Zimeris - Volos

ghost

ty meters with their dense foliage supported by huge, bulky trunks. The size of a trunk is often indicated by the number of men — often said to be as many as eighteen — who, holding hands with their arms outstretched, are needed to encircle its great girth. And the size of the tree's shadow, by the number of tables, chairs and diners that can be placed in its shade. During rain storms it offers asylum to both people and animals, though, because of the moisture in the wood, it attracts lightning and so should be avoided during electrical storms. It is impervious to wind, ice and snow, as well as to the intense heat of the summer sun, but it thrives only in the close vicinity of water. Below waterfalls,

on the banks of rivers and estuaries, by lakes, springs and wells this long-lived tree grows in every part of Greece.

Its hardiness and endurance are phenomenal. Standing below crashing cataracts, its strong roots grip rocks and seem to become one with the walls of great gorges where it alone can survive, other trees not being able to withstand the pummeling and pelting of stones and debris crashing down with the falling water. Because its bark is shed annually, the tree's trunk is not attacked by the wood-eating insects that live under the bark of other trees. And, best of all, its leaves have the good fortune to be distasteful to goats, which are very destructive to shrubs

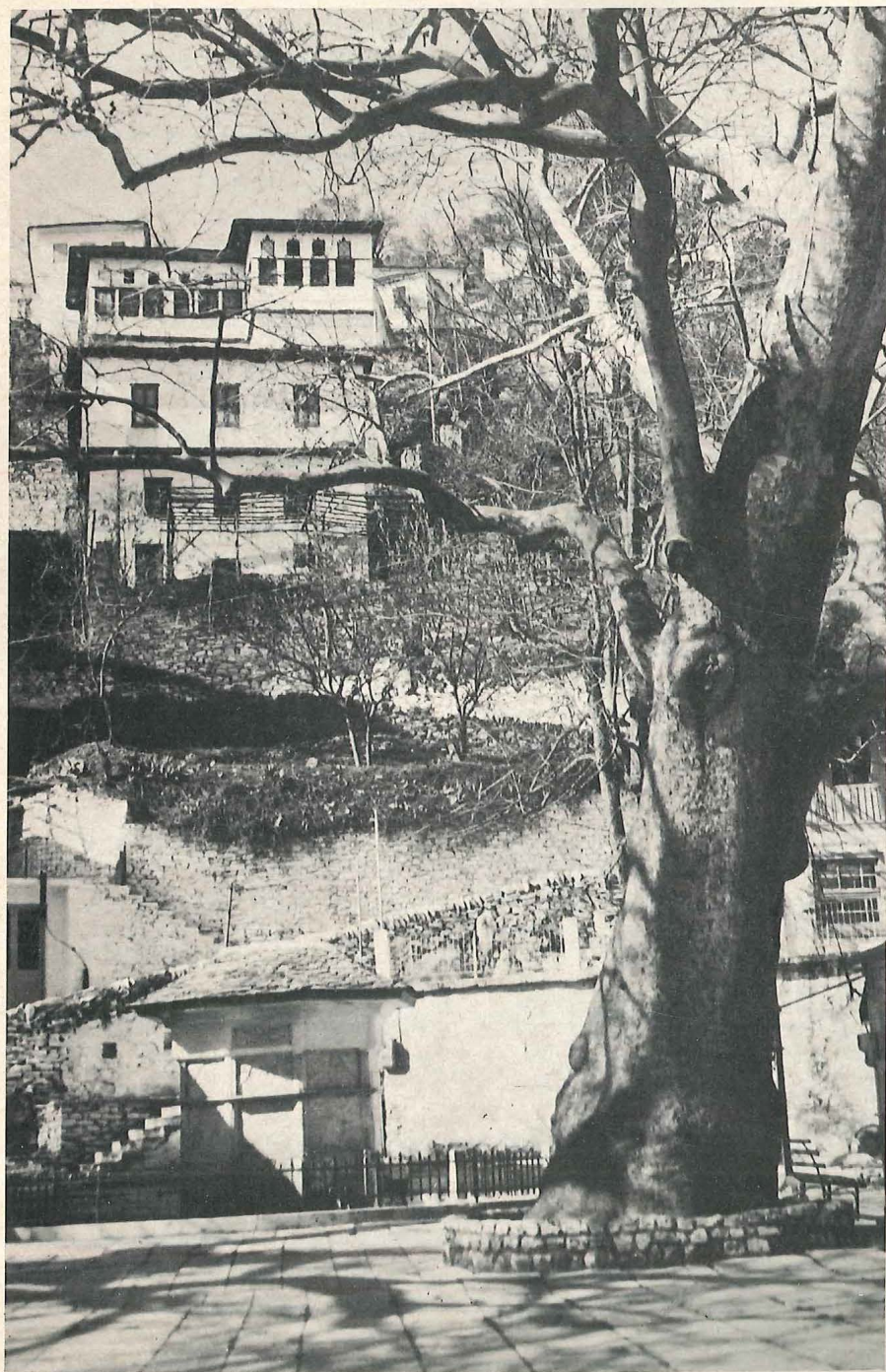
and young trees.

The tree blossoms from March to May and 'brings the spring', bearing clusters of flowers of both sexes on the same tree but on separate branches. New trees, either alone or in communities, sprout and quickly develop whenever the tree's extremely light, wind-borne seeds fall near water and on fertile soil. When the seeds fall into rivers, they are carried to even greater distances from the parent tree. Being self-propagating, they grow wild; even so they have been, and still are, often planted.

Not infrequently, spacious cave-like hollows develop in the huge squat trunks of the oldest trees. In the Middle Ages, Dapontes Kaisarios told of monks whose monastic cells were in the hollows of such trees. A plane tree by the city fountain, called Twelve Springs, near the shore in Aigion, and not far from the Pausanias Plane Tree, had a cavity in its trunk so large that it was used, it is said, by an officer, Andreas Lontos, as a place of confinement for erring soldiers. More pleasant is the report of an impressive centuries-old plane tree that stood in Nauplia when it was the first capital of modern Greece. In its cavity, Ioannis Capodistrias when he was Head of State received and wined and dined leading citizens and wealthy notables on Easter Sundays. This tree lived until 1860 when it withered and died of old age.

In 1920, Dimitrios Kampourglou, who wrote about many aspects of Greek life, observed that there was no place in Greece where there did not stand a giant plane tree, the chief tree in innumerable village squares, under whose shade some historic occurrence, conference or deliberation had taken place.

Perhaps the most historic of all the trees is one by a marble fountain of the Monastery of Agia Lavra near the town of Kalavryta. Said to have been more than 500 years old at the time, this majestic tree occupied a central place in the setting for a dramatic ceremony enacted in March, 1821 by leaders, bishops, monks, chieftains and notables. At their meeting at Agia Lavra, it was decided that the time had come for concerted action against the country's oppressors and word was sent to leaders in other parts of the Peloponnese and in Spetses to open fire on



Zimerts - Volos



Gyula?

The Plane Tree of Hippocrates (from Choiseul-Gouffier. "Voyage Pittoresque de la Grece", 1823)

March 25. Near dawn, after an all-night service in the church of the monastery, attended by Bishop Germanos of Patras, other bishops, churchmen and monks, while psalms were chanted, all proceeded to the door of the church where they were met by the sound of volleys fired by soldiers who had gathered outside. Each soldier received the Sacrament of Holy Communion and the blessing of the Bishop and swore allegiance to the revolutionary struggle. Churchmen and soldiers then gathered together under the ancient plane tree where each soldier again was blessed and swore his allegiance to the unity of Faith and Fatherland. There a meal was shared by all the notables and soldiers, who hung their weapons on nails driven into the tree. The marks made by those nails could be seen for many years, but now have become hidden by new growth. This plane tree, under whose branches the decisive oaths were given, is an honored entity in the national memory.

In the city of Arta, the plane tree-lined river Arakthos is crossed by the legendary 'Bridge of Arta', made famous by a dramatic poem which tells of an ancient human sacrifice. On the river bank near the bridge stands a tragically historic tree known as the Plane Tree of Ali Pasha, who also had his own tree in the central marketplace in Ioannina. From the branches of these ill-fated trees many loyal patriots were executed by hanging during the years he held this region (1806-1822).

Plane trees abound in many other never-dry mountain slopes — as Kaloskopi on Mount Giona, north

of Delphi — and they flourish in the extraordinarily beautiful city of Karpenisi set in a remote Alpine landscape in Eurytania. In 1823 an outstanding revolutionary hero, Markos Botsaris, led a band of a few hundred Souliots in an attack on Albanians who were encamped in Karpenisi. The Albanians were routed but Botsaris was killed in the battle. After his death, command of the Souliots passed to his friend Lord Byron who formed fifty of them into a personal bodyguard at Messolongi. An imposing memorable plane tree stands by a statue of Botsaris in the central square of Karpenisi.

On the always damp slopes of Mount Pelion, which rises high above the city of Volos, there is a 'Paradise of Plane Trees'. These forests of Pelion were once the haunts of centaurs who were later banished from the mountain after the disturbance they made at the wedding of Pirithous and lovely Hippodamia. The battle that ensued after they tried to abduct the bride is the subject of the sculptures from the west pediment of the Temple of Zeus at Olympia.

Elegant villages high on Mount Pelion: Zagora, Portaria and others, have giant plane trees in their central squares. In Makrinitza, noted for the distinctive architecture of its houses, traditional dances are performed by villagers under the spreading branches of those trees which adorn the spacious square. Lower down on the eastern side of Pelion in the village of Tsangarada, in front of the church of Agia Paraskevi, is one of the most ancient and largest trees on the mountain, or in Greece. It is said to be one thousand years old, and

more than eighteen men are needed to encircle its mammoth trunk.

Best known as one of the oldest and largest in Europe is the so-called Hippocrates Plane Tree on the island of Cos, under whose branches the father of medicine is said to have examined patients and written prescriptions. At the end of the 17th century this tree was described as being 'so vast that its branches would shade a thousand men'. Near the site of the ancient Asklepius Sanctuary, it is pointed out to visitors today. Horticulturists say that the trees cannot live more than 500 years. Even so, it is now so old, so worn and heavy that props are used to hold its mighty branches off the ground. These supports themselves are very old pieces of marble columns which were cut and hewn for other purposes ages ago.

Lerna, near the Argolian Gulf, is not far south of the city of Argos. To the west rises Mount Pontinus with its once sacred grove of plane trees stretching down to the sea. In ancient times shrines and images of pagan gods stood in these thick woods. There, near the Lerna Spring, by the unfathomable Lernean Marsh which Nero tried in vain to sound, a seven-headed monster, the Lernean Hydra, which had been born under a plane tree, had its lair hidden under another. Keeping continuous watch from under the tree's dark, gloomy shadow, the horrid creature terrorized the entire sacred district, killing sheep and destroying crops. As his second labor, Herakles was assigned the destruction of this evil Hydra whose venomous breath could destroy life. Whenever the hero

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crushed one of the sinister monster's heads, another would grow in its place. Finally, when a huge crab backed out of the swamp and bit Herakles' foot, his devoted brother Iolaus, who had aided him in other trying situations, set a part of the sacred grove on fire. With flaming branches, Iolaus was able to cauterize the roots of the Hydra's self-replacing heads. Without this rescue by Iolaus, Herakles, strong and mighty though he was, could have been killed and the dreadful Hydra left still hidden under his plane tree.

Some rivers and many villages in all parts of Greece bear the name, or some derivative, of *platanos*. Of special interest is a village with the name Plataniotissa, in the northern Peloponnesus, above Aigion and not far from Kalavryta, where, in a large hollow in the stout trunk of a noble tree, there is a small chapel dedicated to the Panayia Plataniotissa (the Virgin of the Plane Tree). In the large cavity (3.65 x 3.65 x 3.50 m.) in the trunk of the tree there is imprinted on the surface of the wall an image of the Virgin Mary holding the Christ Child.

According to local tradition this representation of the Virgin was formed miraculously by an icon which belongs to the nearby monastery of Megaspilaion, built on a steep rocky crag above the gorge of Vourikos with its great waterfalls and raging mountain streams. Once when monks from the monastery had come to spend the night under the shelter of the venerable tree, they brought the icon of the Virgin with them and hung it inside the hollow in the tree's trunk. In the morning they found the imprint of their icon on the wall where it had been hanging. This hollow in the plane tree was then made into a small church dedicated to the Panayia Plataniotissa where on September 8 of each year services are held.

After Athens had been devastated by the Persian Wars, Cimon donated plane trees to be planted along the walks of the Agora. In both classical and later times they were often planted in Athens to embellish other public places — in gardens, parks and schoolyards. They were commonly put in the courtyards of homes where families gathered, as they do now, to take a repast under the wide branches.

In the 4th century, plane trees

gave shade to the park and gymnasium of Plato's Academy. The philosopher's own property lay north-east of the public park and there, it is said, he used to teach under the shade of an immense plane tree. New small homes have now been built on the actual site of the Academy but in this district, where old plane trees still stand, there are large lots cleared of mud and rubble where a jumble of antiquities is scattered. At one time a protective iron railing was put up around one of the oldest of the trees which, according to tradition, was the one under which Plato had taught.

In the early 19th century when Athens was still sparsely populated, it was furnished with ample water from wells and public fountains centrally located through the city in open squares. Usually a huge, well-watered plane tree stood nearby, shading the fountain and square with its wide-spreading branches. One of those fountains was on Diogenes Street in the part of the old city now known as Plaka. A taverna there took its name, *O Platanos*, from the gigantic tree that sheltered the fountain and embellished the square. Both the fountain and the tree are now gone, but the tree's progeny are there, casting shade over small dining tables and chairs outside the taverna, where transients rest after visiting the Acropolis.

Not far from Syntagma Square is the much loved and frequented National Garden, a cool and shady park composed more of oaks, pines, palms and eucalypti than of plane trees. But they are there, tall, leafy, sturdy and venerable, able to live because water is brought to this park through an ancient hydraulic system and flows continuously in brook-like channels circuitously through the gardens.

Today they are sold in the busy plant and tree market on Aioulou Street. Fast-growing, small trees in the winter have become tall by spring. Not many years ago some young trees were set out in a few of the city's central squares, even in lively Syntagma Square, where they are doing well. Others line two sides of Plateia Kotsia (City Hall Square). Small plane trees have also been planted on both sides of the freshly landscaped plaza in front of a former municipal hospital on Akadimias Street which now houses the city's

Cultural Center and the Museum of the Theater. Another row of trees runs along one of the long bus stops in Kanningos Square. All these young trees will need mud and frequent watering. It is to be hoped that they will grow and flourish for centuries and finally become like those in the National Garden and the Alsos of Pangrati.

Prevalent popular sayings are: "The plane tree wants water and the poplar air," and "When you see a plane tree and brambles, you will find water below." So, when Athenians are asked where the trees can be seen in the city, their immediate response is, "Oh, you won't find plane trees here; the soil is too dry." It is, then, surprising that some — although not many — are able to survive in the center of the city.

Those Athenians who had discouraged me about my chances of finding plane trees in Athens would then suggest that I visit Kifissia, which was excellent advice. A cool, verdant suburb of Athens on a lower slope of Mount Penteli, Kifissia is well-watered by mountain springs and streams and from underground sources — a natural habitat for these trees which grow there in dense groves. The central square took its name, Square of the Plane Tree, from a gigantic tree which formerly stood in its center. Elderly residents recall that the men who kept the streets clean of dust and debris used to store their small carts in a huge cavity in the trunk of the tree. Considerable dismay and sorrow were felt when this familiar landmark had to be taken down because (like another in Hora on the island of Andros) its name meant the place, not just the tree. When people planned to meet there, instead of saying "In the square", they would simply say, "Meet me at the plane tree."

During the hottest months of summer, shade is priceless and is sought wherever it can be found. Its high value is expressed in a popular saying, "Even the smallest tree casts a shadow," which is used to mean that "A little of something good is better than none at all." When standing alone in open country fields, any huge plane tree with its canopy of dense foliage gives welcome protection from the burning summer sun.

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Woman of Three Worlds

Ismene Phylactopoulos, founder of College Year in Athens

ON the occasion of her retirement as Executive Director of College Year in Athens in June of this year, testimonials emphasized deep respect, admiration and affection for Ismene Phylactopoulos and appreciation for the courage and wisdom with which she "developed and maintained what is without challenge the finest program of undergraduate education for American students in Greece."

An involuntary fugitive from the world where she was born — Smyrna in Asia Minor — Ismene Hadjiantoniou, at the age of fourteen, escaped with her family from a suburb where they were vacationing when word came of the impending massacre of the Greeks. Just as they were, in summer clothes with no belongings, they joined others in boarding a small ferry and were taken to the island of Chios where they camped out in the park until they found transport to Athens. Arriving as refugees, they had a hard time at first, having to start life all over again — mother, father, sister and brothers.

Speaking of her early life and what it was like in Smyrna, she says, "We had a very happy home. My father was a businessman, well-to-do, of good family but with little education. My mother, whom he greatly admired, was a very interesting, well-educated woman. She taught ancient Greek at the Constantinople Women's College back in the 1890s. With the Smyrna disaster, of course my father lost his business

and my mother had to learn to do for herself."

And if the disaster had not happened? "My life would have been very comfortable and very — uninteresting. As soon as we came here, I could take off.

Among the refugees in 1922 was the American Collegiate Institute (now Deree Pierce College) where Ismene continued to study. Upon finishing, she was the first recipient of a scholarship, arranged by Venizelos, for Greek girls to attend Wellesley College. There she studied biology, an education which prepared her for teaching, first at Pierce College, then Athens College, and later at both together. In 1936 she married George Phylactopoulos.

George Phylactopoulos, who shares with her a background of Asia Minor, was born in Constantinople as a Greek citizen. After studying at Columbia and Harvard Universities, he accepted a three-year contract at Athens College, where he remained for 39 years.

In 1962, Ismene decided to open a school for American students. In part, she got the idea from friends in America who would write, "I want to send our son, (or our daughter) to study for a year in Greece. What would you suggest?" And she couldn't suggest anything.

"I had realized for several years that there was a demand for something of this sort. I wasn't quite sure what form it would take. . . The first year we used our home for class-

rooms and farmed out the students. We offered four courses. The second year we had nine students and it was obvious that it was going to work. From then on, as soon as we got enough students we added courses.

This autumn College Year in Athens opened with approximately 80 students from a variety of colleges and a distinguished faculty drawn from here and abroad. The curriculum offers a wide range of studies in Greek civilization.

More than 1500 students from over 200 institutions have attended CYA in the past nineteen years, and the school continues now under the leadership of Dr. Louis Cajoleas as Director, and Dr. Kimon Giocarinis as Director of Studies.

"The best thing I got out of CYA," says Ismene Phylactopoulos, "something very great, is that I've learned to accept the young, to understand the young. I understand our grandchildren better because of CYA. I had such preconceived notions before about how young people should behave. Our first students would always stand up when I came in the room. They wore skirts and sweaters and socks and shoes. I learned in time that you don't even have to wear shoes, or stand up. The first two years we had very square kids. The third year they were different, but they were all very correct. Then we went through a period of great incorrectness which I found it difficult to accept. But it was a period about ten years ago when I thought I'd have to give it up. They were so free in their behavior, free in the way they talked and acted. They were anti-American, anti-Greek, anti-everything. This was the hippie period and the period of the Junta. As far as I know they didn't take drugs, but they wore their nightgowns without underwear, never dressed or wore shoes, never combed their hair, and went to classes like that. But I've learned since then that they were really very nice people.



George and Ismene Phylactopoulos

New Titles in Romiosyni Series

"Now they're more correct than they were ten years ago. In their man-woman relationships, they're very free. This is one of the things I had to learn to understand. Also, I used to feel that I was responsible for them vis-a-vis their neighbors, their Greek boyfriends. I've learned now that they can handle themselves, can handle their own problems."

Some fifteen years ago she and her husband revisited her first world, returning to Smyrna, as she had fled, via Chios. For a long time they had both wanted to see her parental home. She had heard that the Great Fire of '22 had stopped just across the street. Locating what she took to be the building and mounting the stairs, she recognized the *kellari*, the larder. The first shock came when she found that each room was occupied by an entire Turkish family. Finally, when she recognized the master bedroom, she began to cry. Not understanding the reason for her emotion, the Turks brought her *loukoumia* and tried to calm her.

And her third world — America? "I know America best through the hundreds of American friends who come to Greece, though I visit there often." Her two children live there. Her many connections with the country where she studied years ago have helped her to understand her American students.

Ismene admits to having participated in three worlds only geographically speaking. For wherever she has lived and worked, she is above all a Greek. In their warmth and hospitality, George and Ismene together have welcomed many worlds into their home, providing that added extra, multiplied by many more times than two, which expresses genuine relationship, concern, and active lines of attachment between person and person, the appreciation of individuals. College Year in Athens has proven to be a happy medium for what both have to give.

—G.E.

Demetrios Capetanakis
THE ISLES OF GREECE AND
OTHER POEMS

Denise Harvey & Co.: Athens, 1981.
38 pp., Drs. 150.

Romilly Jenkins
DIONYSIUS SOLOMOS

Denise Harvey & Co.: Athens, 1981.
240 pp., Drs. 495.

THE two books under review are new titles in a series of publications devoted to the arts, traditions and history of modern Greece. The series, appropriately called the Romiosyni Series, was launched over six months ago and two titles have already appeared, namely: *The Marble Threshing Floor: Studies in Modern Greek Poetry*, written by the present reviewer and first published over 25 years ago, and an anthology of translations into English from the poetry of Cavafy, Sikelianos, Seferis, Elytis and Gatsos entitled *The Dark Crystal*. Among further issues announced are a selection of essays by Seferis, translated into English by Rex Warner and Th. D. Frangopoulos, entitled *On the Greek Style* and the Cretan diary of Edward Lear, now being published for the first time. The books so far issued are carefully and attractively produced and, in view, of the current market situation, their prices are moderate. Given the relative scarcity of works available to the increasing number of readers interested, whether academically or generally, in the world of modern Greece, it is encouraging to find books such as these being put into circulation.

Demetrios Capetanakis, author of the poems now reissued under the title *The Isles of Greece and Other Poems*, was born in Smyrna in 1912 and, after graduating from Athens University and receiving a doctorate from Heidelberg University, went to England with the aid of the British Council in 1939. Before this date

he had already begun to make his mark in the world of Greek letters and had published several philosophical studies, notable among which were *The Struggle of the Solitary Soul* and *The Mythology of Beauty*. But by one of those rare permutations, or metamorphoses, in the world of literature — one thinks of Joseph Conrad or Isak Dinesen — it was in England and in the English language that his genius was to flower. He died of an incurable disease in 1944, but during the five-odd years that he lived in England he not only mastered the English language in a way that many an educated native exponent of it might envy, but he also produced a handful of poems and a group of essays on literary themes (another future title in the Romiosyni Series) that ensure him a place, however modest, in the annals of English literature.

It was, and is, a remarkable achievement, and the poems in this collection fully confirm it. They are strange, even terrifying poems. Capetanakis himself, in one of his essays, makes a distinction between two kinds of writers: those whose world is protected by a hedge — some known order, social, moral or religious, or simply plain ordinary happiness and contentment — and those whose world is not protected in this way but is confronted by the unknown, the invisible, by an abyss where, as he puts it in one of these poems,

Things which are not are destined to confound
The things that are, the fortunes we have earned.

He belonged unquestionably to the second group of writers, those without hedges. He had a great desire to strip himself bare, to free himself from all the masks behind which people usually try to conceal the pointlessness and sterility of their lives, and to face his own nothingness and death in the hope that, like

Donne, he might be

re-begot
Of absence, darkness, death;
things which are not.

For this reason the reader will find little to comfort or lull him in these poems. But then the function of poetry – of true poetry – is not to comfort or lull. It is to help people to face reality, their own and that of everyone else. It is to rouse them from their torpor, their self-deception, their connivance in the endless criminality of human existence in this world, half-lit as it always has been

By scenes of peace that always
turned to slaughter.

This of course does not mean that the poet is not aware of, is not haunted by, beauty and harmony. On the contrary, he probably longs for them more than other people but is not to be fobbed off with any counterfeit, any mere appearance, by anything that satisfies or flatters the shallow aestheticism of most so-called lovers of art. Even Apollo, the divine author of beauty, disclaims the adulation of this kind of aestheticism as purely negative, one more attempt at self-deceit when, in the title poem of this book, he is made to say

That beauty does not count.

As Edith Sitwell writes in her perceptive introduction: 'These poems have nothing extraneous about them . . . In them, his vision is like a flash of light . . . so blinding that at first we believe we are not seeing. But this is wrong, we are seeing everything – far more than we knew existed.'

Capetanakis was, of course, a Greek and, although he wrote his poetry in English, was deeply indebted to his Greek poetical heritage. Hence it is not surprising that some of his central preoccupations are those of many modern Greek poets, not least of all of Dionysius Solomos, the poet who in the early nineteenth century rebaptized Greek poetry in the ancestral springs of inspiration and language and gave a new voice to the Greek world. Solomos was a native of the Ionian Islands, his father a member of the Venetian-created Ionian aristocracy, his mother a daughter

DEMETRIOS CAPETANAKIS
THE ISLES OF GREECE
AND OTHER POEMS



With an Introduction by
EDITH SITWELL

Demetrios Capetanakis, cover photograph from first English edition of "The Isles of Greece"

ter of the Greek peasant people. His parentage is symbolic, in that he followed in his vision of things what he called 'the example of the great masters', while he expressed this vision in the direct, simple and unaffected language of the Greek people. Growing to maturity during the years in which Greece was preparing for the war that was to liberate her from the Turks, it is not surprising that, as with Capetanakis, at the core of Solomos' vision are to be found the twin themes of freedom and death. Inevitably some of his poetry had direct national or patriotic implications in the narrow sense of the words. He wrote, among other things, a long 'Hymn to Liberty', the opening verses of which were to provide the words of the Greek national anthem. But in his great poems, and above all in what is perhaps his finest poem, 'The Free Besieged', inspired by one of the most stirring incidents of the War of Independence, the siege of Missolonghi, the town where Byron died, these themes of freedom and death are transposed to the metaphysical and universal plane. Writing about the poem in an essay on modern Greek poetry, Capetanakis quotes a passage written by Romilly Jenkins in the second book

under review: 'The scene is Missolonghi, but Missolonghi now stands for the world of men. The protagonists are Greek heroes, but their adventures are those of the human soul. We have passed from historical and political poetry to Greek tragedy. The conflict of the soul in opposition to the brute forces of matter, the weakness of the flesh, and the temptations of the senses, are now the theme.'

Romilly Jenkins' *Dionysius Solomos* was first published in 1940 and has long been out of print. Written at a time when scarcely anyone had heard of Solomos outside his own country, it was the first and still is the only book in English that presents a full-length portrait of the poet and elucidates his poetry for the English reader. As such it has never, to date, been superseded. Of course, more details about Solomos' life are now known, and other critical studies of his poetry, such as those in Zissimos Lorenzatos' *The Lost Center and Other Essays in Greek Poetry* (Princeton University Press, 1980), have enriched our appreciation of it; but so far this has not resulted in any comprehensive study to match the work under review. Indeed, it is difficult to see how one could be written. Romilly Jenkins, as well as having been an outstanding scholar in the field of Byzantine history, also possessed a rare skill as a biographer and literary critic. He drew on a far-ranging knowledge of both English and Greek cultures (not to mention Italian, French and German), and he was gifted with a style of writing that is at once acute, clear, economical and set off by a fine, well-tempered wit – qualities to be seen at their best in his later *Dilessi Murders*, also to be included in the Romiosyni Series. Moreover, in this study of Solomos, he has such a deep sympathy – even an empathy – with his subject and his poetry that his reading of both has an authenticity which one cannot easily imagine will be repeated. It is excellent that this pioneer study of the father of modern Greek poetry should now be reissued and that English readers will have the opportunity of making or renewing their acquaintance with him in a form that is so congenial and illuminating.

—Philip Sherrard

Rev

The Costumes Stole the Show

IT would be impossible to limit this article merely to the exhibition of drawings of stage sets and costumes by the internationally acclaimed, Athenian-born Nicholas Georgiadis, at the Zoumboulakis Gallery, Kolonaki Square. One would have to mention that this show opened with a grand flourish on September 8 due to the presence of both the star of male ballet dancers, Rudolf Nureyev, and costume and stage designer, Nicholas Georgiadis. Also, the Vienna State Opera ballet productions of *Sleeping Beauty* and *Swan Lake*, performed at the Herod Atticus theater later that week with dancer Nureyev, and costumes by Georgiadis, were in fact the *raison d'être* for this exhibition. This show included costumes and sets for a number of opera, ballet and theater productions, notably *Antony and Cleopatra*, *Aida*, *All for Love* and *Sleeping Beauty* — all of which

have been performed at the most prestigious opera houses the world over.

Nicholas Georgiadis has been in stage design since the mid-fifties and is undoubtedly one of the greatest names in this field today. His sets, and particularly his costumes, are known for their visual extravagance and textural richness. Color, relying explicitly on the effects of stage lighting, is of foremost importance to him.

At the exhibition, the costumes for *Sleeping Beauty* (designed for the Vienna State Opera in 1980), were obviously the highlight of Georgiadis' designs, since the ballet was performed here concurrently with the exhibition. For this production, Georgiadis collaborated with Nureyev as choreographer and both artists followed closely the traditional demands of this ballet. By and large, the original choreography

by Marius Pepita was adhered to as well as the "sense of spectacle" of the Russian ballet of the late 19th century.

In general, it can be said that Nureyev's approach to ballet emphasizes the theatrical — an attitude to which Georgiadis easily responds. With regard to *Sleeping Beauty*, Nureyev attempted to make it less a fairy tale and more a dramatic story, often expressionistically interpreted. For him, it is as though Russia — as *Sleeping Beauty* — is awakened from her medieval stupor by Peter the Great — as Prince Charming. Although this metaphor was not fully achieved in the production, the drama and splendor of a radical transformation were caught and transmitted by the glittering extravagance and rich spectacle and color of Georgiadis' costumes.

The Vienna Opera sets were not transported to Athens because they



Costumes for "Sleeping Beauty": left is a courtier in the train of the wicked fairy Carabosse; right is Carabosse

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were designed specifically for proscenium theater and not for open ancient Roman odeon. Furthermore, Georgiadis objected to doing sets for the Herod Atticus theater because as a ballet *Sleeping Beauty* is too closely associated with the concept of the traditional proscenium theater. Instead, projections were employed against the theater's architectural back wall. At times these were effective, particularly in the scene of the overgrown forest.

As already mentioned, color is all-important to Georgiadis because the desired mood is imparted through it, and the sense of spectacle, or drama, is achieved. This was clearly illustrated in the black-and-silver opening scene of *Sleeping Beauty*, as ominous and threatening as the impending curse of the wicked fairy, Carabosse. It is also a logical contrast to the luminous greens and turquoises, oranges and gold of the festive birthday party scene. Besides the functional role Georgiadis gives to color, one also observes the organized arrangement of the costumes as worn by the cast. The peripheral players — those who hardly dance — are dressed in the full regalia of the period, and it is through them that the period is underlined (*Sleeping Beauty* is set in the age of Louis XIV). The *corps de ballet* is in semi-period, semi-balletic dress to allow for the movements of dance. Finally, the soloists and main dancers wear traditional ballet dress, so as not to obstruct their movement.

Latterly, Georgiadis has shown a distinct preference for costume over stage design. This is allied to his ever-increasing interest in detail and emerged quite markedly in *Sleeping Beauty*. This preference derives from his belief that the eye of the spectator falls automatically on the performer/player rather than the stage; or at least it remains on the performer for most of the time. However, I would say that through the richness of color, the ornate detail, and the wonderful elaborateness of the costumes, Georgiadis succeeds in forcing the eye of the spectator to remain on the performer throughout. For the performance of *Sleeping Beauty*, one can safely say that his costumes 'stole the show'.

—Catherine Cafopoulos

Somerset Maugham: The Eternal Cycle

SOMERSET MAUGHAM is one of the most prolific English playwrights whose works are frequently revived. Like Chekhov, he practiced as a doctor prior to becoming a writer, and I have the impression that his medical experience, like that of the Russian dramatist, enabled him to approach his heroes in a human way, allowing them to express themselves naturally as a result of their physical and mental condition. No wonder he should state in the preface to one of his volumes of plays, "I cannot persuade myself that the drama needs to be taken with the seriousness that is cultivated in certain quarters. Its aim is not to instruct but to please." Maugham is presumably referring to the writer's spiritual aims. When the inspiration is jeopardized by didacticism, the result looks like a beautiful body distorted by an unbecoming dress. Men get their best lessons from life itself. Didactic plays are easily forgotten because they are tedious. On the contrary, when a writer is inspired by life itself and the impact that a way of life has on human beings, then his play has the sort of didactic power that life has. *The Circle* is exactly this kind of a play.

The Circle has as its perennial subject the mating game between members of the opposite sex. It is when the story repeats itself with mathematical precision — when a member of the new generation commits the blunder of following the path of his progenitor — that the circle becomes vicious. This is certainly didactic, but it is true to life. The roots of the love-tree are the same; only the foliage differs. It is the mentality which reacts to difficult social surroundings and bears an influence on character that makes men and women in love differ from generation to generation, from class to class, from country to country and from race to race. In Plato's *Symposium*, Aristophanes, the social satirist who was yet a poet by nature, gave the most truthful — and, I dare say, ultra-modern — picture of the erotic quest. He said that at

some remote time in the past human beings were whole in their perfection and self-sufficiency. However, an invisible power cut them into halves and whirled these halves around, scattering them in different directions. Ever since, each half has desperately sought its other half in order to recover its former perfection. They mate with a half that looks as if it were the right one, only to find that it is not. Some compromise with what they have found; some try again with other halves. Some get fed up with trying; others continue their search indefinitely. A few are so fortunate as to find the exact half they have lost, and an extraordinary happiness follows them through life.

This is the essential theme of Maugham's *The Circle*. It happened yesterday, it is happening today, it will happen tomorrow and forever. A quarter of a century before the curtain rises, a man and a woman, thirsty for erotic perfection, eloped, abandoning their legal halves. Certain that theirs is a perfect union, they run away at the expense of their social position and respectability. The man leaves a brilliant career behind; the woman, a little boy of five. The match might have proved perfect if elopement had not been considered a scandal in their social circle, made up of a multitude of misfitting halves brought together through conventional marriages.

The story repeats itself a generation later. Today, the lad of five is a young politician of thirty. He bears proudly the arms of his father, Lord Porteous, although they are adorned by two majestic horns. Although very conventional himself, he has made an unconventional marriage with a young girl of a lower class. They live in the villa of his father, from where twenty-five years before, his mother, Lady Kitty, had eloped with her lordly lover. The only thing the young husband wants is that his beautiful wife become a brilliant hostess for his political and worldly friends with their tedious ill-chosen halves. To make the house sensational, the wealthy young lord has turned it into a museum of period furniture,

although the fascinating shadow of the 'notorious Lady Kitty' continues to hover in every corner. The sentimental and romantic young wife is bored to death. She falls in love with a tempestuous young businessman who has cut out for himself a career somewhere in Africa but has no fortune at all. The tempestuous lover-to-be wants her to leave her husband and run away with him to Africa, but she hesitates. She does not want to be the cause of another scandal in her husband's family and ruin his political career. When she hears that Lady Kitty and Lord Porteous are in London she decides to invite them with the excuse that after twenty-five years mother and son should at last get to know each other. This visit, she believes, may help her make up her own mind about her predicament. By a stroke of ill luck, the betrayed father of the hero arrives, along with the pair of elderly lovers. He is no more the decent and rather dumb fellow he was when young, but a wicked old libertine whose shrewdness is coupled with a sardonic wit. This is how the play begins and, having created the proper suspense and surprises, Maugham handles the complex situations and solves the plot in a masterful yet natural way. True to the human beings that life has helped him create, he seems to suggest that people create their own hell and when they rouse themselves in search of paradise, it is too late.

The Circle was first performed exactly sixty years ago and has been revived in London five times since. Strangely enough, it has been produced only once before in Athens, when Karolos Koun mounted it at the Art Theater in 1949. This time, Kakia Analyti and Kostas Rigopoulos, portray the old lovers; Angelos Antonopoulos is the director and interprets Lady Kitty's ex-husband. The three younger roles are taken by Zoe Rigopoulou as the young wife, Alexander Antonopoulos as her husband and Georgopoulos as her lover. The sets are the work of George Anemoyiannis and the Greek adaptation is mine.

—Platon Mousseos

Autumn Films

IN October, the outdoor cinemas will close for the season and screenings will take place once again indoors. Correspondingly, the various institutes will begin their cultural and educational programs, which in some instances include films. Last year the British Council, French Institute, Goethe Institute, Hellenic American Union, Italian Institute and Teniothiki ran film programs ranging from retrospectives to more recent offerings. The institutes are centrally located and charge no admission fee so it is a good opportunity to see some fine foreign films in convenient locations.

This season similar programs will continue. The British Council last year had an eclectic program which included some filming of English plays such as *She Stoops to Conquer* and *The Tempest*, as well as older classics such as *The Importance of Being Earnest* and *Tales of Beatrix Potter*. An outstanding feature was the documentaries, including two on the British painter Turner shown in conjunction with an exhibition of his works in the National Gallery and the seventeen-part natural history documentary, *Life on Earth*, made for the BBC. This year the Institute plans to continue with similar viewing fare.

The Italian Institute plans to open its program with a retrospective of Italian films of the 60s and 70s, including movies by de Sica and Petri. The French Institute had only sporadic offerings last year. Perhaps the most interesting series was that of Marcel Pagnol, showing the films he made during the 30s and 40s that established him as an early master of cinema. The movies were charmingly nostalgic.

The Goethe Institute had one of the most ambitious and well-planned programs of last year's season. Included were showings of films by F.W. Murnau, Fritz Lang, and Karl Valentine — all important directors of early German films. The Valentine Retrospective was especially exciting because it included films made as early as 1914, many of them never

before seen in Greece. There were also screenings of children's films, an area much neglected by most institutions and theaters. Many of the series included introductory lectures and discussions and in the case of Achternbusch, an appearance and talk by the director himself. This year's program will begin late since the Institute is moving to new quarters.

The Hellenic American Union had an excellent season two years ago, showing thought-provoking American films grouped together by various themes. Last year the films were being shown bi-weekly, instead of weekly, and the emphasis was on light comedies and thrillers. This season there may be more emphasis on documentary films and possibly some Greek films will be shown as well.

The Teniothiki is a Cinema Club which maintains a huge archive of two thousand films from all nations, with emphasis on Greek films. There is a small yearly membership fee and an additional fee at each screening, to which a member is allowed to bring two friends. Last year the club had no permanent location and was shuttled from one place to another, forcing some cancellations of movies. Happily, this year the Embassy Theater in Kolonaki will be the site for the club's screenings. The program is varied and unusual and promises to be a haven for all film buffs in the Athens area. It will begin at the end of October with a festival of "The Greek Tragedy" which is comprised of twenty feature films and eight short films, including the extremely rare six-minute French film *Oedipe-Roi*, made in 1906, featuring the famous actor Mounet Sully. This same program was shown in Paris two years ago at the National Film Center, where it met with great success and it was the highlight of the season last year in London at the National Film Theater there. It inspired a commentary by Oliver Taplin: "The Delphic Idea and After" in the London Times Literary Supplement which discussed in great

detail the history of the Greek Tragedy on stage and screen, and includes Angelos Sikelianos' "Delphic Idea" as it was expressed at the 1927 and 1930 Festivals. Among the directors represented are Cacoyannis, Ferris and Nikolaides.

Interspersed in the impressive Greek Tragedy program there will be films from inter-national exchanges including Czechoslovakian, Egyptian, French and East German films. Three of Derrick Jarman's movies — *The Tempest*, *Jubilee*, and *Sebastian* — are scheduled, as well as a retrospective of French director Eric Rohmer (*My Night at Maude's*, and *Claire's Knee*). Rohmer began directing films in 1950, but has had greater recognition in the 1970s. His movies are visually pleasing, catching the minute changes in light much as an Impressionist painter might do. Although his characters are interesting they are prone to verbosity. Following this, the *In Context* program will feature several films of the 1970s directed by the German film critic and director William Wenders. The movies attempt to capture the *zeitgeist* of the late 1960s in Germany when the prevailing feeling was that of disillusionment, even despair, with a longing for better days. A later series is "In Searching for a Credo" which includes the films of Polish director Wajda, the Russian director Tarkovsky and American Stanley Kubrick. There is also a retrospective of German Cinema entitled "La Grande Monarchie" with films of Pabst, Dupont, Lang, Wiene, and Lubitsch. The 1922 American classic *Nanook of the North* will be shown. To complete this outstanding series of presentations, there will be several programs of Greek films, old as well as new, for one of the aims of the Teniothiki is to collect and preserve as many Greek films as possible so that they will serve as a record for historians and sociologists, while being available for the entertainment of the general public as well.

—Barbara Stenzel

list

Aristophanes-Theodorakis: A Common Struggle

Mikis Theodorakis: *The Knights of Aristophanes*, 20 popular choral odes. Narration by Yiorgos Lazanis, Chorus of 22 actors from the Art Theater, Coryphaeus: Petros Pandis, Yiannis Thomopoulos, and Kostas Tsepekos. PANIVAR PA 5306.

This is Mikis Theodorakis' first work on the Panivar label, released on a well-presented double album with cover design by Dionysis Fotopoulos and containing a six-page supplement with the texts of the songs



as well as photographs from the stage production of the work.

The Knights of Aristophanes was produced in 424 B.C. at the Lenaia and was awarded first prize. It was the first occasion on which Aristophanes acted as his own producer. *The Knights* with music by Mikis Theodorakis was produced by Yiorgos Lazanis and staged by the Art Theater at Epidaurus in 1979, in the lively and colorful translation of Yiorgos Skourtis. This new record contains 20 choral odes from that production which are linked by short narrative passages composed and arranged by Theodorakis to summarize the intervening action.

Theodorakis has previously written music for another of Aristophanes' plays, *Lysistrata*, which was presented at the Lycabettus Theater in 1966. *The Knights*, however, is the first collaboration on record of these two artists, chief representatives of their respective traditions, sharing common roots and expressing common concern for their fellowman.

A brief look at their respective lives reveals many parallels. Both

artists grew to manhood and maturity during years of war: the Peloponnesian War in the case of Aristophanes and the Second World War and Greek civil war in the case of Theodorakis. Both were deeply influenced by their experiences of these wars, as clearly seen in their works which reflect a common struggle against and criticism of the political regimes which foster and maintain war for reasons of personal power and wealth, at the expense of the suffering of the common man.



And for these reasons, both were continually a thorn in the side of the state. The aim of both, in their works, is not simply to entertain people but rather to make them think or, as Theodorakis often puts it, not to make people forget, but to make them remember. And if the works of both are rooted in actual events, their power lies in the fact that they far transcend these limits.

And so with *The Knights*. Not only is it marvellously rich in humor and language, but it is also, to quote Kostas Varnalis, "The most merciless and fullest political satire against the demagogues of its age and is so true that it goes beyond the barriers of time. The poet is attacking the war-mongering leaders, deceivers of the people (mainly Kleon) who wanted the continuation of the Peloponnesian War for their own exercise and abuse of power." Opposed to Kleon and the continuation of the war were the knights, cavalry officers from the wealthiest classes, who form the chorus of the play.

The musical rendition of the play begins with an introduction

played on the euphonium, setting the tragi-comic atmosphere of the work and heralding the prologue spoken by Aristophanes. Midway through this prologue, we hear in a short interlude the thematic melody of the work. This is a haunting tune, slightly sad yet at the same time comical, conjuring up a festive atmosphere of pageantry, minstrels, and madrigals with guitar leading the rest of the instruments — flute, bassoon, euphonium, cello, contrabassoon, piano, accordion and percussion — in a playful dance through the rest of the prologue. The music suddenly changes with vigorous rhythms and heavy percussion echoing the approach of the knights and accompanying the first choral ode sung by the chorus of knights. These choral parts, exactly because they are interpreted by actors, possess a genuine theatrical color without lacking anything, however, in singing technique.

The theme then returns immediately to accompany the short narrative passage and the second choral ode. The third ode is accompanied by this same melody sung by the *coryphaeus* (Yiannis Thomopoulos) and chorus. Thomopoulos is the ideal *coryphaeus* and the perfect interpreter of these choral parts. His is a genuinely romantic voice, clear, simple, with an unpretentious articulation and an indisputably Greek color. He is one of the few singers around today who are inheritors of this ancient tradition.

The chorus in the fourth and fifth odes continues in the same heavy and menacing mood of the first choral ode with a large number of inventive percussion sounds totally suitable to a chorus of knights on horseback, while the music of the sixth and seventh odes is joyful and optimistic.

This brings us to the long eighth ode which acts as the parabasis of the play. It begins with a stirring variation of the theme tune and an exhortation to the audience to heed what is being said. Petros Pandis, singing the part of the *coryphaeus*,

voices the theme of the ode which is that when poets grow old, they become unfashionable and are forgotten by the fickle public. Midway through the ode, Thomopoulos takes over the role of *coryphaeus* and the music changes sharply to a softer, lyrical mood with the contrast further heightened by Thomopoulos' strong and unaffected voice reminding us of what *coryphaeus* means. The music for this ode is an excellent interpretation of the text, changing to suit the changing moods of the poetry and providing a marvelous example of how *coryphaeus* and chorus can interact to maximum effect.

The ninth choral ode is a prayer to Poseidon sung by Pandis, while the tenth, accompanied by suitably reverent and nostalgic music, praises the Athenians' forefathers, the men of Marathon and Salamis, in contrast to the self-seeking leaders of the present time. The eleventh ode is another prayer, this time to the goddess Athena. The music, which would not be out of place in a Byzantine liturgy, changes mood with faster rhythms building up to a cry for victory by the knights over their enemies. The twelfth and thirteenth odes sung by Thomopoulos and chorus express concern and restrained joy, notably paralleled in the music, and the fourteenth and fifteenth express warnings by the use of drums, chimes and piano.

The sixteenth ode is accompanied by accordion and sung by

Thomopoulos, Pandis, and chorus. It rivals the eighth ode in the wonderful synthesis of rhythms and moods and in the balance among the male voices. The eighteenth choral ode is a triumphant and joyous rendition of the basic theme of the work which is particularly successfully wedded here to the song, "What better, at the beginning and end of the play, than for one to hear the song, 'The Knights on their swift horses?'"

Aristophanes now speaks directly to the audience, bringing the play back into reality and openly expressing his aims in the play. And perhaps this is a good point to praise the totally convincing narration of Yiorgos Lazanis whose reading of the narrative passages makes them anything but the dry parts of the work, and whose adoption of a Karaghiozis-like voice is extremely appropriate to Aristophanic comedy. A repetition of the opening theme of the eighth ode takes us straight into the long nineteenth, which well and truly leaves no doubts as to who is the butt of the whole satire. The hope is expressed that Kleon will never become one of the Athenians' generals. Again the synthesis of voices: chorus, Thomopoulos, Pandis and Tsepekos, is very impressive and blends easily with the Byzantine melodic style of the music.

The opening theme of the eighth ode is also heard in the background of the twentieth and final choral ode, and the work ends on a triumphant

note with repetitions of the joyful seventh and seventeenth odes.

It is plain to see, perhaps rather depressingly so, that the message of the play has just as much relevance today as it did over 2,400 years ago. It is a message expressed by Theodorakis in his music just as much as by Aristophanes in his comical satire. The adaptability and suitability of Aristophanes' works to the modern world are not only evident in this work, but can also be deduced from the popularity and success of his works at the summer festivals, not to mention the recent musical arrangements on record by Savvopoulos and Lekkas.

Unfortunately for the Athenians, although Aristophanes won first prize with *The Knights*, it did not stop Kleon from being elected one of the ten generals for the following year, 424/3 B.C., as Aristophanes rightly predicted in his opening prologue. However, to again quote Kostas Varnalis, "The lesson that the poet gave us is eternal. He shows us what is the duty of our national teachers in similar historical circumstances." Mikis Theodorakis is one 'national teacher' who has learned his lesson well and who, in modern times, has continued the tradition and struggle he shares in common with Aristophanes — a truth made obvious through the perfect marriage of music and poetry on this exceptional new record.

—David J. Connolly

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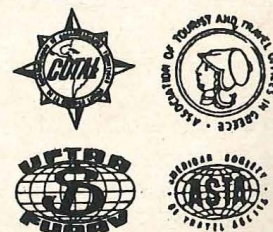
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Just

Fruit and Wine

...Earth scented by the summer seasons,
Blessed earth, earth bearing fruit —
The muscat vine...

From "Greek Earth"
George Drossinis
Rae Dalven, trans.

WHEN frantic days thwart ideas for dinner, turn to Drossinis and Hippocrates for inspiration. The latter, ancient disciple of Asclepius, believed "The power of the gods is only equal to the uses of wine." A virtue of wine is its versatility with many foods, particularly — and often neglected — with fruit. Fragrant dessert wines and seasonal fruits from all regions of Greece, including Attica, elevate an ordinary meal to one of relaxed perfection. Delicate, dry wines — white or rose — tinged with spices and honey acquire superb sauce flavors when simmered. And what could be more refined than serving a sparkling wine in your punch? These recipes will stimulate new ideas for the ageless, distinctive union of fruit and wines from the Greek earth.

Baked Quince in Semi-Sweet Wine

The blend of quinces and rich wine charms the palate.

2 quinces (or substitute 4 tart apples)
½ cut lemon
½ cup honey or sugar, more to taste
4 tablespoons butter
¼ teaspoon ground cinnamon or 2-3
rose geranium leaves

1-1½ cups semi-sweet wine, preferably *mavrodaphne* from Patras or *Cephalonia*, more if necessary

Peel, core and slice the quinces or apples, drizzle with lemon juice (to prevent discoloration) and arrange in a casserole. Heat the honey or sugar with butter until melted and pour over the sliced fruit. (Later tasting may require more sugar if the quinces taste too sour.) Either sprinkle with cinnamon or tuck the rose geranium leaves under the fruit. Pour one cup wine over the fruit and shake the pan gently. Bake, covered, in moderate oven (350 F or 176 C) until tender, uncovering to baste occasionally and to add more wine if necessary, until the fruit is tender and the sauce thickens. Serve warm or cold. Serves 4-5.

Hot Apples in Wine

The quickest!...if apples are sliced and marinating in the wine.

4 piquant-flavored apples
1 cup muscat wine
1 tablespoon lemon juice
1 teaspoon grated lemon rind
4 tablespoons unsalted butter
2 tablespoons honey
Ground cinnamon

Vanilla ice cream (optional)

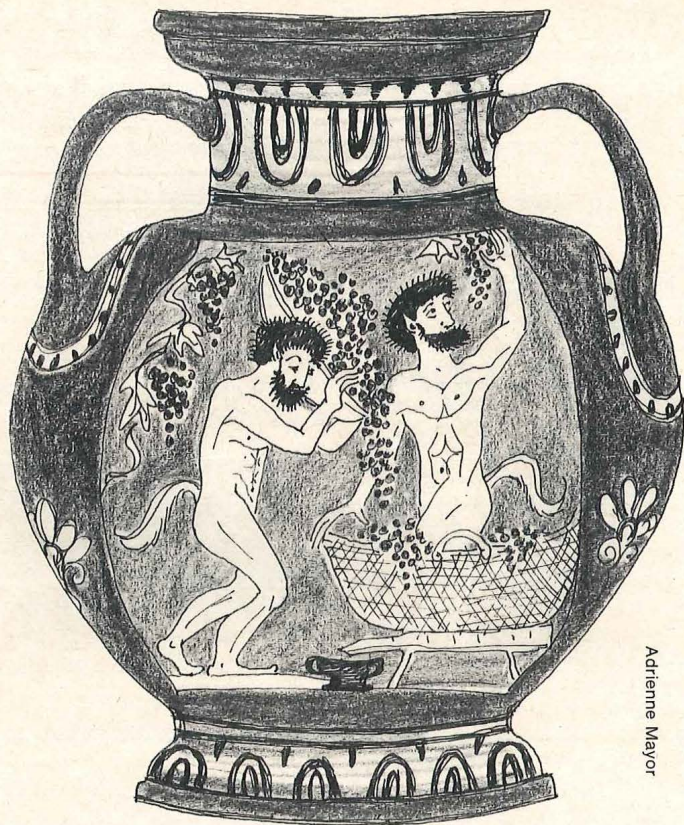
Peel, core and slice the apples. Place in bowl and pour wine, lemon juice and grated rind over them. Marinate in refrigerator. When ready to prepare, drain over bowl and reserve the wine. Melt the butter gently without burning and place apple slices in the butter. Drizzle honey over the apples and keep turning to brown. Pour wine and simmer about 5 minutes until soft. Dust with cinnamon. Serve warm. Delicious with ice cream. Serves 4-5.

Wine-Flavored Fruit Mosaic

A fragrant fruit dish that can be ready early for a party.

4 cups melon balls, grapes, berries, chopped apples, pears, oranges or any seasonal fruits (see note below)
Juice of ½ lemon or lime
1 cup light white wine (not *retsina*)
2/3 cup sugar
1 teaspoon grated orange rind
Fresh mint sprigs

In a large bowl combine the fruit. Sprinkle with the lemon or lime juice. In a small bowl, stir the wine with sugar and orange rind. Pour over the fruit and stir to saturate.



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Marinate in refrigerator at least 2 hours. To serve, garnish with mint leaves, or for more color, chop and stir into the fruit. Serves 4-5.

Note: Dried figs, dates, raisins may be substituted. Plump them in a little wine for 15 minutes.

Apricot-Cheese Dessert with Wine Syrup

An aromatic wine enhances this dessert for which peaches may be substituted.

16 apricot halves, stewed in 1 cup syrup

100 grams or 4 tablespoons cream cheese or fresh mizithra

4-5 tablespoons confectioners' sugar

1 cup muscat wine

1 teaspoon grated lemon rind

1 cup heavy cream, whipped

10 whole cloves or pine nuts

Drain apricot halves and save 10 perfect ones for garnish; reserve the syrup. Using blender or mixer, beat until smooth the remaining apricots with cheese, sugar, ½ cup wine and grated rind. Fold into the whipped cream. Turn into dessert mold. Freeze until firm, at least 2½ hours. Meanwhile, simmer until thickened, the syrup and remaining wine, about 10 minutes. Cool. When ready to serve, unmold dessert on a chilled platter. Garnish the dessert with apricot halves which have been studied with cloves or nuts. Spoon syrup over the top. Serve immediately. Serves 4-5.

Pear Surprise in Rose Wine Sauce

Delectable... make when unhurried the evening before serving.

1½ cups rose wine, preferably from Crete, Evia, Naoussa, Aegean or Ionian Islands

½ cup sugar

4 finely-sliced orange or lemon slices including rind

Grated nutmeg

4 firm pears that can stand up straight

¼ cut lemon

2 tablespoons raisins

1 tablespoon liqueur

2 tablespoons walnuts, chopped (optional)

In a saucepan combine the wine with sugar, orange slices and a few gratings nutmeg. Stir until dissolved; simmer 5 minutes or until slightly thickened. Meanwhile, peel the pears and leave stems on. Cut off the top quarter (stem end) and reserve the 'caps'. Using teaspoon, scoop out inside bottom of pears to make a cavity; discard the core. Squeeze a few drops lemon juice inside to avoid darkening. To make a filling, chop up the scooped-out pear and combine in bowl with raisins. Drizzle with the liqueur. Fill cavities, pressing gently and slipping in a few chopped walnuts if you like. Cover with pear 'caps'. Set in syrup and continue simmering until pears are tender when pierced with tip of a knife, basting frequently inside and around the pears. This will take 20 to 30 minutes depending on hardness of the pears. Cool in syrup. Chill. Serve with the syrup. Serves 4.

Champagne-Sherbet Punch

A smashing success promising conviviality with a champagne or sparkling wine of Amydeon, Madinia, Patras, Rhodes or Zitsa. The peaches must be made in advance — the rest takes minutes.

1 cup water

½ cup sugar

2 whole cloves and ½ stick cinnamon

4-5 ripe peaches

4 tablespoons orange-flavored liqueur of fine flavor

4 cups fruit sherbet (any flavor)

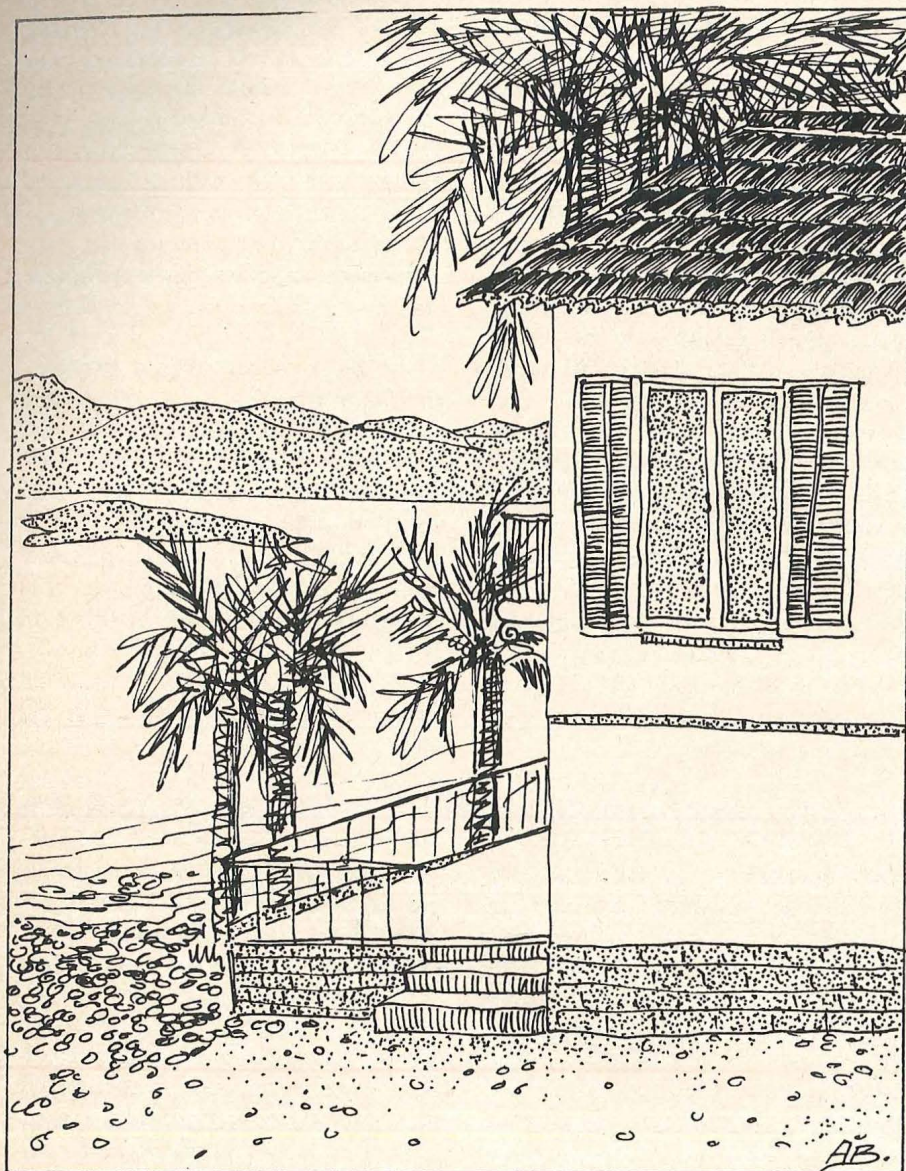
6-8 fresh mint sprigs

4 bottles champagne

Combine the water, sugar and spices in a saucepan, stir over medium heat until dissolved. Simmer 5 minutes. Peel, pit and slice the peaches and slip them into the syrup. Simmer 10 minutes until tender. Add the liqueur. Cool in syrup. Refrigerate or freeze until ready to use. To serve: In punch bowl, place the peaches and sherbet. Pour champagne or sparkling wine. Slide the mint sprigs around the sides. Stir to blend flavors. Serve some peaches and sherbet in each glass with the punch. Serves 12-14.

—Wilma Liacouras Chantiles

Just.



While the Prince and Princess of Wales were spending their August honeymoon on the "Britannia" in Greek waters but avoiding Greek islands, the Archbishop of Canterbury, an expert on Greek religious history, was spending his vacation exploring Byzantine sites on Greek islands.

With the assistance of Common Market subsidies, an experimental solar energy plant is being set up at Agia Roumeli at the foot of the Samaria gorge on the southern coast of Crete. The installation will begin functioning in the spring of 1982.

Due to the low price set on Greek peaches by EEC ruling, farmers in Macedonia destroyed 90,000 tons of their crop in August. This may entail the importing of peaches

from Italy during the autumn.

Pelos Katselis, who died at the age of 74 on August 19, was a leading figure in the Greek theater. Born in Nazli in Anatolia in 1907, he studied law at the University of Athens. After working for five years as a journalist he made his stage debut as Iago in a production of *Othello* in 1929. Katselis was best known, however, as a director at the Royal Theater (1941-46), the National Opera (1949-51) and the National Theater of Northern Greece from 1961. His widow is the leading actress, Aleka Katseli.

Hans Genscher, Foreign Minister of the Federal German Republic, arrived on a two-day official visit on August 21. In his first visit here since Greece joined the EEC in January, Genscher discussed economic

cooperation and the Cyprus problem with government leaders. He also made a special plea towards political union among EEC nations in order to gain influence over American policy in the wake of the recent neutron warhead decision.

On August 21 Professor T.L. Shear of Princeton announced to the foreign press that American archaeologists excavating at the Athenian Agora had discovered the famous fifth-century Painted Stoa, long associated with classical intellectual life and with Zeno the Stoic, in particular. The announcement, however, was greeted sternly by the Ministry of Culture as the find was made public before the Greek archaeological authorities had been informed. This major discovery coincides with the centennial of the American School of Classical Studies.

A second important discovery of the Classical period was made at Agia Triada on Rhodes. Ephor Gregory Konstantinopoulos announced that a rock-cut tomb has been found with a domed ceiling supported by caryatids which is unique in the ancient world. On September 15 Manolis Andronikos announced that two more Macedonian tombs had been found at Vergina. Although the tombs are not royal and one had already been plundered, they show evidence of well-preserved wall paintings.

On August 26 the director of the International Olympic Committee announced that most national committees have turned down the Greek offer to make ancient Olympia a permanent site for the Olympic Games.

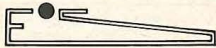
At the cost of 155 million drachmas a reforestation program to replant the burnt-off areas in the northern suburbs of Athens was announced by the Ministry of Agriculture on August 26. Similar programs to replant 150,000 acres of forest devastated by fire last summer throughout the country will commence after the first autumn rains.

Sophia Papandreou, the ninety-four-year-old mother of PASOK

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leader, Andreas Papandreou, died of heart failure in a hospital in Athens on August 27. She married former Prime Minister George Papandreou in 1913 in her hometown of Yannina.

Delegates at the 4th International Earthquake Conference held in Oslo were informed on August 11 that three Greek scientists, Varotsos, Alexopoulos and Nomikos, had invented a device which transmits electrical signals warning of an earthquake seven hours before the event. Although John Drakopoulos, Professor of Seismology, warned that further study was needed 'in order not to create premature optimism abroad,' Prime Minister Rallis was enthusiastic at the proposal of setting up five network stations in various parts of the country. The following day, a 3.6 tremor in Athens was picked up at the Geodynamic Institute just seven hours after the new device had predicted it.

With the aid of tear-gas, two thieves robbed a jewelry store at Voukourestiou 13 in central Athens during peak shopping hours at 6:30 p.m. on September 4. Unobstructed, the thieves made off with jewels worth millions of drachmas on two stolen motorcycles which they abandoned in a nearby street as they switched to a private car and made their get a way.

The most famous Athenian thief of modern times, Theodore Venardos, was rushed from Korydallos prison to a Piraeus hospital to undergo emergency surgery. On the twenty-seventh day of a hunger strike, Venardos swallowed four spoons and chewed up two light-bulbs. For several months in early 1974 Venardos became a pseudo-heroic national figure whose spectacular bank robberies and prison escapes seemed to symbolize the chaos attending the final collapse of the Junta.

After long controversy, the citizens of Arachova on September 1 voted to have the new highway to Delphi pass through the center of the village rather than detour below it. Fearing the loss of tourist trade, the majority of Arachavans have voiced their preference to cut one of the best-preserved localities on Mount Parnassus in half.

While the latest Battle of Salamis involves the building of a coal terminal on the site of the Themistocles monument commemorating the 480 B.C. battle, the latest Battle of Marathon was joined in early September when local citizens protested against a nudist bathing establishment lying within sight of the Soros which marks the grave of the 192 Athenians who died fighting the Persians in 490 B.C.

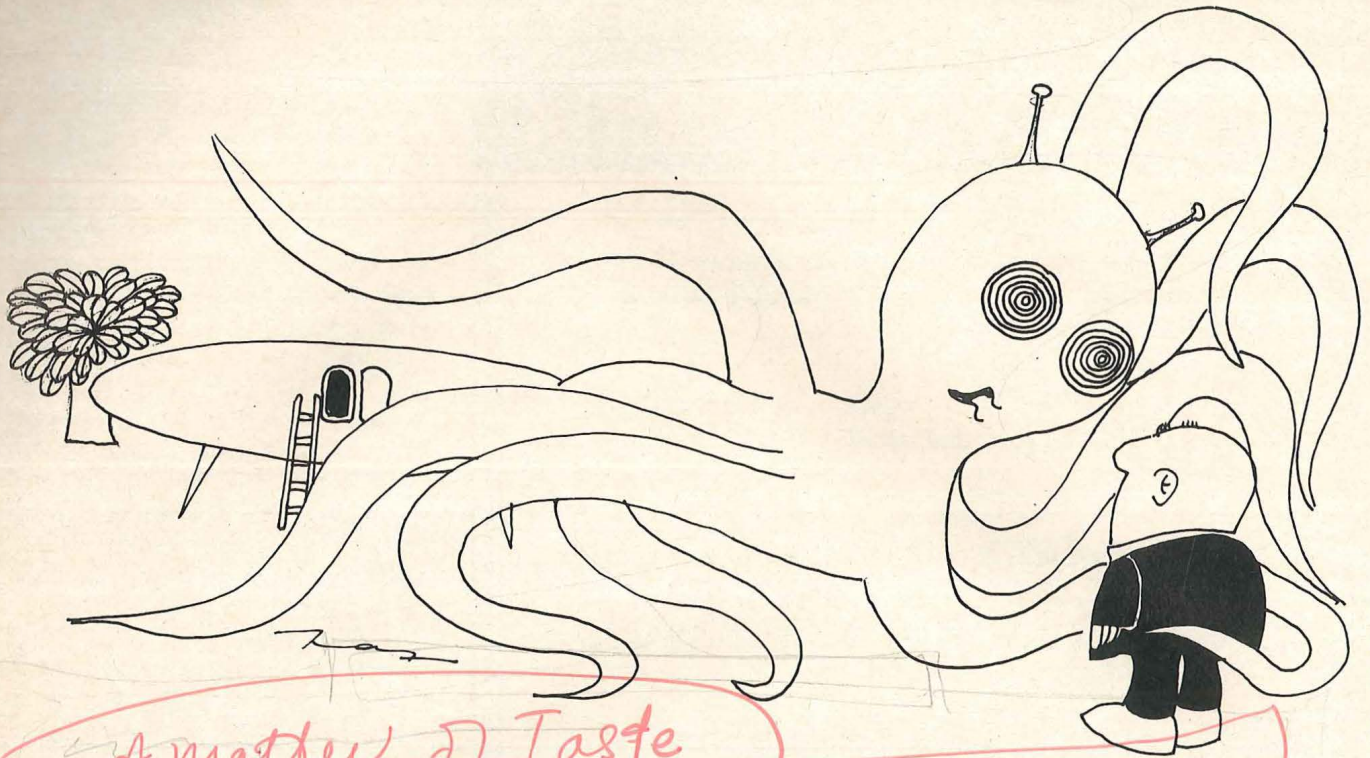
Haute-couture furrier Panayiotis Sistovaris, 79, was discovered murdered in his flat in Geneva on September 7. Long associated with designer Jean Desses, Sistovaris, whose son Niko was once married to Geraldine Chaplin, was a well-known figure in Athenian social circles. Although the exact motive of the murder remained a mystery, it is known that Sistovaris was in the habit of keeping large sums of money in his flat.

The Ministry of the Interior announced on September 7 that election returns on the night of October 18 shown over the National Television Network (ERT) will be assisted by three of the most up-to-date computer systems.

On September 11 it was reported in the press that the Ministry of Commerce was importing a million and a half tons of the highest premium petrol from Algeria and Nigeria in order to keep to a minimum the polluting effects of the cloud overhanging Athens during the period of the election campaign.

Discovering in mid-September that all its Athens flights to Crete had been fully booked on October 16, 17 and on election day, October 18, by only five or six customers, Olympic Airlines insisted that all passengers on the flights have their tickets individually assigned.

At the sold-out premiere of *Sleeping Beauty* at the Odeon of Herod Atticus on September 9, Rudi Nureyev added an unexpected bit of business to the choreography when he appeared between scenes and moved a wrongly-placed grand staircase which would have hampered the movement in the ballroom scene which followed.



Antonis Kalamaras

A matter of Taste

Alpha Centauri—Here I Come!

READERS will remember that some years ago, when Mr. Tsatsos was President of the Republic and Mr. Karamanlis was Prime Minister, I was able to save them both from being carried off by an octopus-like creature from outer space by persuading it that Mr. Tsatsos was prone to air-sickness and would never survive the trip to Alpha Centauri and then revealing that Mr. Karamanlis was very fond of seafood, including octopus. This so horrified the creature that it abandoned its mission which was to bring back the most important and most intelligent specimen of humanity from each territory on earth to which it had been assigned.

One Sunday last month, while on a picnic on a mountaintop in the Porto Yermenos area — one of the few with its pine forests still intact — I heard the whoosh of a space craft looking like a giant frisbee which landed in a clearing only a few yards away from me. My picnic companions had wandered ahead, looking for a spot that was relatively free of goat droppings where we could sit and have our lunch. So I was all alone with this frightful apparition which, in spite of my previous experience, put me in a blue funk.

The glass dome over the frisbee

was pushed back and an octopus-like creature appeared, fixing me with its translucent eyes through the goggled mask it was wearing.

It waited for the chattering of my teeth and the knocking of my knees to stop before it began bombarding me with telepathic questions, as it had done on the previous occasion.

"I assume I am in approximately the same place I met you four-and-a-half orbits-of-your-planet-round-the-sun ago?"

I nodded assent and flashed back telepathically:

"I'm glad to see you're the same person. Your spacecraft looks different and I was afraid at first you might be someone else or from another part of outer space."

"This is a new model," he explained. "It has a smoother ride and is guaranteed to prevent air-sickness under any conditions, barring collisions with asteroids, of course."

"Of course," I agreed.

"I have come to collect your top man, Mr. Tsatsos. Will you tell me where I can find him?"

I smiled ruefully. "I'm afraid things have changed since you were last here."

"I've noticed that," he admitted. "Half the country seems to have

been gutted by fire."

"Well, besides that, Mr. Tsatsos is no longer our President," I began explaining.

"Did he die in a fire?"

"No, his house was almost burnt down, but no. He is alive and well but he is no longer President. He has been succeeded by Mr. Karamanlis."

The telepathic signal that came back was so violent I was almost knocked off my feet.

"The octopus-eater? I won't have him under any circumstances. The mere thought of him fills me with loathing and disgust. Who else is there? Who is your Prime Minister now?"

I hesitated. Very quickly, the implications of what might happen if Mr. Rallis was whooshed off to Alpha Centauri at the present critical time flashed through my mind and I desperately tried to think of a way to stall my interlocutor. But his keen mind had already picked up my thoughts and he said, impatiently: "I see it is Mr. Rallis. Where can I find him?"

"Wait a minute," I said. "The first time you came, you told me you wanted the most important and most intelligent man in the country. Well, Mr. Rallis is indeed the most important man in the country after Mr.



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Karamanlis, but I wouldn't say he was the most intelligent — not by a long chalk."

As I saw the creature mulling over this statement, I silently begged forgiveness from Mr. Rallis for underrating him in this way, even though it was for his own good.

"And besides," I went on, "we are having an election in two weeks' time and by the time you get him to your planet in Alpha Centauri he may have been succeeded by another man who will then be the most important man after Mr. Karamanlis and who is also very intelligent. Indeed, he is so intelligent he has promised to make Greece an earthly paradise if he is returned with a sufficiently large majority to form his own government."

"What is his name?"

"Andreas Papandreou. Dr. Papandreou as the Financial Times insists on calling him, because he is a Professor of Economics."

"And there is a possibility that your people might elect a Professor of Economics to govern you?"

I nodded. "What's wrong with that?" I asked.

I thought I heard the creature sigh as it shot back its next telepathic communication.

"I see you are still at a very primitive stage of development. Many hundreds-of-orbits-round-Alpha Centauri ago, the people of our planet realized that the worst possible thing for any people is to be governed by a military man or a university professor — particularly an economist. So we retired all our generals and put all our university professors in ivory towers and since that time we have prospered peacefully and attained such a high degree of scientific and technological progress that we are able to mount expeditions such as the one I am on, collecting specimens from other planets for study and research."

I was very impressed by this revelation and, after thinking it over for a while, I said to the creature:

"Look, could you hang around for a couple of weeks, in orbit or something, and meet me here again after October 18? Depending on the results of the election, I might be willing to come with you to your planet. I may not be the most important man in the country, but I will certainly be the most intelligent!"


—Alec Kitroeff









Restaurants and night life

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- Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969.  Country-club atmosphere, with a pleasant garden in summer. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Reserve ahead. Nightly 9 pm - 1 am. Closed Sun.
- Brasserie des Arts, King George 2, Syntagma Sq., Tel. 325-5301. The restaurant of the Meridien Hotel, its special feature being the French Nouvelle Cuisine. Reservations necessary. Daily 1-3:30 pm, 8-11:30 pm.
- 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. 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). Closes at the end of Oct., re-opens at Easter.
- Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. Italian cuisine, spacious bar. Nightly 8 pm-1 am.
- Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936.  Magnificent view of the Acropolis and of the Sound and Light show in summer. Open terrace on warm days. International cuisine, ground floor coffee shop and snack bar. Daily 12n-4 pm, 7 pm-12m.
- Escargot, Ventiri 9 and Hadziyianni Mexi (near the Hilton), Tel. 730-349.  A French restaurant with bistro and piano bar in the basement. Daily 12n-6 pm, 7:30 pm - 1 am. Will open Sun. evenings (and perhaps also for lunch, check this) from beginning of Oct.
- G.B. Corner, Grande Bretagne Hotel, Syntagma Sq., Tel. 323-0251.  International cuisine and some Greek dishes at the oldest and perhaps best known hotel in Athens. Daily 12n - 1 am.
- Grill Room, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211.  Downstairs café-restaurant in the Astir Hotel complex. French cuisine. Piano music, sometimes a small orchestra for dancing. Daily 1 - 3:30 pm, 8 pm - 1:30 am.
- Meridien, see Brasserie des Arts.
- Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. Re-opens in winter location at the beginning of Oct. Pleasant atmosphere, soft music. International cuisine. Discotheque attached. Daily 12n-3:30 and 8:30 pm-1 am.
- Riva, Michalakopoulou 114, Tel. 770-6611.  French cuisine, stereo and piano music. A winter restaurant (open Oct. to May), nightly 8 pm - 1 am. Closed Sun.
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- Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Good charcoal grill

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- Terrace, Meridien Hotel, King George 2, Syntagma Sq., Tel. 325-5301.  Snacks, and buffet with Greek specialties. Daily 7 am-2 am.
- Tudor Hall, Syntagma Sq., Tel. 323-0651.  Roof-top restaurant of the King George Hotel with a panoramic view of the Acropolis and summer dining on the terrace. International cuisine with some Greek specialties. Daily 12n-3:30 pm, 8 pm-12 m.

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.  Italian gourmet specialties: *antipasti, pasta and scaloppine*. Nightly 8:30 pm - 1 am. Closed Sun.
- Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. Italian fare. Nightly 6 pm-2 am and Sun. lunch 2 pm-6 pm.
- The Annex, Eginitou 6 (between Hilton and US Embassy), Tel. 737-221.  International and some Greek dishes. Full cocktail bar. Daily 12n-3:30 pm, 8 pm-2am Closed Sun.
- Argo, Akti Moutsopoulou 7, Passalimani, Piraeus, Tel. 411-3729.  A view of Passalimani Harbor. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12n-3 pm, 7 pm-1 am. Closed Tues. evenings.
- Balthazar, Tsoha 27 and Vournazou, Tel. 644-1215. In a converted mansion not far from the US Embassy, with a pleasant garden in summer. The menu offers unusual soups, entrées, curries and desserts. Nightly 8 pm-2 am. Closed Sun.
- China, Efroniou 72, Ilisia (between Caravel Hotel and University Campus), Tel. 733-200.  Chinese restaurant with an oriental atmosphere. Daily 12:30-3 pm, 7:30 pm-12m. Closed Sun. lunch. May change to winter hours. Call for details.
- Chang's House, Doiranis 15 and Atthidon, Kallithea, Tel. 733-200, 745-746.  Newly opened Chinese restaurant under same

management as the China. Daily 12:30-3:30 pm, 8 pm -1am. Closed Sun. lunch.

- Chryssso Elafi, on the 20th km to the right on the way to Mt. Parnes, Tel. 246-0344. Chalet-like atmosphere with a terrace for summer dining. Mainly game and steaks. Nightly 8 pm-1 am. Closed Mon.
- Cornilon, Polyia 39, Ano Patissia, Tel. 201-0592. Spanish cuisine including unusual appetizers, very tasty *paella*, and *sangria*. Spanish and Latin American stereo music. Nightly from 8 pm. Kitchen closes 12:45 pm. Closed Mon.
- Dionissos, Mt Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki), Tel. 726-374.  Atop one of the Athenian landmarks with a view of the entire city. International menu. Daily 9 am-11:45 pm.
- Dioskouroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997.  Converted two-storey house. Extensive wine list. Nightly 9 pm-2 am. Closed Sun.
- The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 11 am-2 am. May close Sundays during winter. Call for details.
- Erato, Varnali 7, Halandri (Dourou Sq.), Tel. 683-1864. French restaurant with bar. Open nightly 8 pm-2 am except Sun. when it opens at 12 midday.
- Flame Steak House, Hadziyianni Mexi 9 (near the Hilton), Tel. 738-540.  Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Outdoor dining in summer. Nightly 5 pm-1am.
- Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972.  Steak specialties. Open terrace for summer dining. Nightly 5 pm-1 am. Closed Sun.
- Il Fungo, Posidonos 68, Paleon Faliro, Tel. 981-6765. Italian food, a large variety of pizzas and pastas. Nightly 7:30 pm-2 am, and also Suns. and holidays 12:30-3:30 pm.
- Isabella, 2nd Alipedo, Voula, Tel. 895-2103. Latin American music, with piano and harp,

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AE Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. French cuisine. Piano music. Cool garden for summer dining. Daily 9 am-2 am.

AE Kyoto, Garibaldi 5 (on Philoppapou Hill), Tel. 923-2047. Japanese delicacies in a comfortable setting. Daily 12n-3 pm and 7:30 pm-12m. Closed Sun.

AE L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens. Dining in a pleasant little park in warmer weather. Reservations necessary in the evenings. Daily 12n-3:45 pm, 8 pm-1 am. Closed Mon.

AE La Boussole, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine and steak dishes. Garden for summer dining. Nightly 7:30 pm-1:30 am, and for lunch Sun.

AE Le Calvados, Alkamasos 5 (Hilton area), Tel. 726-291. French restaurant. Nightly 8 pm-1:30 am. Closed Sun. Re-opens Oct 1.

AE Le Foyer, winter location Iofondos and Antinoros 36, Tel. 746-287. International cuisine and musical accompaniment. Reservations necessary. Nightly from 9 pm. Closed Sun.

AE Le Grand Balcon, Dexameni, Kolonaki. Tel. 790-711. Atop the St. George Lycabettus Hotel with a view of the Acropolis. Dancing to light music. Nightly 8:30 pm-2 am.

AE The Landfall, Makriyanni 3, Zea Marina (Passalimani) Piraeus, Tel. 452-5074. Specializes in curry (every Wed.) and the traditional fare of roast beef and Yorkshire pudding on Sun. There is also an English-style bar. Piano music nightly. Daily 12n-12 m (bar closes 2 am).

AE Lihnari, Athens Tower (behind building A), Tel. 770-3506. Greek and international cuisine, for snacks or full-course meals. Daily 8 am-1 am.

AE Lotophagus (The Lotus Eaters), Agias Lavras 4, Kifissia (below train station), Tel. 801-3201. Located in a tiny cottage set back in a garden. Reservations necessary. Nightly 9 pm-12 m. Closed Tues and Wed.

AE Mc Miltons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar, excellent selection of hamburgers plus wide variety of other American and Greek dishes. Delicious apple pie. Colorful decor, refreshing atmosphere. Air-conditioned, but you may also eat in the garden. Daily 11 am-2 am.

AE Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. Lebanese restaurant which also provides a home delivery service. Daily for lunch and dinner from 12 n.

AE Michiko, Kidathineon 27, Plaka, Tel. 322-0980. A historical mansion houses this multi-roomed Japanese restaurant. In the summer dine in the Japanese garden accompanied by traditional music. Daily 1-3 pm, 8 pm-12 m. Closed Sun.

AE Mike's Saloon, Vas. Alexandrou 5-7 (between Hilton and Caravel Hotels), Tel. 791-689. Bar, snacks and full-course meals. Daily 12n-2 am. Closed Sun. from 6-8 pm.

AE Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Overlooking a small picturesque bay, this is mainly a summer haunt. Soft stereo music. Daily 12n-2 am.

AE Mr. Yung's Athens Mandarin, Lamahou 3, Athens, Tel. 323-0956. Daily 12 n-4 pm, 7:30 pm-1 am.

AE Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. Greek and French cuisine. The specialty, as the name (Ducklings) suggests, is duck. Nightly 8 pm-2 am.

AE Pergola, Xenokratous 43, Kolonaki, Tel. 730-151. Under the same management as L'Abreuvoir, the cuisine is Italian. Nightly 9 pm-1 am.

AE Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. A French restaurant. Daily 12n-3 pm, 8 pm-12m. Closed Sun.

AE The Red Dragon, Zirini 12 and Kyriasis, Kifissia (near the Zirinon Sports Center), Tel. 801-7034. Chinese cuisine, specializing in Cantonese dishes. Nightly 7 pm 12 m.



AE Remezzo, Haritos 6, Kolonaki, Tel. 728-950 Has a bar and lounge as well as dining area. Re-opens later in Oct. Nightly from 8 pm.

AE Spoonful, Tsakalof 29, Kolonaki, Tel. 361-9685. A lunch-time restaurant, the basement is self-service. Daily 12n-5 pm. Closed Sun.

AE Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12 n-3:30 pm, 7 pm-1 am. Closed Sun. lunch. Winter hours (not available at time of printing) will begin After the Elections.

AE Steak Room, Eginitou 6, (between Hilton and US Embassy), Tel. 717-445. Same premises as The Annex, but more luxurious — and rather more expensive. Full menu but featuring charcoal broils. Includes a bar. Reservations advisable. Nightly 7 pm-12 m. Closed Sun.

AE Tabula, Pondou 40 (parallel to Michalakopoulou, behind Riva Hotel), Tel. 779-3072. A varied menu of Greek, French and other international specialties, plus a well-stocked bar. Nightly 9 pm-1 am. Closed Sun.

AE The Trattoria, Athens Hilton, Tel. 720-201. Mainly Italian cuisine. Includes buffet with hot and cold selections. Nightly from 7:30 pm.

AE Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisine. Summer dining in the garden. Nightly 7:30 pm-1 am. Closed Sun.

AE Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. International cuisine and a bar. Re-opens from mid-Oct. (closes for the summer from May). Nightly 8:30 pm-1 am. Closed Sun.

AE Water Wheel, King George 71, Glyfada, Tel. 893-2119. Chinese, French, Italian and American specialties. Nightly 5:30 pm-1 am.

MAINLY GREEK CUISINE

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

AE Andonopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu. Daily 12n-12m.

AE Aithrito, Profitis Ilias 14, Halandri (third right after Drossou Sq.), Tel. 681-9705. Good basic Greek cuisine in an old neo-classical house. Daily 10 am-2pm, 5pm-12m.

AE Bouillabaise, Zisimopoulou 28, Amfithea (be-

hind the Planetarium, Syngrou Ave.), Tel. 941-9082. Seafood restaurant serving bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30 pm-12m, and lunch on Sun.

AE Corfu, Kriezotou 6 (next to Kings' Palace Hotel), Tel. 361-3011. Menu includes the popular standbys of Greek cuisine as well as a few variations from Corfu. Daily 12n-1am.

AE Delfi, Nikis 13, Tel. 323-4869. Choice of hors d'oeuvres, light meals and grills. Daily 11:30 am-12 m.

AE Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Good selection of well-prepared Greek and Oriental specialties. Includes some good seafood and grills, and the desserts are well worth trying. Daily 12n-5 pm.

AE Gerofinikas, Pindarou 10, Tel. 362-2719. Extensive selection of Greek and Oriental specialties. Businessmen's luncheons. Daily 12:30 pm-12m.

AE Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialties in a converted mansion with garden for summer dining. Nightly 8 pm-12m. Closed Sun. and holidays. Call for confirmation of winter opening hours.

AE Psaropoulos, Kalamon 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. Extensive menu. View of the yachts anchored in the marina and of the activity on the boardwalk. Daily 12n-4 pm, 8:30 pm-12m.

AE Vassilis, Voukourestiou 14a, Tel. 361-2801. For forty years now, consistently good food and service. Large variety of dishes, both Greek and international. Daily 12n-4pm, 1-11pm.

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.

AE Askimopapo, Ionon 61, Ano Petralona. Tel. 346-3282. The name means "ugly duckling". Closes in the summer months. Nightly 8 pm-2 am. Closed Sun.

AE Costoyiannis, Zaimi 37 (off Leaf. Alexandras, behind the Polytechnic), Tel. 822-0624, 821-2496. An old established taverna with an excellent selection from mezedes to desserts. Nightly 8 pm 2 am. Closed Sun.

AE Karavitis, Pafsanos 4 (opposite the Truman



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RESTAURANT
WITH A FRENCH CHEF.
AT THE PIANO: COSTIS RAMOS**

Organiza

- statue), Tel. 715-155. Known for its broils. Nightly 8:30 pm-2 am.
- Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Fireplace in the cooler months and summer dining in the garden. Nightly 7 pm-1 am.
- Lambros, on the shore road, Posidonos 20, Voula, Tel. 896-0144. By the sea with a lovely view of the bay. Variety of appetizers and usually a good assortment of fish. Summer garden. Daily 10 am-1 am. Closed Mon.
- Leonidas, corner of Eolou 12 and Iasonos 5 (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Nightly 8:30 pm-2 am.
- 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. Summer garden. Nightly 8:30 pm-2 am, and Sun. 12:30-3:30 pm only. Closed Mon.
- O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, with a garden for summer dining. Daily 12n-3:30 pm, 8 pm-12 m. Closed Sun.
- Rodia, Aristippou 44, Kolonaki (near the Lykavittos funicular), Tel. 729-883. An old house decorated with family memorabilia. Garden for dining in warmer weather. Nightly 8:30 pm 2 am Closed Sun.
- Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Sq., set off on a small cul-de-sac ("rouga" means lane). Good selection of taverna fare. Nightly 8 pm-2 am.
- Roumeli, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of Greek dishes; evening specialties are charcoal broils. Daily 12n-5 pm, 8 pm until late.
- Ta Tria Adelfia, Elpidos 7, Victoria Sq., Tel. 822-9322. Wide variety of Greek dishes. Nightly from 8 pm. Closed Sun.
- To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Specializes in goat (as the name suggests) and quail. Nightly from 8 pm.
- To Limanaki, at the end of Avras St., between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. At its best in summer when you can dine in the garden. This taverna is right on the sea and offers a good view. Fresh fish. Daily 12n-5 pm, 8:30 pm-12:30 am. Closes during Dec.
- Tou Skorda to Hani, Pikermi (opposite the bus stop, on the main road), Tel. 667-7240. A country taverna where the specialty is game and the menu includes a wide selection of appetizers. Summer garden. Daily 1 pm-2 am.
- Tsolias, Metaxa 16, Voula, Tel. 895-2446. Traditional rural taverna with selection of appetizers and broils. Summer garden. Nightly 8:30 pm-1:30 am, also lunch Sun. Closed Tues.
- Vasilena, Etolikon 72, Akti Kondili (Piraeus), Tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly 7-11:30 pm. Closed Sun.
- Zafiris, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, the specialty is game (which you choose from colorful cards presented by the proprietor). A winter taverna, open late Oct. to the end of April. Reservations are a must. Nightly 9 pm-1 am. Closed Sun.

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. A few of those listed below are luxury tavernas which have more elaborate programs.

Asterias, Folegandrou 41, Patissia, Tel. 864-6817. One of the few remaining charming small tavernas, with soft music and singing

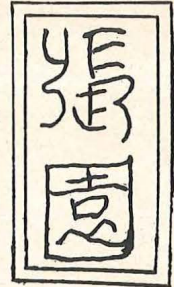
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Fully air-conditioned.

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(No lunch served on Sunday)

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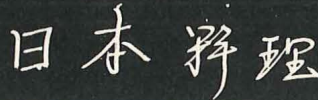


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without microphones. Closes mid-May, re-opens in Oct. Nightly 9:30 pm-2 am.

Embati, at the 18th km. of the National Road in Nea Kifissia, Tel. 807-1468. Music begins at 9 pm, dance music from 11 pm, Greek music from 12:30 am. Closed Sun.

Epestrete, Nea Kifissia (west of the National Road; follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming taverna atop a hill. Rustic and cosy, with a large fireplace. Dinner from 10 pm. Closed Sun.

Frutalia, Kelsou 5 (from Athens, turn left at Vouliagmenis 63), Tel. 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

Hatzakos, Irodou Attikou 41, Maroussi (just below the KAT Hospital), Tel. 802-0968. Nostalgic songs. A variety of seasonal dishes. Summer garden. Nightly 8 pm-2 am, and Sun. 1-4 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Rustic surroundings, summer terrace. Light Greek music. Closed Sun.

To Steki tou Yianni, Trias 1, Kipseli, Tel. 821-2953. Soft Greek music and vocalists. An old favorite taverna with a huge variety of appetizers brought to your table, and a food counter where you make your own choice of a main course. Summer closing. Nightly 9 pm-1:30 am.

Xynou, Agnelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka, it has managed to retain its authenticity. Guitarists entertain with popular Greek songs. Reservations advisable. Nightly 8 pm-1 am. Closed Sun. and during July.

OUZERI

An old tradition. Mostly inexpensive little places, the local equivalents of pubs, where one can drop in for ouzo, whisky or coffee, a snack and perhaps a discussion on politics. Also popular for business lunches or pre-theater snacks. Usually a strictly male domain, the ones listed below are inner-city establishments where this certainly does not apply.

Apotsos, Panepistimiou 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, salami. Daily 11:30 am-5 pm (summer) and 11:30 am-3:30 pm and 7:30-10:30 pm (winter). Closed Sun.

Athinaikon, Santarozia 8 (near Omonia Sq.), Tel. 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweet-breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun., and for 15 days vacation in Aug.

Lycavittos Hill, about half-way to the top, accessible by car or on foot. Panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. A wide range of drinks and a variety of appetizers. Daily 10 am-10 pm. Usually closed Feb.

Orfanides, Panepistimiou 7, in the same block as the Grande Bretagne Hotel, Tel. 323-0184. In operation since 1924, it has long been a gathering place of lawyers, politicians and intellectuals. Daily 8 am-3 pm and 6-11 pm, Sun. 11 am-2 pm.

Prunier

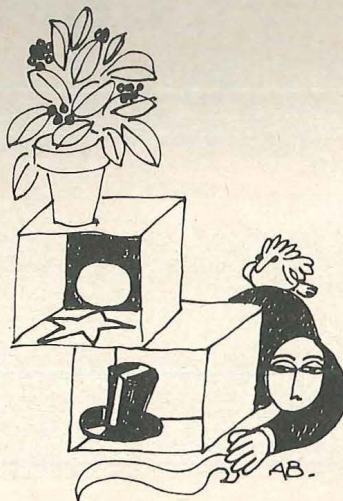
Ipsilantou 63

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CASINO MOUNT PARNES

Dining, dancing, gambling or simply snacking high up on wooded Mount Parnes (Parnitha), a short drive outside of Athens (about 35 kms.). The luxurious hotel complex is located at an altitude of 1050 meters. You may drive to the top or avoid the last 8 km. of gruelling bends by taking the cable car which operates 24 hours a day (closes for maintenance one month each year, usually Feb.). The hotel restaurant is open 6 am-3 pm and 6 pm-1:30 am daily and the Casino restaurant 9 pm-1:30 am. The Casino itself operates 7:30 pm-2 am, closed Wed. The entrance fee is 50 Drs., men should wear a tie. Entry is not permitted to those under the age of 21.

For information and reservations, Tel. 246-9111.



DISCOTHEQUES

Range from luxury class (comparable both in decor and effects with similar establishments throughout the West) to a combination of disco-café-bar. Drinks are around 200-250 Drs. each and there is usually no entrance fee.

Aftokinisi, Kifissias Ave (between Flokas and Maroussi), Tel. 682-1024, 681-2310. New and popular, with interesting decoration and very good choice of music.

Athens Athens, Leof. Syngrou 253, Nea Smyrni, Tel. 942-5601/2. American-style disco, pop art decor. very modern lighting system, US equipment. There is also a bar upstairs with a pleasant view overlooking the dance floor. Air-conditioning. Closed Tues. evenings.

Athina, Panepistimiou 6, Tel. 362-0777. Has a long tradition as a nightclub, and now operates as a discotheque. Food available. Nightly from 9:30 pm. Closed Sun. Scheduled to re-open for the winter some time during Oct.

Disco Glass, Voulis 36 (off Syntagma), Tel. 322-7182. Exciting light show with 2001 Tivoli lights flashing in tempo with 2001 disco hit records creating a superb dancing atmosphere. Large black marble bar with a complete range of drinks. Open all year, fully air-conditioned. Nightly from 8:30 pm.

Disco 14, Kolonaki Sq., Tel. 745-938. A popular place with the younger generation. Only drinks served, good music. Open all year.

Emantina, Vas. Georgiou 83, Glyfada (below the Hotel Emantina). Air-conditioned year-round disco. Unusual decor and lighting system where plexiglass tubes in chromium plated balls, filled with thousands of small bulbs chase patterns in time to the music. An American-style DJ usually sets the pace.

G & J, Sinopis 6 (in the Athens Tower), Tel. 779-7241. Sophisticated restaurant-disco, club atmosphere, soft lighting, quiet tables. Nightly 9:30 pm-2 am.

Mekka, 9 Flessa, Plaka, Tel. 323-2112. Situated in the heart of the Plaka, surrounded by boites and restaurants, it was one of the first discotheques in Athens. Operates on the 2nd floor (mainly winter) and on the roof-garden (beginning mid-May, weather permitting) which gives a glimpse of the

Acropolis. Opens this season with new decor and lighting system. You can dance to the latest hits as well as some old favorites. Popular with all ages.

Olympic Aquarius, Pondou 28, Drossia (off the Kifissia-Drossia Rd., turn right at Drossia Sq. and follow the signs), Tel. 813-2108. Luxurious all-year disco-restaurant. The interior is lush, with a long bar and triple diamond-shaped dance floor (which pulsates with colored lights), while outdoors the swimming pool is surrounded by swing-chairs and trees. Main program begins about 11 pm, while there is soft music for dining from 8:30 pm.

Olympic Venus, Ag. Glykerias 7, Galatsi, Tel. 291-9128. Modern decor and lighting and an extremely attractive circular bar. Snacks available, friendly and efficient service. There is also a bar on the roof so that you can sit out on the terrace in summer.

Pinocchio, Adrianou 117, Plaka, Tel. 323-7333. Certain alcoholic and soft drinks are free but you pay an admission fee (around 200 Drs.) and are charged for beers, whisky and wine. This system has proved highly popular with tourists and foreign residents. There is a cafeteria on the ground floor which serves snacks.

Papagayo, Patriarchou Ioakim 37, Kolonaki, Tel. 730-135, 740-136. Good disco with fine cuisine. Dining on the ground floor, dancing in the basement. Usually opens mid-Oct. to end of May.

BOITES

Strictly for the music, the Athenian boites have evolved a number of styles, and music may include anything from rebetica, folk classics and resistance songs to current hits sung by young unknowns or superstars. Since their first appearance in the early '60s, when it was possible to hear songs and improvised programs by amateur performers in low-key atmosphere and at inexpensive prices, the majority have evolved into expensive and professional floor shows where different record companies parade their stars and advertise their latest records. Most of these are uncomfortably crowded, especially on weekends. Average prices are around 400 Drs. for an obligatory drink which replaces an entrance fee. The programs usually take place between 10 pm and 2 am, but it is unwise to set out before confirming by phone as sudden changes are frequent. Reservations are not usually taken. Boites are a winter phenomenon, opening for the season in Oct. or Nov. and closing sometime in March or at Easter. Details of opening times and programs were not available at time of printing, but listed below are those establishments expected to open soon.

Apanemia, Tholou 4, Plaka, Tel. 324-8580. Old-style boite.

Arkitektoniki, Panepistimiou 10 (in the arcade), Tel. 363-6544. Singers present popular and folk songs.

Ach! Maria, Solomou 20, Exarhia. An original attempt to create the atmosphere of a social club. It is possible to hear stereo music, play chess and backgammon, and watch small-screen films. The program characteristically contains songs, sketches and satire.

Diagonios, Adrianou 111, Plaka, Tel. 323-3644. Show characterised by a variety of singers, sketches and current satire.

Diastasi, Univ. Campus, Kaisariani (end of Eufroniou St.).

Esperides, Tholou 6, Plaka, Tel. 322-5482. An authentic old-style boite.

Snob, Anapiron Polemou 10, Kolonaki, Tel. 714-929. Cross between a piano bar and boite, with owner Nini Zaha on piano and singing.

Sousouro, Tholou 17, Plaka, Tel. 321-0666. Theater, satire, and modern poetry set to music (prodevitika tragoudia).

Themelio, Kidathinaion 37 (right-hand entrance), Plaka, Tel. 323-3619.

Zoom, Kidathinaion 37 (left-hand entrance), Plaka, Tel. 322-5920.

The Athenian organizer

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

TRANSPORTATION

Airport Information

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

Airlines

| | |
|---|----------|
| Aeroflot (USSR), Kar. Servias 2 | 322-0986 |
| Air Canada, Othonos 10 | 322-3206 |
| Air France, Kar. Servias 4 | 323-0501 |
| Air India, Filellinon 3 | 323-4027 |
| Air Zaire, Filellinon 14 | 323-5509 |
| Alia-Royal Jordanian, Filellinon 4 | 323-2516 |
| Alitalia, Venizelou 9b | 322-9414 |
| Austrian, Filellinon 4 | 323-0844 |
| British Airways, Othonos 10 | 322-2521 |
| Balkan Bulgarian, Nikis 23 | 322-6684 |
| Bangladesh, Panepistimiou 15 | 322-8089 |
| Canadian Pacific, Stadiou 3 | 323-0344 |
| Cyprus Airways, Filellinon 10 | 323-6965 |
| Czechoslovak, Venizelou 15 | 323-0174 |
| Egyptair, Othonos 10 | 323-3575 |
| ELAL, Othonos 8 | 323-0116 |
| Ethiopian, Filellinon 25 | 323-4275 |
| Iberia, Xenofontos 8 | 323-7524 |
| Iran Air, Panepistimiou 16 | 360-7614 |
| Iraqi Airways, Ath. Diakou 28-32 | 922-9573 |
| Japan, Amalias 4 | 323-0331 |
| JAT (Yugoslav), Voukourestiou 4 | 323-6429 |
| Kenya Airways, Stadiou 5 | 324-7000 |
| KLM, Voulis 22 | 323-0756 |
| Kuwait Airways, Filellinon 17 | 323-4506 |
| LOT (Polish), Amalias 4 | 322-1121 |
| Lufthansa, Kar. Servias 4 | 32-9444 |
| Luxair (Luxembourg), Kriezotou 6 | 360-3134 |
| Malev (Hungarian), Venizelou 15 | 324-1116 |
| Middle East, Filellinon 10 | 322-6911 |
| Olympic, Othonos 6 | 923-2323 |
| Pakistan International, Venizelou 15 | 323-1931 |
| Pan Am, Othonos 4 | 322-1721 |
| Qantas, Nikis 45 (cnr. Filellinon) | 323-2792 |
| Sabena (Belgian), Othonos 8 | 323-6821 |
| Saudi Arabian, Amalias 30 | 322-8211 |
| SAS, Sina 6/Vissafionos 9 | 363-4444 |
| Singapore, Filellinon 22 | 324-7500 |
| South African Airways, Kar. Servias 4 | 322-9007 |
| Sudan Airways, Amalias 44 | 324-4716 |
| Swissair, Othonos 4 | 323-5811 |
| Syrian Arab, Stadiou 5 | 324-5872 |
| Tarom (Romanian), Venizelou 20 | 362-4808 |
| Thai International, Lekka 1-5 | 324-3241 |
| Turk Hava Yollari, Filellinon 19 | 322-1035 |
| TWA, Xenofontos 8 | 322-6451 |
| Varig (Brazilian), Othonos 10 | 322-6743 |
| Yemenia Airlines, Patission 9 | 524-5912 |

Taxi Stations

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

Coach (Bus) Station

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

| | |
|----------------------------------|----------|
| Pyrgos..... | 513-4110 |
| Sounion..... | 821-3203 |
| Sparta..... | 512-4913 |
| Thebes..... | 831-7179 |
| Tripoli..... | 513-4575 |
| Volos - Almiros - Anhiolos | 831-7186 |
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The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists and motorcyclists... 779-1615. Services include information on road conditions, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service... 174. Emergency road services Athens and Thessaloniki, and list of petrol stations open after 7pm... 104

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| To Northern Greece | |
| and other countries | 821-3882 |
| To Peloponnisos (English spoken)..... | 513-1601 |

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| Recorded timetable (Piraeus, Rafina, Lavrio) 143 | |
| Leaving Piraeus..... | 451-1311 |
| Leaving Rafina..... | (0293) 2330 |
| Leaving Lavrio..... | (0292) 25249 |

Marinas

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

GOVERNMENT AGENCIES

Embassies

| | |
|---|-----------|
| Albania, Karahristou 1 | 742-607 |
| Argentina, Vas. Sofias 59 | 724-753 |
| Australia, Messogion 15 | 360-4611 |
| Austria, Alexandras 26 | 821-1036 |
| Belgium, Sekeri 3 | 361-7886 |
| Brazil, Kolonaki Sq. 14 | 713-039 |
| British Embassy, Ploutarhou 1 | 736-211 |
| Bulgaria, Akadimias 12 | 360-9411 |
| Canada, Ioannou Gennadiou 4 | 739-511 |
| Cyprus, Monis Petraki 8 | 739-377 |
| Chile, Vas. Sofias 96 | 777-5017 |
| China, Krinon 2A | 672-3282 |
| Czechoslovakia, Georgiou Seferi 6 | 671-0675 |
| Denmark, Kolonaki Sq. 15 | 713-012 |
| Egypt, Vas. Sofias 3 | 361-8613 |
| Ethiopia, Vas. Sofias 25 | 718-557 |
| European Communities Office, | |
| Vas. Sofias 2 | 743-982/4 |
| Finland, Eratosthenous 1 | 701-1775 |
| France, Vas. Sofias 7 | 361-1664 |
| Germany East, Vas. Pavlou 7 | 672-5160 |
| Germany West, Karaouli Dimitriou | 36-941 |
| Hungary, Kalvou 10 | 671-4889 |
| India, Merlin 10 | 360-2520 |
| Iraq, Amarillidos 19 | 671-5012 |
| Iran, Antinoros 29 | 742-313 |
| Ireland, Vas. Konstantinou 7 | 732-771 |
| Israel, Marathonodromou 1 | 671-9530 |
| Italy, Sekeri 2 | 361-1722 |
| Japan, Vas. Sofias 64 | 733-732 |
| Jordan, Filikis Etairias 14 | 728-484 |
| Korea (South), Vas. Sofias 105 | 644-3219 |
| Kuwait, Mihalakopoulou 45 | 748-771 |
| Lebanon, Kifissias 26 | 778-5158 |
| Libya, Irodou 2 | 790-072 |
| Mexico, Vas. Sofias 21 | 362-4974 |
| Netherlands, Vas. Konstantinou 7 | 739-701 |
| New Zealand, An. Tsoha 15-17, | |
| Ambelokipi | 641-0311 |
| Norway, Vas. Konstantinou 7 | 746-173 |
| Panama, Vas. Sofias 82 | 777-9064 |
| Pakistan, Loukianou 6 | 790-214 |
| Poland, Chrissantheonon 22 | 671-6917 |
| Portugal, Loukianou 19 | 790-096 |
| Romania, Em. Benaki 7, Psychico | 671-8020 |
| Saudi Arabia, Marathonodromou 71 | 671-6911 |
| South Africa, Vas. Sofias 69 | 749-806 |
| Spain, Vas. Sofias 29 | 714-885 |
| Sudan, Victor Hugo 5, Pal. Psychico | 671-4131 |
| Sweden, Vas. Konstantinou 7 | 724-504 |

| | |
|--|----------|
| Switzerland, Iassiou 2 | 730-364 |
| Syrian Arab Republic, Vas. Pavlou 18 | 672-5577 |
| Turkey, Vas. Georgiou B, 8 | 764-3295 |
| U.S.A., Vas. Sofias 91 | 712-951 |
| U.S.S.R., Irodou Attikou 7 | 711-261 |
| Uruguay, Vas. Sofias 7 | 360-2635 |
| Venezuela, Vas. Sofias 112 | 770-8769 |
| Yemen (North Yemen), Patission 9 | 524-6324 |
| Yugoslavia, Vas. Sofias 106 | 777-4344 |
| Zaire, Digeni Griva 3 | 681-8925 |

Ministries

| | |
|---|---------------|
| Agriculture, Aharnon 2 | 329-11 |
| Commerce, Kaningos Sq. | 361-6241 |
| Coordination & Planning, Nikis 1 | 323-0931 |
| Culture & Sciences, Aristidou 14 | 324-3015 |
| Education & Religion, | |
| Mitropoleos 15 | 323-0461 |
| Environment, Pouliou & Amaliados..... | 643-7351 |
| Finance, Kar. Servias 10 | 322-8396 |
| Foreign Affairs, Zalokosta 2 | 361-0581 |
| Industry, Mihalakopoulou 80 | 770-8615 |
| Interior, Stadiou 27 | 322-3521 |
| Justice, Zinonos 2 | 522-5930 |
| Labour, Pireos 40 | 523-3121 |
| Merchant Marine, | |
| Vas. Sofias 152, Piraeus..... | 412-1211 |
| Ministry to the Presidency, | |
| Zalokosta 3 | 322-7958 |
| Ministry to the Prime Minister, Zalokosta & | |
| Kriezotou..... | 363-0911 |
| National Defence, (Holargos) | 646-5301 |
| Public Order, Tritis Septemvriou 48 | 823-6011 |
| Public Works, Har. Trikoupi 182 | 361-8311 |
| Press & Information, | |
| Zalokosta and Kriezotou | 363-0911 |
| Social Services, Aristotelous 17 | 523-2821 |
| Transport & Communication, | |
| Xenofontos 13..... | 325-1211 |
| Northern Greece, | |
| Diikitirion, Thessaloniki | (031) 260-659 |

U.N. Representatives

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

BANKS

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

Commercial Bank of Greece

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

Bank of Attika

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



151170-1/3

Credit Bank — Exchange Centre
 Syntagma Square (Mon-Sat 2-8 pm
 Sun 8-1 pm)322-0141
 Kifissias 230
 (Mon-Fri 2-7 pm)671-2838

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

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

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

Foreign Banks (Mon-Fri 8-2 pm)
 Algemene Bank Nederland,
 Paparrigopoulou 3 323-8192
 American Express, Panepistimiou 17 323-4781
 Arab-Hellenic S.A.
 Panepistimiou 43 325-0823
 Bank of America, Panepistimiou 39 325-1906
 Bank of Nova Scotia,
 Panepistimiou 37 324-3891
 Bankers Trust, Stadiou 3 322-9835
 Banque Internationale pour l'Afrique
 Occidentale S.A., Filellinon 8 324-1831
 Barclays Bank, Voukourestiou 15 361-9222
 Chase Manhattan, Korai 3 323-7711
 Citibank N.A.,
 Othonos 8 322-7471
 Kolonaki Square 361-8619
 Akti Miaouli 47-49, Piraeus 452-3511
 Continental Illinois of Chicago,
 Stadiou 24 324-1562
 First National Bank of Chicago,
 Panepistimiou 13 360-2311
 Grindlays Bank, Kar. Servias 1 324-7015
 National Westminster Bank,
 Filonos 137-139, Piraeus 452-9215
 Saderat (Iran), Panepistimiou 25-29 324-9531
 Williams and Glyn's Bank,
 Akti Miaouli 61, Piraeus 452-7484

INSTITUTIONS

Churches and Synagogues
Greek Orthodox Churches of special interest:
 Agia Irini, Aeolou 322-6042
 Agios Dimitrios (Ambelokipi) 646-4315
 Sotiros, Kidathineon 322-4633
 Christophiliotissa, Aeolou 60 321-6357
 Mitropolis (Cathedral), Mitropoleos 322-1308

Other denominations:
 Agios Grigorios (Armenian),
 Kriezti 10 325-2149
 Crossroads International Christian Center
 Kessarias 30, Ambelokipi 801-7062
 St. Denis (Catholic), Venizelou 24 362-3603
 Beth Shalom Synagogue, Melidoni 5 325-2823
 Church of Jesus Christ of Latter-Day Saints,
 Lambrou Fotiadou 2 — Arditou 34 737-183
 Christos Kirche (German
 Evangelical), Sina 66 361-2713
 First Church of Christ Scientist,
 7a Vissareonos St 934-5859
 Roman Catholic Chapel,
 Kokkinaki 4, Kifissia 801-2526
 Skandinaviska Sjomanskyrkan, Akti
 Themistokleous 282, Piraeus 451-6564
 St. Andrew's Protestant American 801-3971
 St. Paul's (Anglican), Filellinon 29 714-906
 St. Nikodimos (Russian Orthodox),
 Filellinon 21 323-1090
 Trinity Baptist, Vouliagmenis 58, Ano
 Hellenikon 894-3376

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

Schools and Colleges
 Educational institutions which may be of
 interest to the international community.
 American Community Schools 659-3200
 Athens College (Psychico) 671-4621
 Athens College (Kantza) 665-9991
 Champion School 813-2013
 College Year in Athens 718-746
 Deree College (Agia Paraskevi) 659-3250
 Deree College (Athens Tower) 779-2247
 Dorpfeld Gymnasium 681-9173
 Ekali Elementary 813-4349
 Italian School 2280-338
 LaVerne College 801-2377
 Lycee Francais 362-4301
 St. Catherine's British Embassy 801-0886
 St. Lawrence College 671-3496
 Tasis/Hellenic International School 808-1426
 Tasis/Boarding School 801-3837
 The Old Mill (remedial) 801-2558

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

CLUBS AND ASSOCIATIONS

Social/Sports Clubs
 Alcoholics Anonymous 989-5711
 American Club, Kastri Hotel 801-3971
 AOK Tennis Club, Kifissia 801-3100
 Athens Tennis Club, Vas. Olgas 923-2872
 Attika Tennis Club, Filothei 681-2557
 Ekali Club 813-2685
 Fed. of Bridge Clubs, Evripidou 6 321-0490
 Fed. of Greek Excursion Clubs,
 Dragatsaniou 4 323-4107
 Golf Club, Glyfada 894-6820
 Greek Alpine Club, Kar. Servias 7 323-4555
 Greek Touring Club, Polytechniou 12 524-8600
 Hippodrome, Faliron 941-7761
 Riding Club of Greece, Paradissos 682-6128
 Riding Club of Athens, Gerakas 659-3803
 Singles International 778-8530
 Sports Centre, Agios Kosmas 981-5572
 Paradissos Tennis Club, Maroussi 681-1458
 Politia Club, Aristotelous 16 801-1566
 Varibop Riding School 801-9912
 Yacht Club of Greece, Microlimano 417-9730
 YMCA (XAN) of Kifissia 801-1610
 YWCA (XEN) of Kifissia 801-2114

Business Associations
 Athens Business and Professional Women's
 Club, King George II, 29 718-152
 Athens Cosmopolitan-Lions Club
 (Mr. P. Baganis) 360-1311
 European Economic Community (EEC),
 Vas. Sofias 2 743-982
 Federation of Greek Industries,
 Xenofontos 5 323-7325
 Foreign Press Club, Akadimias 23 363-7318
 Greek Productivity Centre (EL-KE-PA),
 Kapodistriou 28 360-0411
 Hellenic Export Promotion Council
 Stadiou 24 322-6871
 National Organization of Hellenic
 Handicrafts, Mitropoleos 9 322-1017
 National Statistical Service,
 Lykourou 14-16 324-7805
 Propeller Club, 9 Patission St 524-5912
 Rotary Club, Kriezotou 3 362-3150

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

Yugoslavian, Valaoritou 17 361-8420

SERVICES

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

Postal
 Post offices are usually open Monday through
 Friday from 7:30 am to 7:30 pm. The main
 offices at Aeolou 100 (Tel. 321-6023) and
 Syntagma Square (Tel. 323-7573) remain open
 until 8:30 pm. PLEASE NOTE: Parcels to be
 shipped abroad and weighing over 1 kilo (2.2
 lbs.) may be mailed from certain post offices
 only. These include Koumoundourou 29 (Tel.
 524-9568); Stadiou 4 in the Stoa at the Tamion
 Building (Tel. 322-8940); Psychico (Tel. 671-
 2701); Ambelokipi (Tel. 646-3541). Parcels
 should be left unwrapped until after inspection.

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 *News 115
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 *Pharmacies open 24 hours (suburbs) 102
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ATHENS TIME: GMT + 2

Municipal Utilities
 Electricity (24-hr. service) 324-5311
 Gas (24-hr. service) 346-3365
 Garbage collection 512-9450
 Street lights 324-5603
 Water (24-hr. service) 777-0866

Consumer Complaints
 Athens 321-7056
 Suburbs 250-171

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

Pets
 Hellenic Animal Welfare Society
 (English spoken) 643-5391
 Greek Society for the Protection
 of Animals (pets only) 346-4445
 Vet Clinic & Kennels,
 Iera Odos 77 (English spoken) 346-0360
 Vet Clinic, Halkidonos 64,
 Ambelokipi 770-6489
 For the export & import of pets:
 Ministry of Agriculture,
 Veterinary Services, Voulgari 2 524-4180

Tourism
 EOT (National Tourist Organization)
 Central Office, Amerikis 2B 322-3111
 Information, Kar. Servias (Syntagma) 322-2545

EMERGENCIES

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

ATHENS SHOP HOURS

Shop opening hours will change for the winter at some stage. Details above do not incorporate such changes as they were not available at time of printing.

| Shop Category | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|----------------|-----------------------------|----------------|-----------------------------|-----------------------------|----------------|
| Clothing, Furniture, Hardware, Photographic, Optical, Pharmacies* | 8am-2:30 pm | 8am-1:30pm 5:30pm-8:30pm | 8am-2:30pm | 8am-1:30pm 5:30pm-8:30pm | 8am-1:30pm 5:30pm-8:30pm | 8am-2:30pm |
| Barbers and Hairdressers | 8am-2pm | 8am-1:30pm 5pm-9pm | 8am-2pm | 8am-1:30pm 5pm-9pm | 8am-1:30pm 5pm-9pm | 8am-4pm |
| Dry Cleaners and Laundries | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm |
| Groceries, Fruits and Vegetables | 8am-3pm | 8am-2pm 5:30pm-8:30pm | 8am-3pm | 8am-2pm 5:30pm-8:30pm | 8am-2pm 5:30pm-8:30pm | 8am-3pm |
| Meat, Poultry | 7:30am-2pm | 7:30am-2pm | 7:30am-2pm | 7:30am-2pm | 7:30am-2pm 5:30pm-9pm | 7am-4pm |
| Fish | 7:30am-2pm | 7:30am-2pm 5:30pm-8:30pm | 7:30am-2pm | 7:30am-2pm 5:30pm-8:30pm | 7:30am-2pm 5:30pm-8:30pm | 7:30am-2pm |
| Bakeries | 7am-3pm | 7am-2:30pm 5:30pm-8:30pm | 7am-3pm | 7am-2:30pm 5:30pm-8:30pm | 7am-2:30pm 5:30pm-8:30pm | 7:30am-3pm |
| Wines and Spirits | 7am-3pm | 7am-10pm | 7am-3pm | 7am-10pm | 7am-10pm | 7am-3pm |
| Florists Open Sun. 8am-10pm | 8am-4pm | 8am-10pm | 8am-4pm | 8am-10pm | 8am-10pm | 8am-4pm |

*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.

From May 23rd



***PLUS**

WEEKLY SUPPLEMENT

- ★ Street maps of Athens + suburban areas (including Ekali, Kifissia, Faliron, etc.)
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