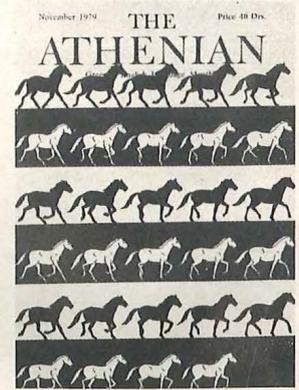
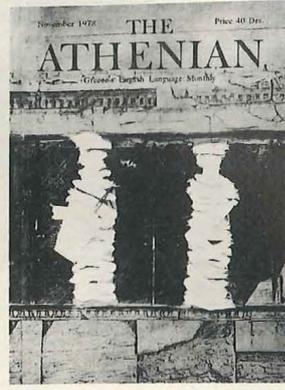
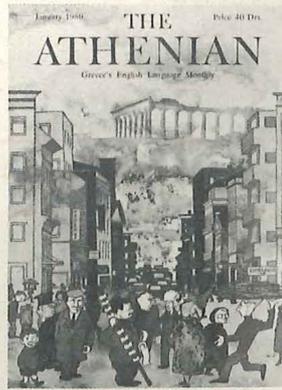


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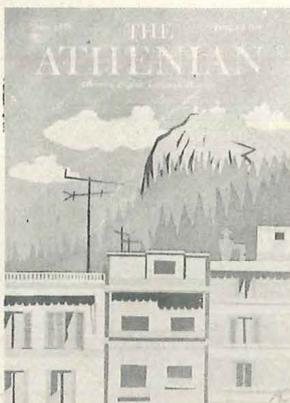
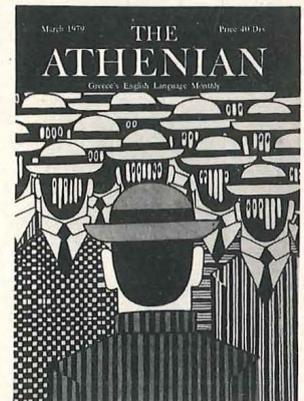
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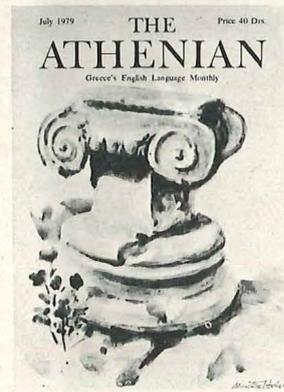
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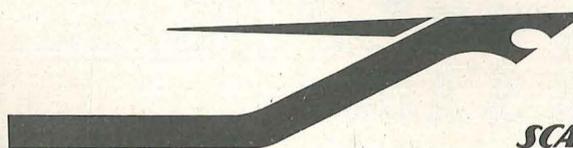
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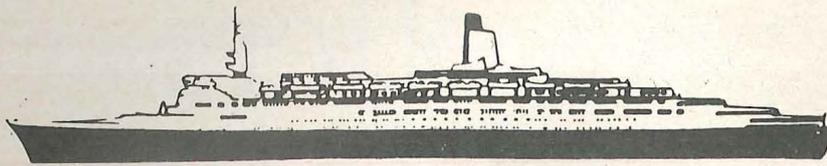
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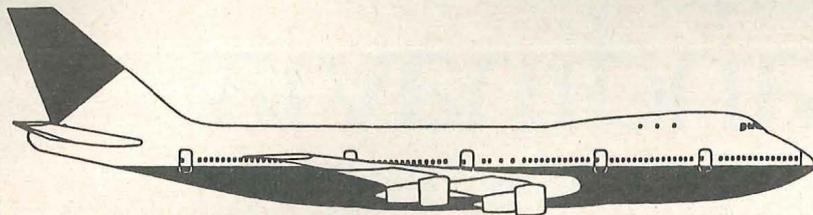
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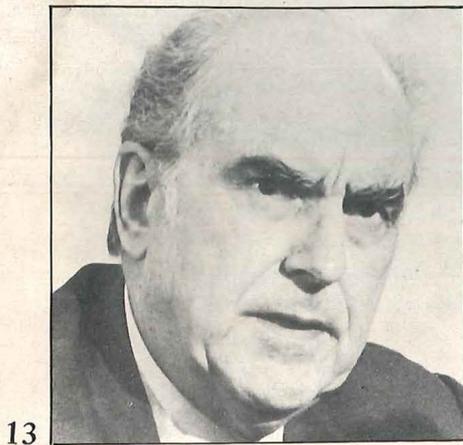
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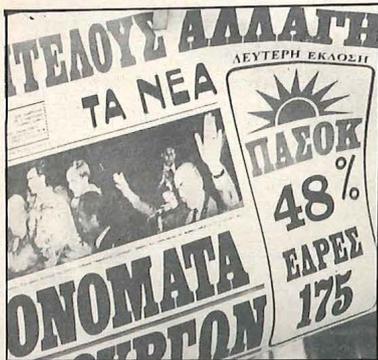
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## publisher's note

With a rallying cry for change, Andreas Papandreou's Panhellenic Socialist Party won a landslide victory on October 18, ending sixteen years of right-wing government. In this issue, several aspects of the new government and the election aftermath are outlined. "Greeks Vote for the Great Change" enumerates the major aims of the party which won over 48% of the popular vote. "A Short Who's Who" presents thumbnail biographies of some of the major party figures and new Ministers on whom the working out of this change will strongly depend. In "As We See It...." four scholars in political fields analyze briefly the significance of the new move towards socialism. Finally, "The Morning After" surveys the early reactions of the person-in-the-street.

In midst of the changes that are sweeping over the country, Adrienne Calfo found that Greece's YWCA was taking an active part in helping women cope with modernization and shifting values; Eva Kanelli saw increasing politicization in the new entries to the Thessaloniki Film Festival; and Claire Lyon, in an interview with actress Yula Gavala, discovered a woman to whom change is a vital part of life. Only Adrienne Mayor, investigating Greek ghosts, found spirits that appear opposed to any change whatever.

The cover is by political cartoonist and illustrator, Andonis Kalamaras.

## More Returns from Ithaca

I read *Returns from Ithaca* in your "Our Town" section of the August issue after a two-week sojourn on that Ionian isle.

Regarding the referendum you describe: the Ithacans' negative vote was in essence a vote against outsiders telling them how to run their island. Mayor Arsenis is an enlightened and energetic young man from an old and respected local family, and is loved by the residents, but many consider the referendum his political ploy to further a promising career. "The Mayor's Plebiscite", they call it, and resent his bringing in teams of specialists who are thought of as opportunists with little understanding or concern for the island's tradition.

I would like to point out that the people of Ithaca do not need specialists, architects, engineers, town planners, members of environmental societies, and representatives of political parties to instruct them on how to preserve their island's architectural heritage. It is important to note that the charming, picturesque *traditional* low, red-tile roofed houses curving along the lovely horseshoe-shaped harbor of Vathi are almost all *new* buildings. They were built long before the government law of 1978 designated this island as one of the protected, traditional areas of Greece. After the earthquake of 1953, the town was practically destroyed, levelled to rubble. At that time the only aid the government sent were bulldozers that flattened all buildings considered to be in a dangerous condition. Many of the old traditional buildings could at that time have been preserved and restored, but they were immediately razed as the easiest expedient - in many cases without the absent owner's consent.

The Ithacans at once began to rebuild - with no outside direction, help or orders from anyone - along the old, traditional lines, and the island look one now admires was created by the inhabitants themselves, preserving their architectural heritage on their own volition, because that's the way they wanted their town to look.

In my opinion the Ithacans are far wiser in the preservation of their environment than all the "preservation groups" you mention. The island has not a single factory (nor does it want one), few cars, no pollution, no crowded concrete jungles - only clean air and crystal water, natural foliaged mountains, well-tended farms, and relaxed, sensitive and friendly people who take pride in their homeland. Please - experts, planners, specialists, progressive groups of all kinds - *leave it alone!*

Tanagra Sandor

## Arachova's New Road

It is tragic that again a village has chosen to sacrifice its unique architectural heritage to the interests of commerce, as in Ithaki (*Athenian*, "Our Town", August). The residents of Arachova are overwhelmingly

(85%) in favor of constructing the highway continuation through the center of town as opposed to around it. Although there was no referendum in Arachova as there was in Ithaki, the decision recently taken by Georgos Plytas, former Minister of Planning, Housing and Environment, was clearly a decision based on the needs and desires of the local population. The ruling has been pending for over five years, with factions both pro and con battling in and out of the political arena. The conflict boils down to the commercial interests, who feared that a road built around Arachova would force many of the shops and tavernas that line the main street out of business, against the citizens concerned with preserving a village and many of its old and unique buildings. In the long debate, there have been many creative alternatives suggested and designed by private citizens, architects, city planners, which would both keep the old beauty of the town and maintain the viability of the businesses involved. None of these was ever seriously considered. The entire battle was conducted on political support and influence, and campaign promises. Although both Plytas, and Dimitris Papaspyrou, the MP from that area, lobbied for the road to go around the town, they gave in finally under the pressure. Again, another village will lose its valuable buildings - over thirty of them will have to be torn down - in the cause of political and commercial expediency.

A. Steinberg

## "Last Battle of Salamis"

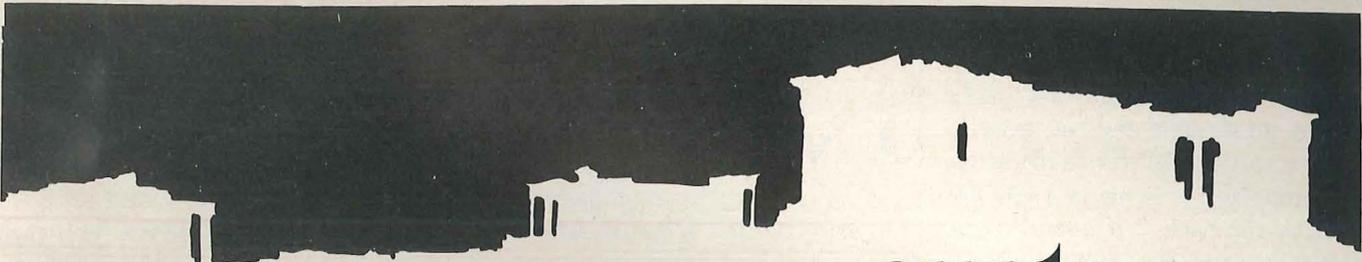
*The Athenian* gives with one hand and takes away with the other. In September *The Athenian* published a strongly reasoned, strongly written account of the plan to construct a coal terminal on Cape Cynosoura, thereby obliterating the very contours of "the small strip of land which is culturally so precious" ("Our Town", p. 16). In October *The Athenian* published a light-hearted squib to the effect that just as the historic landmark commemorating the Battle of Salamis is threatened by a coal terminal, so the historic landmark of the Battle of Marathon is threatened by a nudist bathing establishment ("Kosmos", p.42). Five million tons of coal have been lightly dismissed.

Cape Cynosoura has a chance to survive as a landmark of the fight for freedom if the international press takes it up. The appeal by the Association of Greek Archaeologists to save Cape Cynosoura has had no effect so far because it has not yet reached the foreign press. Appeals from Hellenists, historians and Philhellenes in America, England and Germany have had no effect so far because they have not yet reached the international press. The Swiss newspaper, the *Zurcher Zeitung*, is the first, and so far the only, newspaper to react.

The article in the September *Athenian* is being circulated as the statement most apt to bring results. The October squib will seem amusing to those who do not care.

Dr. Judith Binder

*We welcome readers' opinions. Please keep the letters as short as possible; they will be condensed if necessary.*



## our town

### *The Greening of Greece*

Although Andreas Papan-dreou had been persistently calling for parliamentary elections for well over a year, it was not until September 19 that President Karamanlis decreed elections and dissolved Parliament. Reappointed to lead the interim Government, Mr. Rallis retained his former colleagues with the exception of those heading the Ministries of Justice, Interior and Public Order, which are most immediately responsible for the orderly procedure of the campaign and the election.

The number of political parties changed during the course of the campaign, smaller ones consolidating with larger ones, but the vast majority of voters were represented by about a baker's dozen. There were, however, a rash of tiny, often merely local, parties which expressed almost every idiosyncrasy to be found in human nature, from anti-masonic fundamentalism and neo-Kropotkin anarchism to irredentist groups that seemed intent on re-establishing the borders of the Byzantine Empire at the time of Justinian.

As the campaign opened, the deputies went off to their constituencies, and rallies were organized which took place in the central squares of nearly every town in the country. These demonstrations were duly photographed by cameras with telescopic lenses, strategically located which can make a modest group of 500 look like a formidable crowd of 5000. These photos were then blown up to cover the front pages of each party's journalistic organ, giving the impression that every one of them would run off with the lion's share of

the vote.

For the most part there were few irregularities. Some communist organizations complained to the inter-party council of harassment in the royalist hamlets of Mount Taygetus, but the absolute fairness of the campaign procedure and the voting process on election day was never in doubt, as it was during the Junta, and often in pre-Junta days.

That incidents should have been reported taking place in Iraklion can only be expected from Greece's most passionate city. Overwhelmingly Venezelist in the past--and equally pro-PASOK today -- its political bias is matched only by its cultural possessiveness. It will be recalled that in 1979 angry crowds surrounded the Archaeological Museum and prevented any of its treasures from joining the Exhibition of Aegean Art being sent abroad. In like spirit, when the populace heard that two cruise ships filled with conservative Cretans living on the mainland were arriving to attend a rally of New Democracy, they descended to the port in order to prevent their disembarkation. Street blocks were effective and the rally was not a success. Indeed, the square where it took place contained numbers of villagers on donkeys who were unable to go home, with the result that there was a good deal of braying.

The full brunt of the campaign fell on Athens in the ten-day period prior to the elections. Every week-day evening, each of the leading parties held massive rallies in Constitution or Omonia Squares. Athens is said to be one of the noisiest cities in the world under normal conditions with a decibel level that

has alarmed doctors and psychiatrists. With lines of loudspeakers banked up on temporary superstructures several storeys high serving to amplify thousands of voices to be heard on nation-wide television, the bedlam was shattering. The pigeons which haunt the area around the Tomb of the Unknown Soldier fled into the National Gardens -- and it is surprising that even *he* was not aroused from his eternal slumbers.

The two crescendi were reached on the Thursday and Friday evenings before election Sunday, the rallies of PASOK and New Democracy, respectively. Clusters of helium-filled balloons (green for PASOK, blue for ND) and blizzards of leaflets which they dropped filled the sky while the flag-waving, placard-bearing, poster-bobbing crowds seemed more numerous than the gathering of the host of angels on Judgment Day.

On Saturday there was a respite for the Athenians who remained at home, although not for the million inhabitants of the metropolitan area who streamed out of the city to vote in their home towns all over the country, nor for the sanitation employees who doggedly continued sweeping up mountains of rubbish. Sunday passed quietly, too, as citizens voted -- at least until a few hours after sunset when the first returns showed a landslide for PASOK. Although an order barring public demonstrations that night had been decreed, the supporters of Andreas Papan-dreou's call for change streamed into Constitution Square in a spirit of Carnival, blowing tin horns, beating on tamborines, and carrying coffins symbolizing the demise of sixteen years' right-wing rule.

On the sobering morning after the elections, it was perhaps significant that a right-wing daily should print, amid the bad news, a large advertisement for home safes. "A strong-box at home or a safe deposit at the bank?" it queried. Perhaps it was appealing to a certain uneasiness in the minds of the paper's readers.

That evening PASOK organized parties in all the municipalities of the metropolitan area. There was free wine, beer, and souvlaki, music and dancing, and trays carried heaps of green-dyed eggs, which people cracked in the manner of Easter. Indeed the rising green sun of PASOK had ascended.

On October 21, Andreas Papandreou took the oath of office at the Presidential Mansion, along with his new Ministers. Prominent among them was the new Minister of Culture, Melina Mercouri, carrying a green carnation. Later, the new Prime Minister appeared before his cabinet and told them to go to their respective ministries in the spirit of change, and as representatives of all Greeks.

Subsequently, the Prime Minister appeared at "the Pentagon" because he carries as well the portfolio of National Defense. If some high-level figures abandoned their offices in undue haste, the out-going Minister of Defense Averof, was his relaxed and affable self as he greeted the Prime Minister at the door and provided him with a guard of honor. It was a moment of particular significance for those who remembered that George Papandreou resigned in 1965 because the King refused to allow him to become his own Defense Minister.

At the conference which followed, Mr. Averof in friendly fashion offered Mr. Papandreou a cigarette which the Prime Minister happily took -- all on national television! Peace to the shade of ex-Minister of Social Welfare, Spyros Doxiadis, the pediatrician who has been concerned with the hazards to our health for so many years -- now that the majority is growing up, and of course, wants change. ■

## A New Line-up

*A short who's who of Andreas Papandreou's government*

**President of Parliament** - Yiannis Alevras was imprisoned for political activity for the first time in 1935. A bank clerk long associated with syndicalism, he established the Union of Bank Employees and for many years was its president. He first became a deputy of the Center Union in 1963. Arrested on the night of April 21, 1967, he was sentenced to four years' imprisonment. A charter member of PASOK, he has been a member of its executive office and its central committee.

**Coordination** - Apostolos Lazaris, 60, is the architect of PASOK's economic policy and has been called the "brains" of the party. He has been a close collaborator and advisor of Papandreou since the early 60s. Born in Lazarata, Lefkas, he worked with a youth group during the German occupation. He took a degree in Economic Growth from the University of Manchester in 1957 and his doctorate from the University of Thessaloniki. He became Assistant Professor at the University of Athens in 1961 and full professor at the Upper Industrial School of Piraeus the following year. Fired as financial advisor to the Bank of Greece by the Junta, he went abroad. For seven years, he was a member of the UN's Council for Economic Growth where he specialized in designing economic policies for emerging African states. He translated Andreas Papandreou's English-language "Economics as a Science" into Greek, and has written many books. His wife is a member of the Union of Greek Women and his daughter is studying economics in Canada.

**Presidency** - Agamemnon Koutsoyorgas, 59, was born in the village of Rodini, Achaia. He went to high school in Patras and studied law at the University of Athens. Arrested as a Resistance fighter by the Italians, he spent 18 months in concen-

tration camps. Koutsoyorgas was long associated with George Papandreou's Center Union and defense counsel at the 1967 trial of Aspida, an alleged conspiracy of left-wing officers. He was arrested, tortured and imprisoned by the Junta. A charter member of PASOK, and its predecessor PAK, formed by Andreas Papandreou abroad during the dictatorship, he has introduced over a hundred bills into Parliament and was a consultant for the drawing up of the 1975 constitution. He is married with three children.

**Foreign Affairs** - John Haralambopoulos, 62, graduated from the Evelpidon Cadet School in 1939 and fought in the Middle East during the war. He won a scholarship to the Royal Military Academy at Woolwich, London, graduating in 1950. From 1953, he taught engineering at the Evelpidon School. Exiled to Syros in 1967, he was amnestied and then exiled again, reamnestied and exiled once again to Yaros. In spite of his arrests, he was the leader of PAK in Greece. A deputy of PASOK since 1974, he is married with two children.

**Finance** - Emmanuel Vrettakis, 47, was born in Iraklion and studied at the London School of Economics. While studying, he worked in Greek banks and for the Greek desk of the BBC. Later he taught at the University of Leeds and in 1974 became Professor of Econometrics at the Upper School of Commerce. He has been a PASOK deputy since 1977 and has been a representative at the Council of Europe.

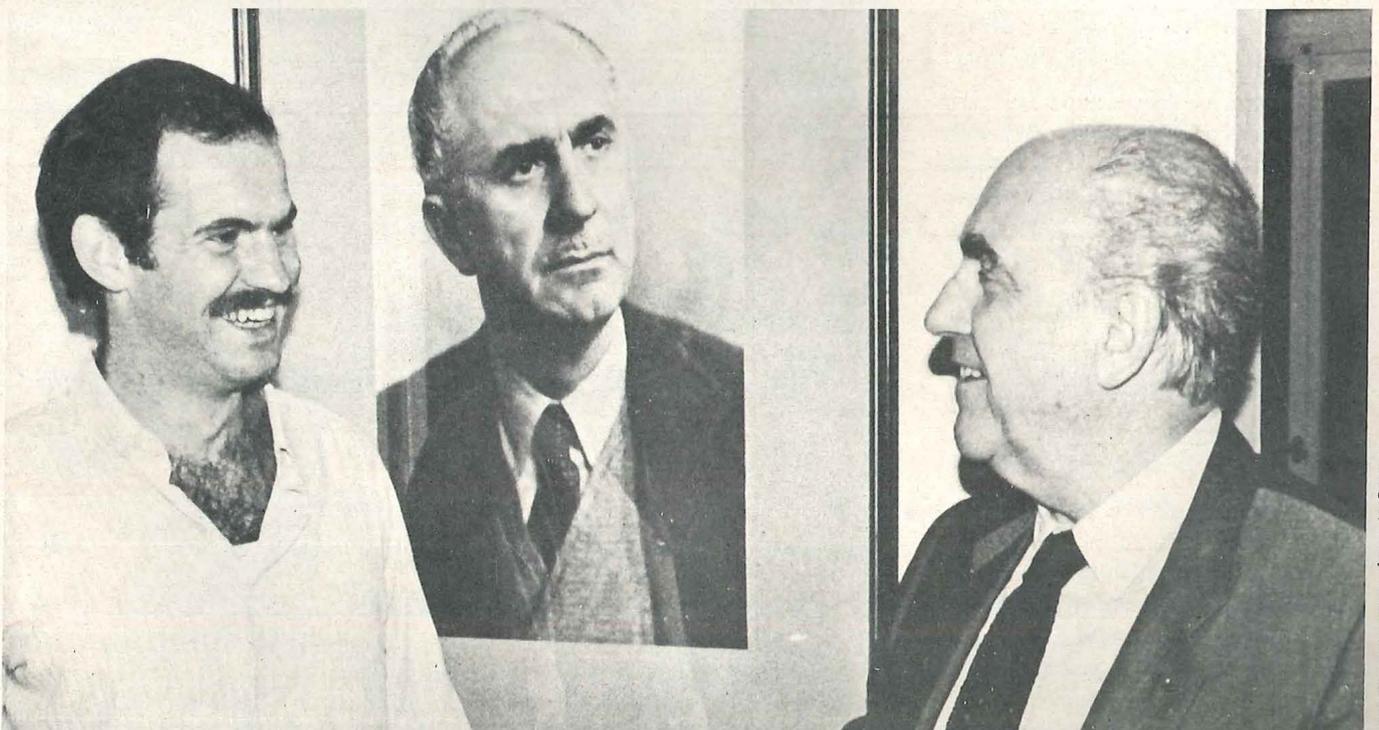
**Industry and Energy** - Anastasios Peponis, 57, was born in Athens and studied law at the University of Athens. Under the government of George Papandreou, he became general director of EIR, as the National Broadcasting Company was then called. During his directorship, the experi-

mental stage of television was begun. The station also "leaked" George Papandreou's resignation on July 15, 1965, after the King's refusal to accept the Prime Minister's appointment of himself as Minister of Defense. Arrested, court-martialed, tortured and twice exiled during the Junta, Peponis was elected a PASOK deputy in 1977 and has served as deputy to the European Parliament. **Justice** - Efstathios Alexandris, 60, is a penal lawyer, who was born in Am-

fissa and graduated from the Faculty of Law at the University of Athens. He was arrested during the Resistance after the war and exiled for two years on Makronisos. Appearing as defense counsel at many trials in military court during the Junta, Alexandris played a prominent part in the trial of the Junta leaders themselves. He has been a PASOK deputy from Athens since 1977. **Public Works** - Akis Tsohatzopoulos, 42, was born in Athens and studied

economic engineering in Munich. He was deprived of his citizenship during the Junta and joined PAK abroad. He became a member of the central committee of PASOK on his return in 1974 and has practiced engineering mainly in Thessaloniki. His German-born wife is a social worker. **Interior** - George Yennimatas, 42, an executive and charter member of PASOK, was born in Athens and studied civil engineering at the Polytechnic. While there, he became a

*Like father like son: P.M. Andreas Papandreou and son, Georgos, flank photograph of the late Georgos Papandreou. Young Georgos was swept into Parliament on his first try in the district of Achaia (Patras) in this month's elections. Margaret Papandreou celebrates happy days.*



Photographs by Susan Muhlhauser

syndicalist and joined the Youth Movement of Center Union. He helped organize a cooperative of civil engineers during the Junta and was President of the Administrative Committee of the Union of Greek Civil Engineers 1975-78. Yennimatas is also a specialist in local government administration. His wife is a member of the Union of Greek Women.

**Education** - Eleftherios Veryvakis, 46, is a Cretan who became a member of the Center Union's Youth Movement at the age of 20. He studied economics and political science. As a member of the National Movement of Democratic Resistance, he was arrested by the Junta and court-martialed. Later amnestied, he was closely connected with Alexandros Panagoulis' attempt on the life of Papadopoulos and sentenced to life imprisonment. He became a PASOK deputy in 1977.

**Culture and Sciences** -

Melina Mercouri, 55, was born in Athens and studied at the Drama School of the National Theater. Achieving international fame in films, she used her popularity to discredit the Junta abroad. She ran as a PASOK deputy in 1974 and first won a seat in 1977. Her grandfather, Spiros Mercouris, was a former mayor of Athens.

**Planning and Environment** - Antonis Tritsis, 45, was born in Argostoli, Cefallonia. He has an M.A. and Ph.D. in planning from the Illinois Institute of Technology. During the dictatorship, he joined PAK and was based mainly in Rome. He returned to Greece in 1974, served as Secretary-General of the Afro-Asian Peoples' Solidarity congress in Athens in 1977 and continues to work closely with third-world countries. Tritsis has taught planning at the Panteios School and is a practicing architect and planner.

**ERT, General Director** - George Romaios, 47, was born in Corfu. He studied journalism, and in 1959 he became political editor of *Vima*. During the Junta he was a member of PAK, and was imprisoned in Korydallos. He was made chief editor of the *Sunday Vima* in 1978. ■



Eugene Vanderpool



Amalia Meis



Eugene Vanderpool

Lina Tsaldaris, 94, died in Athens on October 17. She was the widow of Panayiotis Tsaldaris, the Populist leader who was Prime Minister in the early 1930's. As Minister of Social Welfare in Karamanlis' government from 1956 to 1958, she was the first woman to hold a cabinet level position in Greece.

The 46th Thessaloniki International Fair was inaugurated by President Karamanlis on September 12. Eighteen foreign nations and the U.N. were represented with their own pavilions, and there were 3,400 exhibitors. Karamanlis has been opening the fair annually for a quarter of a century, except for the decade he spent in Paris. "Ten years," he said, "so painful for me, as it was also for Greece." The fair closed on September 27. Trade exchanges amounted to 10 billion drachmas, a million tickets were sold, and there were 50,000 foreign purchasers.

An anomalous example of Western European Marketing is that Turkish almonds are being imported into Greece via West Germany, while tons of almonds from Macedonia and Thrace remain unsold because EEC rulings are maintaining a price three times as high for the local product.

The tenth anniversary of the death of George Seferis was observed on September 20 with the opening of an exhibition of the poet's books at the French Institute. A total of 160 editions on display, eighty of them in fifteen foreign languages, were from the collection of Dimitris Tsitouras.

The proposals to build a coal-ing depot on the Cynosoura peninsula near the site of the Battle of Salamis and to develop commercially the Venetian quarter of Rethymnon are two controversial issues currently before the Central Archaeological Council. On September 23, it was decided to postpone taking any action on these issues until after the elections.

The home of former Archbishop of Athens Iakovos in Kifissia was robbed in September. Thieves

made off with nine icons, stock shares, and 131 gold pounds.

Preliminary investigations of the off-shore natural gas deposits near Katakolo on the west coast of the Peloponnesus reveal larger resources than those currently being exploited at Prinos near Kavalla. These findings were reported by the Public Petroleum Company on September 15.

A Greek sea captain was fined 25 million drachmas by the Ministry of the Merchant Marine for causing an oil slick in the Saronic Gulf which threatened to pollute beaches on Salamis and Aegina.

The Statistical Bulletin published by the EEC in September showed a slight drop in Greece's inflation rate during the first seven months of 1981. The figure was 23.6% as opposed to 26.5% during the same period in 1980.

In spite of the government's effort to reduce the pollution in Athens during the campaign period by importing higher grade petrol, the chemical cloud over the city treacherously appeared on September 19, the day Parliament was dissolved, and remained for a record length of five days. Over 800 people were treated for respiratory complaints during this period.

The European Parliament in Strasbourg voted unanimously on September 18 to recognize the Greek islands in the eastern Aegean as lying on a continental shelf independent of Turkey. The resolution followed the presentation of a report prepared under French Eurodeputy, Mrs. Fourcade. The decision, which puts the islands within the European Community's economic zone, has been declared invalid by Turkey.

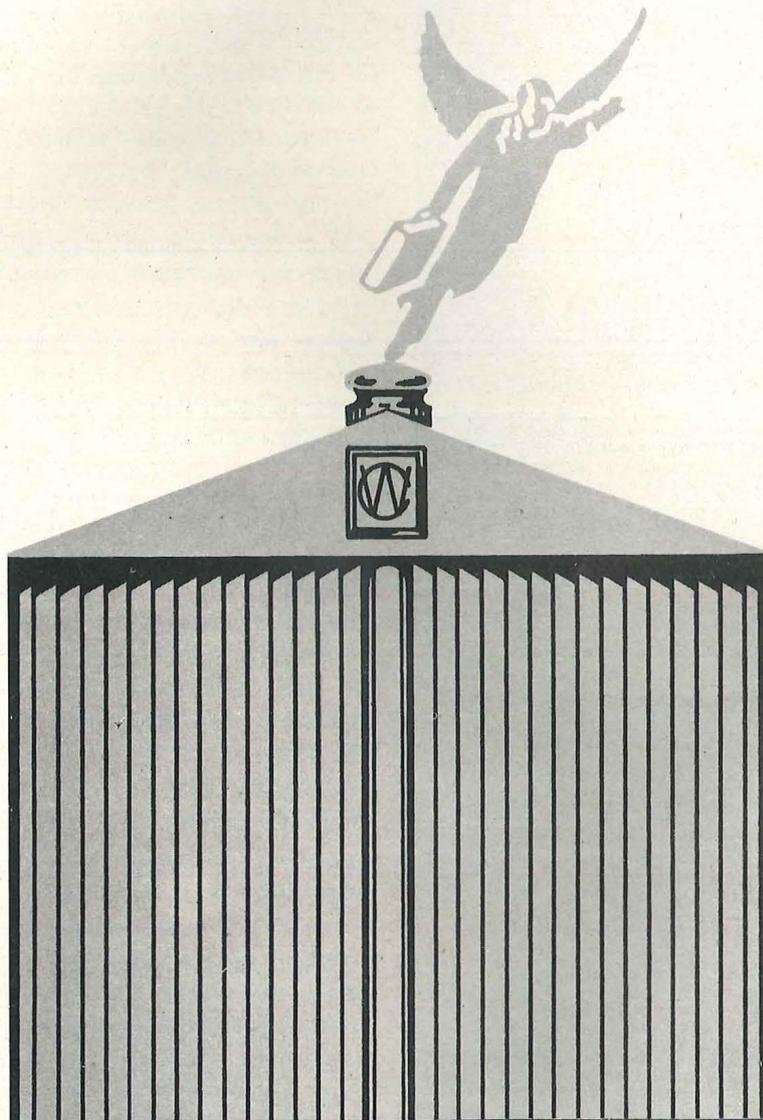
Although President Karamanlis' proposal to make Greece the permanent home of the Olympic Games has been shelved, International Olympic Games Committee has agreed to make Athens the site of the 1996 Games, commemorating the hundredth anniversary of their reviv-



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al in modern times.

Although the recently developed VAN earthquake-predicting device correctly forecast two more earthquakes in mid-September, the financing of a nationwide system remained unclear. The government, however, is providing a network of suitable sites for its installation in areas that must be free of all industrial noise. An international seminar devoted to anti-seismic programs in the Balkans will be held under the auspices of UNESCO in Thessaloniki in late November.

A new park area is being developed in central Athens. It lies on the site of the former Katrantzos Sport department store which was razed after being gutted by incendiary bombs set by alleged arsonists last December.

**Karolos Koun**, the noted director of the Art Theater, is celebrating the fiftieth year of his stage career. A cultural center is being built in his honor, donated by the Koutlidi Foundation which has been a major benefactor of the National Gallery.

The four famous **life-size bronze statues** of the fifth century discovered during road work in Piraeus in 1959 will finally be transported to the recently restored Piraeus Archaeological Museum. For the past two decades they have been on view in Athens. The statues will be placed in glass cases to protect them from atmospheric pollution.

Two apparently contradictory reports were released by the Ministry of Social Services and the Ministry of Finance in early October. While the former claimed that 10% of Greeks who smoke have given up the habit recently, the latter announced that revenue from cigarette taxes in September were 200 million drachmas higher than in the same month last year. Greeks consume two billion cigarettes monthly.

After a few weeks' respite from arsonist activity, several new fires broke out in mid-September. On September 22, fire destroyed two hundred acres of forestland near Lagonisi, imperiling a cluster of summer villas.

# Greeks Vote For the Great Change

*What PASOK stands for*

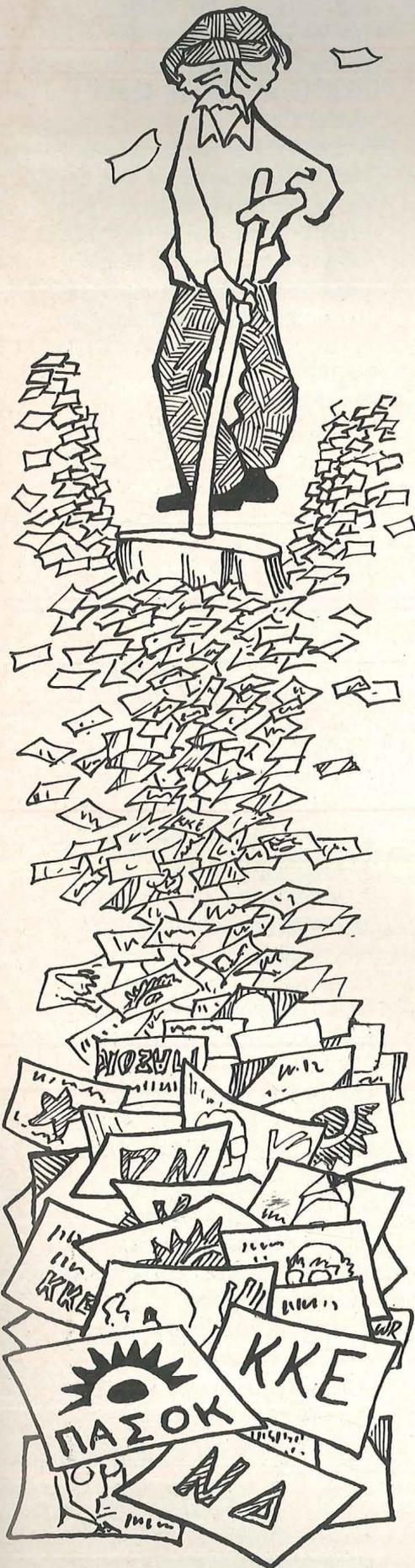
GREEKS who went to the polls on October 18 voted overwhelmingly for the first time for a socialist government running on a platform of "Great Change." Andreas Papandreou's Panhellenic Socialist Movement (PASOK for short) won a clear-cut absolute majority of seats in Parliament and the mandate to rule the country for the next four years. The former conservative New Democracy administration, headed by ex-Premier George Rallis, although it led Greece into the European Community fold, was voted out of office after seven years in power, presumably because it failed to solve mounting inflation and pollution problems and to inspire hope for a better quality of life ahead.

After a heated electoral campaign, marked by noisy public rallies, lengthy television talks and incredible masses of paper littering the streets, the transition of power took place swiftly and smoothly, regardless of the radical change in political orientation. Rallis publicly conceded defeat less than a quarter of an hour after partial election results began appearing on TV screens on election night. Three days later, on October 21, the new government of Andreas Papandreou, who once taught economics at Minnesota, California, and Stockholm, was sworn in before President Constantine Karamanlis while crowds of supporters were cheering outside. It was the first time that a non-conservative government was being formed in Greece since Andreas' father, the late Premier George Papandreou, was forced out of office by ex-King Constantine sixteen years ago in July 1965. Andreas was Alternate Minister of Coordination in that Center Union government.

Partly on account of the electoral system of "reinforced proportional representation" with which

the elections were held, only three political parties are represented in the new Parliament. The governing PASOK party, which won 48.1% of the popular vote, will command a comfortable majority of 172 deputies in the 300-member Parliament. The former government party, New Democracy, with 35.9% of votes, will be the principal Opposition party with 115 deputies, while the Communist Party of Greece, with 10.9% of votes and 13 deputies, will be trailing far behind. All other sixteen parties that contested the election - representing a wide gamut of extreme right, center and revolutionary leftist groups - failed to elect a single deputy. Actually, compared with the 1977 election, PASOK saw its popular vote and number of deputies almost double; they were then 25.3% and 93 respectively. ND's vote and parliamentary strength shrank from 41.8% and 171, while the Communists somewhat improved their previous record of 9.4% of the vote and 11 deputies. In all, about 5.7 million voters went to the polls on October 18.

Significantly, the elections for 24 Greek representatives to the European Parliament, which took place simultaneously with those to the Greek Parliament, yielded somewhat different results. Voters in this case decided to give a chance to the smaller parties as well (particularly those favouring a unified European Community at the expense of the three major parties. So it now looks as though the Greek delegation to the Europarlament will be made up of ten representatives of PASOK, eight of ND, three Communists and one each of the Communist Party of the Interior (pro-Eurocommunist), the Party of Democratic Socialism and the Progressive Party. Elections to the European Parliament took place



William Reid

under the simple proportional representation system.

Here is what PASOK stands for, quoting from the party's "Declaration of the Government Programme":

\* Attainment of national independence, popular sovereignty, social liberation and socialist transformation make up the vision of the Great Change.

\* PASOK is struggling for a Greece where decisions will be taken by the people themselves without foreign dependencies, influences and interferences; for a just society where the exploitation of man by man and the alienation of man from the product of his work will come to an end; for a human being who will be fulfilled spiritually and culturally and who will creatively develop his initiatives in a free, non-oppressive society.

\* PASOK will not copy foreign models but will adjust the experiences of other countries to Greece's needs and conditions.

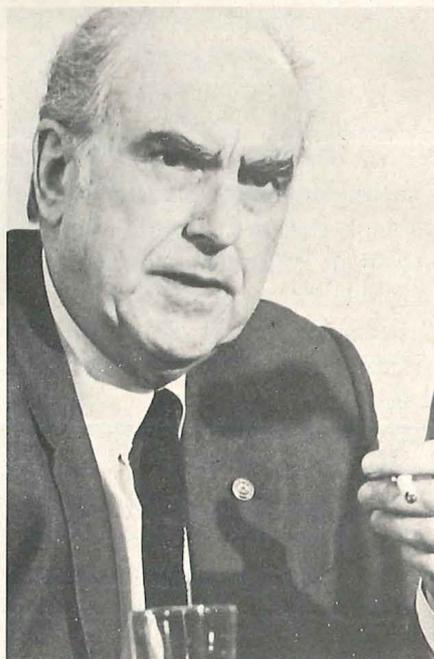
\* Change entails the transfer of power from foreign centers to the Nation, from the oligarchy of wealth to the people. The national interest takes priority over profits. Decentralization and democratic planning replace overconcentration and bureaucracy.

\* An independent Greek foreign policy is not a policy of isolation. It is an active dynamic policy which creates a complex of international connections, and, which guarantees the national integrity and independence as well as the advancement of the country's interests.

\* Greece does not have any claims or demands against any other country. However, Greece is confronted with serious external threats, such as the Turkish threat, which must dictate the orientation of the country's foreign and defence policies.

\* PASOK's basic strategic orientation will be the dissolution of both cold war blocs: NATO and the Warsaw Pact. "Our with-

drawal from the Atlantic Alliance will constitute part of this strategy. As a matter of principle, the nature of the alliance, the peculiar relationship of our country which is threatened by another member of NATO, and the bitter experiences of the Greek people will set the course of our policy."



Susan Muhlhauser

\* PASOK believes that foreign bases have no place in Greece. PASOK acknowledges that in the process of the foreign bases' removal, there may be a transitional period characterized as "compartmentalization." This basically means detachment of the bases from Greek national defence planning.

\* Handling of the Aegean Sea crisis is not amenable to hesitation and vacillation. It must be made clear, to both Turkey and the Atlantic Alliance, that Greece's air, land and sea borders, as well as the boundaries of the Greek continental shelf, are not negotiable. The dialogue with Turkey has meaning only to the extent that it does not entail concessions of inalienable, national sovereign rights.

\* As a guarantor power, Greece has not only the right but also the duty to actively support the struggle of the Cypriot people for the withdrawal of foreign troops and bases, for the return

of refugees to their homes, for securing their free settlement and movement and for drafting of a constitutional charter that will safeguard the integrity of the Cypriot Republic and will bestow equal rights and obligations to all citizens, Greeks as well as Turks.

\* PASOK will consistently support the struggle of the Palestinian people for the return to their homeland, in a peaceful Middle East, free from foreign interventions. It will support every national liberation movement that is struggling against colonial or racist rule.

\* PASOK condemns Soviet intervention in Afghanistan and supports the view that Poland has the right to resolve its own problems and to follow the course set by the competent government and the will of the people.

\* PASOK believes that Europe is a unitary entity, and close cooperation among European countries is dictated by their common cultural heritage and their common economic and social interests. But Europe must not set as its goal the becoming of a new superpower.

\* PASOK will seek, in accordance with constitutional procedures, a referendum in order for the people to decide freely - after an objective and thorough information campaign - whether or not they wish to continue the accession or whether the national interest requires, as PASOK believes, the signing of a special agreement with EEC.

\* PASOK will actively proceed toward Balkan cooperation and the strengthening of relations with Mediterranean countries, the long-term objective being the creation of a region without missiles and nuclear weapons and dissociated from any bloc.

\* PASOK will implement a plan of immediate action regarding the economy. This plan will consist of effective measures for stabilizing the economy and re-

distributing the national income - these measures being an integral part of the foundation and perspective of self-sustaining development.

\* Expenditures for national defense will have absolute priority. Priority will also be extended to education, health, research, pensions, and to the protection and enhancement of lower-class income. Revival of the Greek countryside and protection of the environment will require direct and drastic measures.

\* PASOK acknowledges that foreign investments can contribute to Greece's development, provided that: real industrial units are involved and not com-

mercial businesses which conceal their true nature; they introduce advanced technology that can benefit Greek economy; they are under substantial Greek control.

\* PASOK accepts foreign loans when they have a dynamic potential for development. The necessary loans will be guaranteed from sources and under conditions which do not entail any other economic or political obligation apart from the repayment of the loan itself.

\* PASOK's industrial policy will be based on a new investments policy, incentives, and credits, and an appropriate geographic distribution and regional development, in full accord with en-

ergy policy and protection of the physical resources and the environment.

\* A decisive change will be the gradual socialization of the strategic sectors of the economy and the participation therein of the working people and other agencies. The degree of the working people's participation in the remaining sectors of the economy will vary according to the size of the unit.

\* The credit system will be socialized.

\* Finally, for PASOK, there are three bases for democracy: Parliament, local self-government and trade unionism. ■

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## As We See It....

*Four academicians voice their opinions on the recent elections*

*P. Nikiforos Diamandouros teaches European History and Political Science at Athens College, where he is Director of the Development Office. He lectures and writes on the history, politics, and society of Greece and of Southern Europe since 1815, and is co-editor of a number of Greek and international journals in the same fields.*

"While it is altogether too early to attempt any evaluation of the impact this election will have on the evolution of the Greek political system, it is possible to comment on a couple of its most obvious and immediate implications. One of the most significant developments arising from the election is the total annihilation of small parties. The intense psychological pressure exercised on the voters by all three major parties (New Democracy, PASOK, and KKE) against the so-called "wasted vote" bore electoral fruits for the three giants, at the cost of robbing the Greek Parliament of some distinguished political figures, and the Greek voter of wider representation.

The Parliament that has issued from these elections, therefore, is likely to witness greater polariza-

tion, as a decimated New Democracy attempts to shore up its badly tarnished image by engaging in all-out opposition to PASOK on all fronts.

In this eventuality, what is likely to suffer is the quality of parliamentary debate, and, ultimately, Parliament's ability to serve as a forum for public information and citizen education."

*Paschalis M. Kitromilides received his Ph.D. in political science at Harvard University where he also served as Lecturer on Government and Research Associate at the Center for European Studies. He is now a lecturer on political science at the University of Athens. His book "Culture and Society in Contemporary Europe", edited with Stanley Hoffmann, has just been published by Allen and Unwin.*

"Writing in the immediate aftermath of such a critical election and amidst the general elation over its outcome, it might be unwise to venture any judgements over the prospects of the new state of things that is shaping up. As a student of Greek political history and ideological traditions, however, I would like to briefly comment on another as-

pect of the process of political change we have just gone through. It concerns the climate of ideas and opinion within which the pre-election campaign has been fought. In the perspective of post-World War II political history, the pluralism of political opinion and ideological stands, the freedom of political dialogue and the uninhibited articulation of dissent through all channels of expression can be considered most remarkable accomplishments. Indeed all this represents a concrete conquest of liberalism that can be credited to the conduct of government in the seven years since the restoration of democracy. One might say that the political change for which the Greek people yearned and which has sparked up so many expectations, has been made possible not only for the negative reasons already noted by political commentators, but also because of such positive conquests such as the flowering of liberalism and political moderation. I believe this is an additional reason to rejoice in thinking about the election of October 1981. As for the rest, it is heartening to feel the climate of hope and excitement that is shaking up - for a change - the gloom and cynicism

traditionally prevalent in Greek political culture. Not the least noteworthy in this connection is the sense of expectancy that has gripped the hearts and minds of the people of Cyprus over the prospect of a new Greek foreign policy more responsive to their needs and aspirations."

*Christos Rozakis, an authority on the law of the sea, and, in particular, on the Aegean Sea Bed, is a professor of public international law at the Panteios School of Political Science. He is the author of two books on sea and treaty law.*

"The governmental change in Greece will entail a transformation of the Greek foreign policy. It would be rather premature to proceed to any specific analysis, without having seen the programmatic positions of the new government. It could be assumed, however, that according to PASOK's pre-electoral declarations and taking into account the current relation of forces, the new government may perform the changes in two stages. In a more immediate stage, which ought to start quite soon, the following measures should be expected: a) an enhancement of Greece's role in the Cypriot question; b) a re-examination of the entire complex of the Greek-Turkish differences in the Aegean; c) possibly a re-examination of the Rogers "agreement" and a re-activation of the talks on the Aegean operational Control (NATO); d) a re-examination of the open question of the American bases in Greece; e) an effort to strengthen Greece's political relations with a number of Western, Eastern and Third World countries (in the latter case PASOK's policy will attempt to do away with the contradictions of the previous governments, which followed an unbalanced, confused policy, under various domestic and international pressures); f) finally, a gradual process of re-examination of certain terms of Greece's entry into the European Community must not be excluded, particularly in the sectors where the hasty negotiations of the previous governments created unfavourable terms for Greece.

In a second stage, which will be determined both by the success of the first stage and by the domestic and international contingencies at the time, there should be an effort

towards the "institutionalising" of the long-term goals of our foreign policy on the basis of a) peaceful relations with our neighbors; b) regional co-operation; c) the exercise of a distinct multi-sided policy, determined by our geographical and political situation. It goes without saying that both the short-term and long-term goals are depended upon the general domestic policy which will be formulated by the new government and particularly by the questions of restoration of national economy and the self-sufficiency of national defence."

*Thanos Veremis, historian and co-editor of four volumes of "The History of the Hellenic World," has published articles in many journals and recently in The Athenian (December 1980) on Greece and NATO. He is presently a lecturer in Modern Greek History at the Panteios School of Political Science.*

"The electoral outcome more than gratified those who had opted for change, caused some grief to the supporters of small parties and less alarm than was expected to the followers of New Democracy, perhaps because conservatives usually favor stability over uncertainty.

Andreas Papandreou emerged with a clear popular mandate and in complete control of his own party, a feat rivalled in the post-war past only by Karamanlis. It is therefore expected that the new Prime Minister will put his personal stamp on the crucial forthcoming decisions of his government.

The KKE (Communist Party of the Exterior) may have disappointed some of its voters (especially those who took the 17% goal literally) with its moderate gains, but was compensated by the defeat of its rival, KKE Interior. However, both Leonidas Kyrkos of KKE Interior and Yiagos Pasmazoglou of KODESO won places in the European Parliament, proving that the public is less willing to endorse a change in Greece's relationship with the European Community.

Finally, the orderly change of guard in political power and the proper attitude of party leaders in facing success or adversity, constituted the most impressive victory of parliamentary democracy in these elections." ■

## The Morning After: First Impressions

*The electorate looks at the results*  
by Amalia Melis

AFTER the speeches, honking, slogan-chanting and flag-waving of the pre-election days subsided, Athens shifted its high-energy gears back into Monday morning routine. In the quiet of the day after elections, the people of Athens, of all parties, began to prepare themselves for the long-awaited, and by some long-dreaded, "allagi" the victorious PASOK Party promised it would bring.

The following informal survey was taken on "the day after" in several Athenian neighborhoods, to glimpse what people felt and thought after one of the most emotional and critical elections in recent Greek history. The opinions of most of the people who agreed to answer favored PASOK: although a number of New Democracy voters were also approached, many refused to be quoted, perhaps shaken by the results.

*Eleni Georgiou, Accountant  
Holargos*

I wanted a change. I voted PASOK because after all these years everything is still the same. I hope the pre-election promises will become reality. If Papandreou wants to get elected again he will keep his promises, at least most of them. I care most about his stand about raises, control of inflation, 5-day work week, and the change to a 40-hour week. He also wants to change the age that a woman receives social security and that affects me.

*Vasiliki Manousis, Retired Dentist  
Ambelokipi*

Elections were carried out peacefully from what I have seen and heard. I don't have any faith in Papandreou and I can't believe he will do what he said. I judge the Party from the leader. He fed us a lot, saying, basically, he will solve every-

thing. The others were good in the other party, but the problems that exist are out of any particular party's control.

In Papandreou's speeches, the Turkish/Cypriot problem was mentioned twice with two different answers and positions for Greece. His pre-electoral promises will find obstacles before becoming reality. I do not understand what "change" he will bring about. His votes weren't genuine. People were influenced by the many promises.

*Vagelia Ragetzi, Public Employee  
Pangrati*

PASOK had to win, and it will have a larger majority by the next elections. Parallel with this, the Communist Party of Greece will grow. I don't think much will be done in the first four years because Papandreou inherits the mistakes made in the Greek economy by the New Democracy Party. The national treasury is empty of the money needed for change. People who voted PASOK believe absolutely that Papandreou will work as hard as possible to do what he promised.

*Ioanna Metzeniotou, Manager  
Art Gallery  
Kypseli*

Basically everyone wanted PASOK to win with the hope that things will get better - whether it does or not, we will see later on.

I believe if he does do what he says he will help Greece. It's a matter of how he brings about changes. He does have the support of Parliament so he can do whatever he wants right now. His responsibilities are great at this moment.

Up until now, we had a 1-party rule, we had no change. This is the beginning of change. There is only one drawback to the electoral system - it allowed only three parties to



get seats in Parliament. The opinions of the other parties are not heard. Papandreou isn't at fault for this, the electoral system is.

*Christos Meihanetsidis, Student  
Agia Paraskevi*

PASOK received votes from the Center and destroyed the Center. If his politics are mild socialist ideas, he may also win the next elections. If Papandreou makes logical changes in these four years, I will vote for him next time. He must change conditions because at the moment they are against the interests of the Greeks. This country gives a lot and gets nothing in return. Americans and the bases will not leave no matter what he says. If PASOK nationalizes the country on a high level, it will be all right. He should change laws to allow for inspection of investment of money in banks and big corporations. Most important, the utility companies must increase productivity because it is very low right now. If Papandreou does half of what he says, he will be successful. Everyone was indignant with the Right but they didn't want the country to go too much to the Left. PASOK got 48% of the vote, and most people voted not so much for PASOK, but to show to New Democracy that after seven years they didn't bring about change.

*Panagiotis Karambinis, Electrician  
Petralona*

The elections were peaceful.

The nation had decided for some time what it wanted. The unemployment, inflation, generally life in Athens, and the conditions of everyday life made the people take a stand against the government. The stand that New Democracy had taken couldn't be applied to everyday life. In agricultural areas (I know personally because I come from such areas), the problems of the farmers are dealt with by applying unrealistic solutions. An example: the price of the products given by the Government doesn't even cover production costs. In order for farmers to survive they are constantly taking out loans at the Agricultural Bank. That is a reason why the nation decided to bring the change about with PASOK. The Greek Nation is peaceful, and Andreas Papandreou believes that the nation will be peace-loving and live in peace.

*Peter Hadziyiannis, Store Owner  
Kalamaki*

I believe Mr. Papandreou will be able to realize his whole program. He will do everything he said because all countries (Arabic, Mediterranean, and European) will help him bring about true Socialism. He is one of the few charismatic leaders who have appeared in Greece. I believe that the Greek nation has a lot of potential and hidden power that it has not developed and used. All this will take place if he does the necessary nationalizing. He should especially create a

Amalia Melis



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*Haralambos Pisimisis, Actor Pangrati*

There is no party worse than New Democracy. PASOK will bring about change to create a social democracy like other Socialist countries. Time will tell about real changes. PASOK has the power and trust of the Greek people. I believe people wanted precise change or they would have spread out and voted for the other parties. People always want change, whether it actually happens or not. I wanted to help with my vote, to get rid of the present government. It is only for that reason that I voted.

*John Loukas, Taxi Driver Holargos*

PASOK is the party of change. This is the second time I voted for PASOK in hope that my life will change and that of my fellow Greeks. I hope PASOK will be a party that will lead us forward and not back like other parties in the past. Its program is definitely better than the Rightists'. As far as NATO and the American bases are concerned, the problem is not to get rid of them, but rather how Greece can benefit from having them here. With the help of the Greek people, Greece will change for the better.

*Argiris Georgandis, Businessman Manager of main New Democracy Election Headquarters Moschato*

We love democracy, our party loves democracy more than anyone. Mr. Rallis called right away to congratulate Mr. Papandreou, to show how democratic he is. It will only show later how good the change will be for all Greeks. It is almost impossible for Papandreou to do what he said. We can only hope he will succeed in everything he said he would do. What else can we say now? The Greek Nation decided and, like democrats, we respect their opinion.

*Amalia Melis, a recent arrival in Athens from Astoria, N.Y.'s Greek community, is a journalist and graphics artist.*

# Helping Women Help Themselves

*Greece's YWCA develops broad-based community service programs*

by Adrienne Calfo

FOUNDED in 1923 in the wake of the Greco-Turkish conflict, Greece's Young Women's Christian Association (known by its Greek acronym as XEN) has evolved from a hostel sheltering female war refugees into one of Greece's most venerable social institutions.

Located not far from Syntagma Square, its inconspicuous grey facade accurately suggests XEN's low-profile approach to its work. Yet the organization's influence and its efforts can be felt at many levels of Greek society today. "We're interested above all in educating," says one teacher, but the teaching goes beyond classroom courses. It helps the participants in XEN's programs to face the increasing problems of modernization and shifting social attitudes.

XEN's work revolves around two basic principles, education and communication. Under the guidance of its president, Athena Athanassiou, who stresses, "we are a social agency interested in innovative methods of communication,"

the organization remains as flexible as possible in its programs, tailoring them to allow new solutions to unfamiliar problems. Some years ago, when XEN set up a center in Ekali to help village women newly arrived in Athens adjust to city life, the program offered classes in hygiene and home economics. At first, XEN experienced difficulty in reaching these women. This was only solved when it was decided to open a baby-sitting program and nursery. Many of the women who were skeptical were attracted by the child-care program; with this reassuring introduction to the XEN staff, they went on to enroll in classes and other XEN projects. As one staff member pointed out, XEN has always been pragmatic in its approach. Teaching, Athena Athanassiou explains, "is only *one* part of what XEN does, and as the needs of women change in Greece we find ourselves moving out of the classroom and into more versatile forms of community service."

As long-established social

mores change in Greece, and in Athens in particular, XEN seeks to help women cope with shifting values and the changing of traditional family patterns. They provide a number of classes on contemporary issues and have group therapy sessions for adolescents as well as for their parents. The organization tries to remain as responsive as it can to the needs of the community, maintaining its support by being attuned to what a community's needs may be. "We see a hole and try to fill it," one woman said.

Last year a program was established to set up children's libraries throughout Greece, particularly in rural areas, with funding from the Ministry of Culture and Science and private donors. To date, fifteen children's libraries have been set up, and so far they have met with great success. According to the libraries' supervisor, "Previously, children didn't have a place to go and discover books on their own. Even their school libraries were inadequate." The program involves the entire community.



*XEN offers a wide variety of courses. Language lessons include Greek, Italian, German, and English at all levels of fluency. There are also workshops in ceramics, weaving, enamel on metal, traditional and Byzantine embroidery. Landscape art and live-model painting classes for advanced students, and perspective in sketching for beginners are available, as are classes in gymnastics and physical culture. Courses in modern psychology include human relationships at work, women and human relations, self-knowledge and self-control, and orthodoxy and problems of the modern family. Most classes are conducted in Greek, some in English and Greek, and some in English only.*

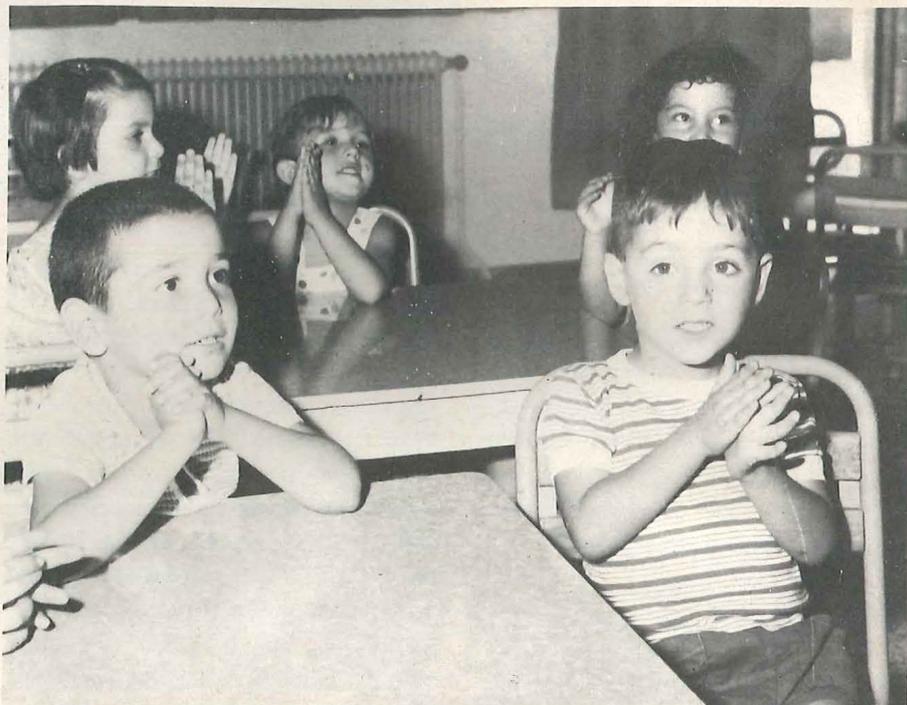
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*At the Children's Library in Ekali*

In Ioannina, the library was set up for a population of, predominantly, factory workers. Although the initial response was somewhat less than enthusiastic, the community now has become actively involved with the library, whose functions have extended beyond the lending of books. In Rhodes, the children stage their own plays in the meeting room connected with the library, and their mothers have an active role in its organization. The children's libraries in other parts of Greece have set up handicraft classes and puppet shows. All the libraries are kept separate from the local schools: the intention is to allow people to assume communal responsibility for their organization and to encourage children to seek them out, "for pleasure and not out of a sense of duty," as one of the supervisors says.

Usually set up in an old shop or in rooms located close to the center of town, the libraries are stocked with books chosen at XEN by a committee of eight to ten women of varying ages and professions. The selections are forwarded to the local committees or groups running the libraries, usually made up of mothers and young women interested in the project (few men become involved). The subjects range from fairy tales, mythology, history, and biology, to books on pollution and other con-

temporary social and environmental problems.

While XEN has long been attuned to the basic demands of the rural poor and uneducated, it has also recognized the equally desperate problems faced by more affluent groups within the cities of Greece. The women of Athens' growing middle-class are often without secure footholds either in their past or in the present: women newly well-off, but often alone. XEN's answer to their difficulties is not new, but based on years of experience: it offers these women ways of constructively utilizing their time, whether it be in classes on interior design or on human relationships in the work environment.

XEN firmly believes that its approach can work in extreme situations of personal or family conflict which arise in the city environment. One student at XEN reported the story of an obviously well-off Athenian woman who pointed to her bruised child and said, "I was nervous and I just couldn't control myself anymore." Mrs. Leah Photiades, who heads the strong and broadly-based language program at XEN, is quick to reply that, "it's just this kind of woman who could benefit from XEN. The woman alone, cut off from her traditional place in the town or village where she is from

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originally, placed in a city that doesn't offer much diversion for children, is often a woman under a tremendous amount of pressure. If this woman had a place to go where she could take her children, where she could meet other women and develop interests of her own, much of that tension and emotional pressure would be relieved."

Last July at the Youth Center in Rethymon, Crete, XEN held a fifteen-day leadership program devoted to training young women between the ages of 15 and 23 in new ways of thinking. "There were groups of psychologists, sociologists, and artists exchanging their points of view and ideas with the young women. It was an opportunity for the women to learn of new projects by being themselves involved in the many discussions, dance festivals, and talent shows, that took place. It was a living experience," said Athena Athanassiou. The participants lived at the center for the duration of fifteen days, and one woman emphasized, "none of the visitors had to stay; they were free to leave at any moment, but none of them did."

One current activity at XEN is a discussion group for foreign women in Greece married to Greeks. Since XEN in Athens has several conference rooms and a theater (just recently the latter was made available to "The Players," an amateur theater group), it was suggested some years ago that a conference room be used to bring well-adjusted and newly settled couples together to discuss the strengths and the problems of mixed marriages. The project has been very well received and is one of the more popular activities at XEN. As one woman points out, "we work on improving communication between people by bringing them into contact with one another. Whether we succeed or not is another matter. Only time can tell us that."

*Adrienne Calfo, a new Athenian staff member, has lived in Asia and the United States most of her life, and just recently came to settle in her father's homeland.*

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# Thessaloniki Film Festival

*A wide range of films, of uneven quality, in this year's competition*

by Eva Kanelli

THE Thessaloniki Film Festival, which ran from September 28 through October 4, offered an extraordinarily wide range of work, in style and in quality.

The films shown included documentaries, animated cartoons, and contemporary Greek drama, most of which were melodramatic, poorly photographed, and nationalistic to a fault, exploiting historical themes to raise a tear or a cheer and to obscure the lack of artistry and the technical flaws. Contemporary Greek art does not need to rely always on Greece's rich heritage and unique culture for its substance; bouzouki music is not always appropriate in modern cinema.

But there were exceptions to the generally mediocre offerings at the festival. Among these were *Be Educated, My Child* by Theodoros Marenegos, *The Factory* by Tassos Psarras, and *The Roads of Love are Dark* by Frieda Liara. These films employ sophisticated photographic techniques, the direction is sensitive, and the overall approach is altogether more mature than usual. The first two of the films address the problems Greece faces as a new and inexperienced member of industrialized Europe, obliged to abandon many of her Mid-Eastern prejudices and practices for a logical, organized outlook.

*Be Educated, My Child* centers on the story of a teacher, Pericles, who moves with his family to a village. The village is crumbling, scarred by wars, fears, and prejudice. The action focuses on a celebration for the resistance fighters and the intentional omission of the name of one hero who had been a Communist. The citizens are polarized, and the struggle for truth becomes the central issue. These could have added up to a typical Tuesday night soap opera, but Marenegos and several very

good actors have created, instead, a sensitive, honest, and appealing film.

*The Factory*, directed by Tassos Psarras, is even more successful. It has the same components: the struggle of the individual against power, the destruction of the Greek culture in the face of the European challenge, the proletariat struggle, etc. In addition, the hero's wife is forced to go to work to help pay off large family debts, their daughter has been raped, the tax bureau is harassing them, and the hero finally loses his factory. The directing is straightforward and simple, done in almost a documentary style that communicates its message clearly.

The documentaries shown are less successful. Melina Mercouri's short, *Women in Exile*, is more melodramatic than the dramas. She and director Vangelis Demetriou have taken some extraordinary old film clips, a good theme, and a good interviewer and muddled them up with affected acting and an overdone end-

ing. The viewer is treated as if she or he has no critical or evaluative skills, and we are asked to accept the conclusion's validity without question. Coming from Mercouri, an experienced artist, this is surprising and insulting. Although she is not known for her political subtlety, she should be familiar with what is or is not good cinema.

The panel of judges surprised everyone by choosing to give part of the "Best Film" award to one of the documentaries, *Petrochemicals: the Establishment of the Desert*. The decision was announced to a hostile audience of filmmakers, hissing and shouting in disagreement. The general attitude was that the award should have gone to a feature-length drama, to professionals and artists. This documentary, an honestly-conceived film financed by the Farmers' Union, is not well done. The farmers interviewed are extraordinary, fresh, honest, and convincing. The theme is a worthy one, a serious look at our polluted country and an attempt to save her from an uncertain future. Although the subject is commendable, the photography is amateurish, the arranged scenes are unnatural, and the quality of the film is inconsistent. Had it been cut to forty-five minutes, it could have been a very good and informative television



*A scene from "On The Cozy Side" by Takis Spetsiotis, a film which caused a considerable amount of controversy at the film festival, and which has no dialogue and a continuous sound-track. The story centers on the relationship between two young poets involved in their careers in the early '60s, and the social relevance of their work.*

documentary; it was not strong enough, however, to stand as a feature-length film in a national competition.

The festival was inundated with animated and mixed live and animated films. The most successful were shown on the last evening, twenty short shorts, at least ten of which were very good (*Sssst*, *The Walk*, *Mykonos 2001* to mention but a few).

The mixed-media film most talked about was the feature length film *Electric Angel* by Thanasis Rendzis. This uneven film is a live and animated history of eroticism. Rendzis' style is not technically unique in the world of filmmaking, but it does appear to be unique in Greece, and his talents are obvious. Some scenes are very clever, funny, and erotic. Rendzis, however, didn't appear to know when to stop himself; had he cut fifteen minutes of the very staged or very clumsy moments, we would have had a very impressive film. His photography and humor are, though, a pleasant change from the more mundane Greek cinema.

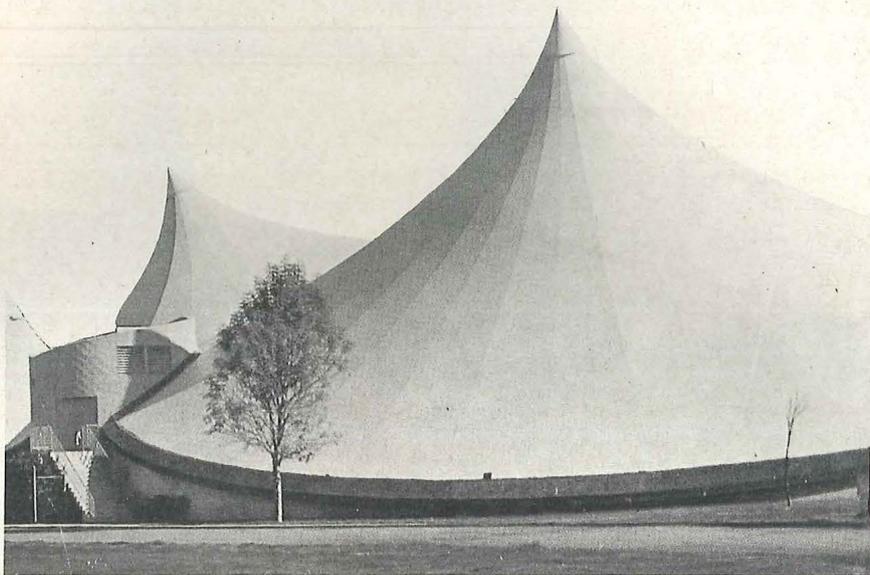
A special mention must go to Elena Alexandraki's *I was Itching*. This surrealistic, erotic short is humorous, unusually well-acted, and well-photographed with a grainy texture that gives it a dreamy quality. It is often stilted and at times pretentious, but Alexandrakis is not even 25 years old yet and should mature into a very creative filmmaker.

The festival came and went too fast, with too few Greeks able to view these new and non-traditional films. Whatever their imperfections, they are proof of a developing art in a rapidly changing country. If such competitions were held more often, they might encourage commercial development of the art. As flawed as they are, the films are certainly much better than most commercial Greek films, and these young filmmakers should be commended and encouraged.

*Eva Kanelli, a Greek-American with her M.A. in the social sciences, lives in Thessaloniki and teaches English at Anatolia College.*

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## Profile of an Actress

*Yula Gavala's career bridges two continents*

by Claire Lyon

THE story of Yula Gavala, now an internationally acclaimed actress, began, as many success stories do, with a child's dream. Her father was an electrical engineer who, on his various jobs around Greece, also ran local cinemas where travelling troupes of actors occasionally performed. In return for the facilities provided, the family was given tickets to watch the performances. Yula was spellbound, and with the determination of the very young, decided to become an actress.

But it took a will of steel to lead her from Komotini, her birthplace, to Athens, Montreal, New York, Los Angeles....and now, 33 years old, back to Greece. "In the years I was away, I was 'awakened'; my mind was opened up," Yula said in a recent interview. "I saw people - their faults, their good points. But, first I had to get to know myself."

She has returned to Greece

convinced that her own enlightenment can help her fellow countrywomen. "I would like to help in awakening the consciousness of women here, although I am interested in the reactions of everyone because men, too, are pressured by our society."

When she was seventeen, Yula Gavala first came to the capital, where she attended the Athens Dramatic Academy for three years. During that period she auditioned and was accepted for the dramatic chorus of the National Theatre, the first student member ever admitted to the company. When she completed her studies, and, almost concurrently, her contract with the Greek National Theatre, Yula packed her bags and set off for Canada, ill-prepared, as she herself admits: "I really thought I spoke English well, but when I arrived I found that it was a foreign language."

Yula's reputation in Montreal grew in an unexpected way. To make ends meet while forming a Greek theater group, she suggested to one of the TV stations that a special television show be provided for the large Greek population. Her idea was taken up, and Yula hosted the hour-long show each Sunday.

When Yula was ready to stage *Medea* in the prestigious Place des Arts in Montreal, her name was already well-known. "I tried to present *Medea* in a different light," Yula said, and she succeeded, to brilliant reviews. Her performance earned the epithet of "a monumental earth mother with gloweringly impressive style." The government of Quebec then financed a French version of the play. Yula spoke little French, but after a few weeks of intensive practice, "the audience didn't even realize that I was not French."

New York, of course, was the

next place to go. Not in a position to take her company, Yula went alone, and with the help of several financial backers, she starred once again in a three-month run of *Medea* at the Players Theater off-Broadway in 1973. "I have never pushed myself so hard or put myself to such a test," Yula said. New York critics, who have made and broken many an actress, were kind to Yula. During her stay in the city she also earned rave reviews for her portrayal of Electra.

In 1976, Yula decided, with characteristic self-possession, that New York had "not much left for me," and took herself once more off to new pastures, and a new medium. She went to Los Angeles to try the cinema, her determination again leading her by an unconventional route. She studied filmmaking from the beginning, from lighting and camera-work to directing, editing and sound techniques; she produced and starred in her own 30-minute film; she began to accept TV roles. "I did everything - comedy, pilots for series, drama. But I was always the foreign type, sometimes French, sometimes Spanish, anything that would account for my accent," she said.

Then along came a role in the hit series, *Roots*, which led to the most recent film Yula has made, *The Greek*, in which she stars with Telly Sevalas. "I had always wanted to come back and work in my homeland, and I had a chance to do this film so I jumped at it," she said. Her role presents the plight of a woman not unlike those in the villages and towns in which she spent her youth. She plays a young widow who runs the general store in a village in the Peloponnese. Because she does not indulge in the usual village gossip and intrigues, the people call her "the weird one". She feels closed in on herself. So, when Telly Sevalas playing a Greek-American who returns home, arrives in the village, and she sees he understands her, she falls in love with him. Although she knows that he will not take her with him when he leaves, she becomes his lover, braving the scandalized comments of the village and taking her first steps towards freeing herself.

The subject is one dear to Yula's heart. "As a woman growing up in Greece, I was myself repressed," she said. "My mother used to call me a tomboy because I didn't fit into the mold of the pretty, feminine little girl. Women are given no freedom of expression, little education, they have a fear of sexuality, and build phobias which are difficult to overcome."

In the course of her own emancipation, through her acting career, from many of the repressions of her provincial childhood, Yula also began to write. Her first play, *The Performance*, written in 1973, examined the freedom of a person faced by violence and repression. The play won a prize in a competition for Greek playwrights held by the Greek Ministry of Culture. Later plays included *The Invasion of the Beggars* and *The Eleventh Commandment*, both of which dealt with the basic freedom of a person to direct his or her own life.

Yula's latest work (she prefers to call it a theatrical experience rather than a play) is called *Ladies and Gentlemen*. With a cast of five actresses, it makes use of films, slides, music, with which she hopes to convey a message of love toward one's fellow man. She plans to stage it in Athens. The time spent working on the film with Sevalas last summer meant location filming, leaving little opportunity for the necessary contacts to set up a production this winter. "...But soon..." Yula says.

In the meantime, she will be working for Greek television this winter, in a new series which begins in November. Called *The Protagonists*, it will portray the passions, agonies, and insecurities in the life of actors, a life she knows so well. Yula hopes that next summer's Athens Festival will provide a chance for her to play *Medea* again, in the same vital way she presented the role abroad. And for the future? Marriage, career? "I believe in marriage deeply," Yula said, but added, "It is a forever thing, and the right man hasn't come along yet."

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# Greek Ghosts

*Haunted houses raise hackles on ancient hellenes*

by Adrienne Mayor



Adrienne Mayor

EVERYONE knows Athens as the birthplace of Western culture, but few realize that the city was the setting for the original haunted house story.

Pliny the Younger, writing to a friend in the first century after Christ, describes an old rambling Athenian house, long uninhabited because of frightful noises and apparitions. Loud clanking chains have been heard in the courtyard, and the spectre of an old bearded man has been seen. The house has fallen into disrepair and is for sale, cheap. The philosopher Athenodorus, new in town, is attracted by the reasonable price and decides to buy the house despite warnings about its unusual occupant. Working alone at his desk during his first night in his new home, the philosopher detects the faint clinking of chains. The sounds draw nearer and finally the figure of a bearded old man in irons approaches. Athenodorus ignores the apparition until the old man jangles his chains over the philosopher's head and beckons him into the garden. Athenodorus follows with a lamp and marks the spot where the ghost disappears, then returns to his work. When the spot is excavated before witnesses the next day, the skeleton of a man in chains is found. The bones are buried with all due ceremony and the ghost is never seen again.

Accounts of ghosts and hauntings abound in ancient Greek literature. The settings, plots, and details seem prototypical; the ghosts exhibit

manners and motives immediately familiar to ghost-story connoisseurs. Spirits are abroad for what we imagine are the usual reasons: untimely or violent demise, neglected funeral rites, association with extraordinary historical events. Some hauntings seem to be the result of unusually strong personalities, or are connected with famous personages. Other ghostly traces seem to be a kind of after-image left behind in certain surroundings.

Anxiety over their eternal peace, through proper burial and funeral rites, animates several ghosts in antiquity. The ghost of Patroclus demands funeral ceremonies from Achilles in the *Iliad* and in the *Odyssey*, the hapless ghost of the recently deceased Elpenor beseeches his friend Odysseus for lamentations and rites. Odysseus encounters many ghosts on his excursion to the Underworld; they are all mournful, pale shadows of their former selves, still concerned with living friends and relatives and seeking reassurance that they are mourned and missed. In another story from the sixth century B.C., Periander, tyrant of Corinth, is told by the ghost of his wife that she requires more clothing for her sojourn in the Underworld. Periander waits until the day of a festival when he knows all the ladies of Corinth will turn out in their best. He orders them stripped of their finery and burns the clothes on a huge pyre until his wife's ghost is placated.

Justice or revenge is another common theme in ancient ghost

stories. The man in chains observed in Athenodorus' house in Athens seems to have died under suspicious circumstances, but his ghost was mollified by a proper funeral. Other restless spirits are not so easily placated. Around the second century A.D., the baths of Chaeronea in Boeotia were haunted by the groans and screams of a man murdered while bathing. The racket didn't subside until the baths were walled up and abandoned. About the same time in Megara a wealthy traveler put up at an inn. He was wearing a belt full of gold; the innkeeper murdered him and took the money, hiding the body in a dung-cart. The victim's ghost told the tale to several citizens and did not rest until the crime was revealed and the innkeeper punished.

Perhaps more for the purposes of plot than for reasons of superstition, ghosts are well represented in ancient Greek drama. They served as sensational stage gimmicks as well. Special effects and machinery were used to give the illusion of ghosts suspended over the action or eerily rising from a tomb on stage. In the *Hecuba* by Euripides, the ghost of Polydorus is seen hovering over the camp where his mother is a captive to ask pity for his "unwept, unburied" state. A lost play by Aeschylus entitled *The Spirit Raisers* probably had ghosts as its main theme. In another Aeschylus play *The Persians*, the magnificently attired ghost of King Darius arises slowly from his tomb. Yet another drama by the same playwright, *The Eumenides*,

features a malevolent spectre, that of the murdered murderess, Clytemnestra, who arouses the sleeping Furies and commands them to pursue her matricidal son Orestes. Aeschylus introduced to the stage the awesome special effects of tombs, sacrificial altars, ghosts, and Furies, and used them with Hitchcockian skill and glee. Spectators were terrified and thrilled; it was reported that boys in the audience fainted and pregnant women miscarried!

Tales of haunted battlefields are also to be found in ancient literature. Writing a generation after the battle of Marathon in 490 B.C., Herodotus remarks that the plain still resounds with the clash of weapons and neighing of horses. (Some scoffers say they must be whinnies of frustration since the calvary did not participate.) Six hundred years later the traveler Pausanias mentions the same phenomenon. No reliable modern reports exist, but Pausanias cautions that going to Marathon specifically to hear the echoes "never did anyone any good." A near contemporary of Pausanias tells of similar sounds near the battlefield of Plataea in Boeotia. Furthermore, the plains of Troy were said to be populated at night with the ghosts of ancient heroes.

The Isthmus of Corinth was

the scene of an ominous ghostly incident in 67 A.D. when Nero began his ill-starred venture of digging a canal. With the first shovelfuls of dirt, blood spurted from the earth, hideous groans were heard, and numerous ghosts were released from the ground. The project was abandoned until 1882, but workers who then dug the present canal failed to note any untoward omens.

Modern Greek ghosts are harder to track down. One researcher, remarking on the discrepancy between ancient assumptions about ghosts and modern popular beliefs in Greece, points out that there is no specific demotic word for "ghost", and, that in accounts of present-day Greek folklore, the concept is "a negligible quantity." It is true that vampire legends exist, probably ultimately of Slavic derivation, but vampires don't qualify as ghosts - they are not spirits. Another writer comments that modern Greek ghost stories "hardly come up to the standards required by the Society for Psychical Research." The notion that spirits of the dead have an impact on everyday life or that the dead even maintain an interest in the world of the living does not have much currency. In the occasional ghost tales that do surface, one can never be sure that the plot and imagery are not influenced

by American or European movies and television. The apparition of a monk recently observed disappearing through a wall at the monastery of Osias Loukas is a case in point. The image recalls countless stories of haunted English abbeys.

Some may suggest that the relentless sunlight and paucity of gloomy, dank mansions also work against the chances for ghostly mischief in Greece, but this logic does not explain the hauntings of antiquity, when Greece was surely just as sunny and dry. In fact, in Mediterranean legend, lonely and desolate places are perceived as being just as dangerous at midday as at midnight. Folk wisdom says that at high noon, meadows, rivers, wells, caves, crossroads, and groves are the enclaves of fairies, genii, demons, nereids, and other magical beings. These are unpredictable, mischievous creatures, not always harmless, but they are not spirits of the dead. Shepherds used to avoid the summit of Mt. Hymettos at noon, where there is a round, bare area called the "level". According to one story, a shepherd who unwittingly entered the magic circle was overwhelmed and imprisoned on the spot until late afternoon.

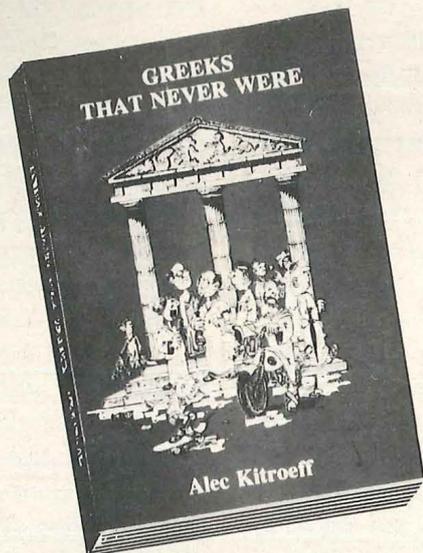
So ghost hunters in Greece must turn to the classical dramatists or figments of their own imagina-



*A fifth century B.C. vase painting showing the ghost of Elpenor, who beseeches Odysseus for a proper burial. Elpenor was the youngest of Odysseus' companions, and, in Odysseus' opinion, "not powerful in fighting nor sound in his thinking." Elpenor met an untimely death when he rolled off a roof in a drunken stupor and broke his neck.*

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tions, unless they go to Crete or to Arta in Epirus. The famous Drossoulites of Frangocastello in Crete are said to be the shades of the 385 warriors led by the patriot Hadzimichali Daliani who were killed by the far superior forces of Mustafa Pasha in 1828. These "dew-shades" appear on horseback over the mists of the sea just before dawn, annually around the 18th of May by the old calendar. The phenomenon aroused the interest of the British Society of Psychical Research which sent out a team of observers under Ernest Bennett in 1928. They saw nothing supernatural and went home. Unfortunately, they miscalculated the chronological variable between the old and new calendars, and the apparitions appeared, it is reported, a few days after the British left, on the 4th, 6th, and 7th of June. The phenomenon is explained as being due to atmospheric humidity which dissolves in strange shapes as the heat of the dawning sun reaches it. Curiously, though photographed, these shapes have never appeared on the film itself.

Another modern ghost tale comes from Arta, and is celebrated in the "Bridge of Arta", a folksong with all the elements of a great ghost story: tragedy, love, untimely death, poignant sacrifice, all clustered around a historical event. The legend describes the rebuilding of the bridge in Arta in Epirus in about 1611. No matter how the workers toiled, whatever they built fell down each night. The only way to ensure the stability of the bridge was finally revealed to the master builder by a songbird. Heartbroken, he learns he must sacrifice his beautiful wife. After the unfortunate wife is lured to the river and walled up alive in one of the foundation piers, the bridge is completed. Some say that whenever music is played over the water, her ghost dances. The Arta bridge still stands today, although according to the song, "it shall tremble as does her poor heart."

*Adrienne Mayor, currently living in Athens, is an artist, illustrator, and archaeological draftsman with a passion for ghosts.*

# reviews

## books

PHILIP OF MACEDON  
(Ekdotike Athenon) 254 pp.

THE SEARCH FOR ALEXANDER  
by Robin Lane Fox  
(Little, Brown & Co. 1980) 448 pp.

Major discoveries in Greek archaeology appear with such frequency that the intelligent layman is hard put to keep abreast of, let alone interpret, the finds that come to light.

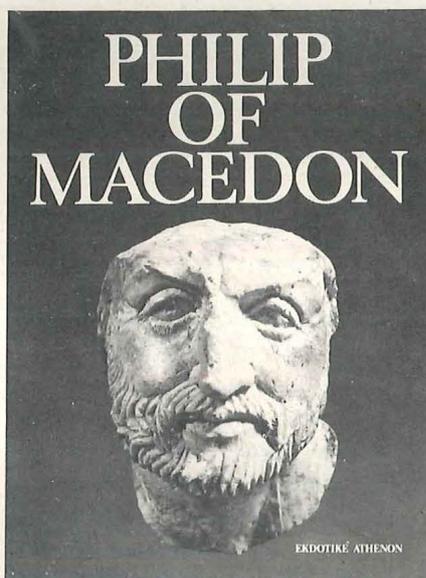
Some weeks ago, Professor Manolis Andronikos discovered two more Macedonian tombs at Vergina, dating back twenty-three centuries. They are located not far from a group of royal tombs, one of which Andronikos believes to be that of King Philip of Macedon, father of Alexander the Great. The contents of this tomb, discovered in 1977, generated a wave of worldwide interest in these two kings of Macedonia and their place in the history of civilization.

Through the centuries, monarchs of such historical significance were bound to be mythologized by each succeeding generation of detractors and admirers. Now, however, with material from the royal tombs serving as evidence, Andronikos and his team of experts may pare away some of the myth and add to our body of knowledge concerning events of that era. What the tombs do attest to, unequivocally, is the dazzling cultural level of Macedonia in the years that followed Greece's "Golden Age."

In response to the rekindled popular, as well as scholarly, fascination with this period, one of the best Greek presses publishing books in English on art, history, and archaeology has brought out a first-rate book called *Philip of Macedon*, a collection of essays, written by thirteen scholars from four countries, whose purpose is to reassess the figure of Philip in the light of new discoveries. Each of the thirteen essays focuses on a major phase in Philip's career. The chapters move in chronological order, giving the reader a sense of historical continuity. Illuminated by the superb photographs with their de-

scriptive captions, the geography, art, thought, society, and pageantry of the entire era spring to life.

Having welded a fragmented Macedonia into a coherent state and unified the Greek city-states, Philip was murdered in 336 B.C. and buried, presumably, in the tomb which Andronikos discovered in 1977. The assassination has been the subject of many theories concerning motives and possible conspiracies such as often accompany the demise of great men. In this particular case, an analysis of the murder is crucial for the light it may shed on the character of Alexander, who succeeded his father and who quickly exceeded even the bounds of Philip's ambitions.



Was Alexander, with the assistance of his mother, Olympias, involved in parricide? In the final essay entitled, "The End of Philip", N.G.L. Hammond sifts through the evidence and, in the end, exposes the fallacy of Olympias' implication and discounts the parricide theory. "If we keep a historical perspective," he writes, "the complicity of Alexander is as incredible as the alleged action of Olympias." In fact, Hammond places the blame squarely on dissenting Macedonian power elites: "What seems to have broken down in Philip's case was the ability of the king to win and maintain the support of the leading Macedonians, among whom the members of the royal house and the Bodyguards and Friends held a prominent position." Although Hammond's theory represents only one of many, it does give the general reader a basic presentation of the assassination question.

Furthermore, the entire book should be of enormous interest to everyone who is intrigued by the finds at Vergina.

\* \* \*

Cutting a dazzling swath through America's great museums, the exhibition "The Search for Alexander," which features ancient Macedonian objects, has excited public interest in the character of Alexander the Great. And, in their enthusiasm to learn more about the young Macedonian king, people are reading Robin Lane Fox's *The Search for Alexander*, which is widely advertised as a companion to the exhibition.

To be sure, Alexander's life provided the stuff from which heroes are made. Son of a famous father, Alexander was tutored by Aristotle. After his father's death, Alexander and his army swept eastward bringing lands as far as India under his control, spreading Hellenism, and, at the same time, introducing oriental customs into Greek civilization. Although he died at the age of thirty-four, his meteoric appearance made a permanent impression on the course of history.

Like his hero, historian Robin Lane Fox is, in his own sphere, an *enfant terrible*. His first book, *Alexander the Great*, written in 1973 when he was twenty-seven years old, drew both praise and scorn for the bold interpretations he presented. Nothing could have been more felicitous for the fate of that book than Andronikos' discovery at Vergina, which Fox also believes to be Philip's tomb. This new evidence convinced the author that an updated, illustrated edition of his first book, and a fresh title, *The Search for Alexander*, would be timely.

The lack of sources makes a biography of Alexander difficult to write; although more than twenty contemporaries of the young king wrote books about him, not one of these survives. The material is known only through quotations in subsequent works, which do not preserve the original wording. Thus, Robin Lane Fox wisely qualifies his work as a "search" for Alexander rather than a biography.

And what a search it is! The young Lane Fox himself set out on Alexander's path across Egypt into Persia and thence to the foothills of the Himalayas, studying Persian and Indian evidence, examining ruins left

from his settlements, and surveying the terrain where Alexander directed his forces to sweeping victories.

Alexander's new popularity has sparked fresh scholarly controversies. Historians have been quarrelling over the interpretations of his personality almost as vigorously as his fractious inheritors fought over his realm after his death. At one pole of the argument stands the "bad" Alexander, a parricidal, debauched, cruel, pathologically ambitious, narcissistic boor. At the other extreme is the "good" Alexander, the untarnished hero, brilliant, cultivated, nobly motivated and generous. Robin Lane Fox's last chapter, in his 1973 book, leaves no doubt as to where he stands: "Alexander was not merely a man of toughness, resolution, and no fear. A murderous fighter, he had wide interests outside war, his hunting, reading, his patronage of music and drama, and his lifelong friendship with Greek artists, actors, and architects...He was famously generous...Though he drank as he lived, sparing nothing, his mind was not slurred by excessive indulgence."

A comparison between the older book and the newer, *The Search for Alexander*, offers a measure of the historian's maturing process. More subdued in praise, letting the events themselves speak in favor of Alexander, Lane Fox's later book has moved far in style, spirit, methodology, and factual information from his first effort.

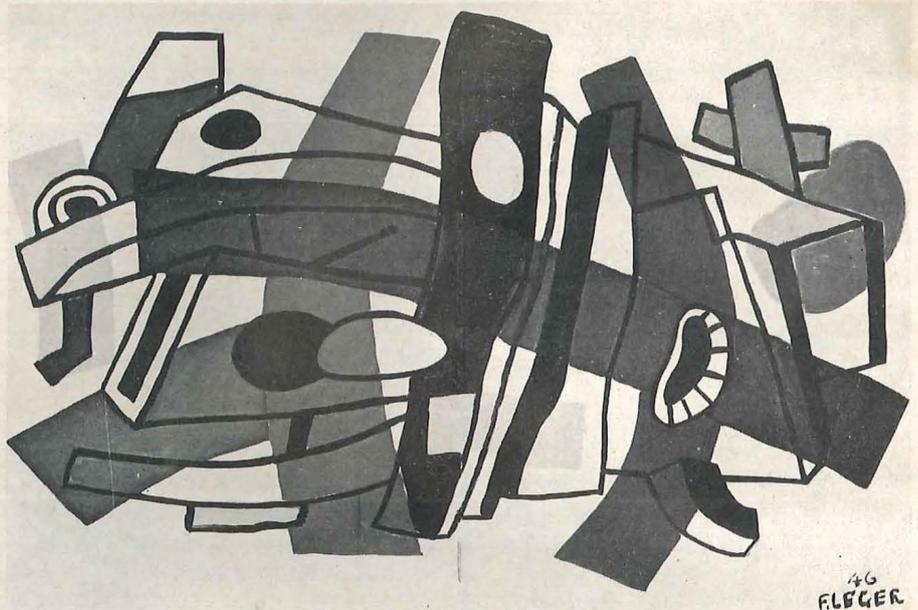
Brenda Marder

## art

FERNAND LEGER  
French Institute

PABLO PICASSO  
Trito Mati Gallery

Athens' galleries came to sudden life in October, and the gallery-going public plunged back into a frenzied circuit of new shows. What has become increasingly clear is that the art scene here has changed considerably in the past four or five years. Besides the continuing interest in local art, there is a growing interest in what is happening elsewhere, with more and more museums bringing in exhibitions from abroad,



Fernand Leger, "Composition murale", oil on canvas, 1946

though often haphazardly chosen. At the same time, an increasing number of galleries show foreign artists, avant-garde and otherwise. Also apparent is the increasing influence of international art dealer Alexander Iolas, a personal friend of many leading early twentieth century artists, who discovered and launched Max Ernst and Magritte. This grandly flamboyant Alexandrian collector has had a distinct influence on the more important galleries in this city.

Two recent exhibitions, consisting of works from Iolas' private collection, celebrated the centenary of two key figures in early 20th century painting, Fernand Leger and Pablo Picasso, the former at the French Institute and the latter at the Trito Mati Gallery.

Leger was a major exponent of Cubism and one of the first artists to reflect in his work the mechanical milieu in which he lived. None of Leger's purely cubistic paintings were shown. The exhibition was made up of the artists' post-1930 drawings, gouaches and paintings. Although small, it adequately reflected his later stylistic development, his preoccupations as an artist, and his social exploration of man in a contemporary, industrialized context. During the last twenty years of his life (he died in 1955), Leger concentrated on a few basic themes which he explored in terms ranging from the most abstract to the most figurative. While all his late paintings reflect a cubist structural frame, his figurative works are stylized. They

also show a distinct naivete, elements of social comment, and even surrealist fantasy.

The charming samples of Picasso's work on display at the Trito Mati gallery from October 5 included gouaches, *decoupages*, drawings and sketches by one of the most extraordinary artists of our times. When confronted by his work, one is automatically prompted to speak an encomium of the man. This individualistic genius, it has been said, has had no rival in moderation and recklessness, in guile and sincerity, in discoveries and artifices. The immense body of his work has been accepted as it is, with its grandeurs and failings. There was neither unity, continuity nor stability in this artist's work, as there was none in his life. Picasso was true to only one single passion, freedom. The show reflected his multiple phases and diverse expressions, from the light-hearted *decoupages* to the oppressive Goya-esque gouaches such as "Man and Two Ladies" (1967); from the structured late cubist-like gouaches of 1972 to the liquid lines of the pencil and crayon drawings, such as "Double Portrait" (1948) and "The Sketcher" (1969).

NATIONAL BANK OF GREECE  
COLLECTION  
National Gallery (Pinakothiki)

Celebrating the 140th anniversary of its foundation, the National Bank of Greece exhibited at

the Pinakothiki 200 works from its vast collection of Greek painting. Representing an almost equal number of artists, the show must have presented its organizers with an almost insurmountable task in selecting and then mounting so much disparate material. While fully sympathizing with the difficulties, I think that it would have been better to make a comprehensive catalogue of all the artists and works in the collection for reference, and then to select a few artists who represent the more important periods of development. This would have resulted in a smaller, tighter, and more inviting exhibition.

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**DIMITRI PANTAZIDES**  
Gallery 3

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When merely descriptive in theme, the black-and-white or colored photographs of Dimitri Pantazides, exhibited at Gallery 3 this month, seemed too literal and therefore uninteresting. Certain photographs, imbued with a sense of solitude and loneliness, were more subtle and therefore, perhaps, more successful. The photographs of boats at Neo Faliron, with their hazy, probably polluted, backgrounds, had a quality of light which exuded an unusual aura of mystery. The imagination and humor hinted at in the portrait of an old woman next to a life-sized dummy of an Evzone in a shop window were not detectable in his other work, which as a whole appeared commonplace.

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**ALEXIS AKRITHAKIS**  
Bernier Gallery

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Pieces of wood, rummaged from here and there, assembled, then brightly painted and made garish and glittering by means of small electric lightbulbs, made up the Alexis Akri-thakis exhibition at the Bernier Gallery last month.

At the end of the gallery, a festive bar, made by the artist, had been set up with Akri-thakis himself as bartender. Competent at making drinks and clowning with the gallery's visitors, Akri-thakis infused the exhibition with fun and humor and created an environment which integrated art and life.

In formal terms, Akri-thakis' work is part of the tradition of ob-

ject/collage assemblages first introduced by Picasso. It is evident that the artist has moved away from his former stiff, explicit, and simplistic type of representation towards a looser, liberated, implicit type of assemblage. Further, in keeping with the trend towards what is referred to today as "a return to painting", Akri-thakis makes a reference to painting which is inventive and interesting. This is seen in the thousands of colored blobs and dabs, blotches and patches of paint applied all over his works and the paint sticks (used to stir paint) which he has incorporated into some of them.

Although derivative, Akri-thakis' work is novel and vital; it hums with sound, color, and light. In all its garish gaiety - and its urgent undercurrent of transience - it captures the kitsch splendor of a present-day Greek *panaguri*.

Catherine Cafopoulos

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**theater**

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**MY POOR MARIK**  
by Alexei Arbuzov  
Amiral Theatre

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Unlike most contemporary Russian dramatists, Alexei Arbuzov is much more interested in his characters than in the established cliches of social realism. Criticizing the persistent monotony of the Russian theatre, he wrote in 1958: "Our dramaturgy is far from feeling at ease. Our plays do not incite deliber-

ate thinking, although this kind of thinking generates action. Instead of presenting life on the stage in its dynamism, we are recording it in a rather official way as if we do not write plays but reports...We face life like witnesses and not like participants..." Arbuzov was fifty when he wrote these lines, and seven years later he wrote *My Poor Marik* which pays full justice to his credo.

The play concerns three young people in war-torn Russia: Marik, a young man of strong character who intends to become a builder; his friend, Leonidic, who is weak, but longs to become a poet; and Lika, a girl in her teens who wants to be a doctor. Loved by both men, Lika loves both of them in return, but ends up living with the war-crippled Leonidic, while Marik goes on to a successful career, and an emotionally blighted life. The climax of the play comes when, sixteen years after the story opens, Marik returns to his two friends who have not found happiness either in their work or in their love. At this point, Arbuzov gives the only appropriate solution.

Although the futility of sacrifice seems to be the subject of the play, as a reply to the sentimental idealism of the past, Arbuzov seems to be more at home with romanticism than with realism. Unlike many other Russian dramatists, his main interest does not lie in the problems of the social milieu, but in those of the characters who happen to live in that milieu. Perhaps for this very reason,



George Tzortzis and Tonia Kaziani in "My Poor Marik"

his plays, especially the later ones, have had wide success in western countries as well as in Russia.

*My Poor Marik* is a difficult and subtle play to interpret. Arbuzov is concerned chiefly with dramatizing the inner world of his heroes and its incessant conflict with the outer world. Nothing in the dialogue expresses this conflict; it has to be hinted in silent expression.

The production at the Amiral Theater is uncertain in its approach. The director, Lykourgos Kallergis, writes in his program notes that the play attempts "to mold the spirit of Soviet youth...within the framework of the social system." In *My Poor Marik* however, we are confronted by a truly human problem whose solution stands above any system. The actors, too, attempt to rise above this doctrinaire approach. George Tzortzis, the most experienced of the three young actors, gives a solid performance as Marik, and Tonia Kaziani catches most of the subtleties found in the character of Lika. If their mutual love is overstated, this may be the director's mistake. Alberto Eskenazi had not yet mastered the difficult and passive role of Leonid on opening night, but the effort was there, and the final act nearly perfect. The overall production will no doubt improve as it settles down. Today, we have few chances to see a play so subtle in its undertones and so true to the human conflicts in life.

Platon Mousseos

## music

### BAVARIAN STATE ORCHESTRA Athens Festival September 1981

The 1981 Athens Festival came to a memorable conclusion with four concerts in late September by the Bavarian State Orchestra and Opera Chorus directed by Wolfgang Sawallisch. The music offered was appropriately German, with two performances of works by Richard Wagner, and Bavarian, as represented in the works of two Munich-born twentieth century composers, Carl Orff and Richard Strauss. The latter two masters were heard in two of their most celebrated works, *Carmina Burana*, the remarkable choral and orchestral menagerie that Orff (who

termed it a "scenic cantata") set to the famous medieval Latin poem, and *Ariadne auf Naxos*, the powerful opera based on the popular Greek mythological story of seduction and abandonment. As a friend remarked to me some days later, "Strauss seems doomed to be one of those composers whose works people walk out on halfway through," and unfortunately this was the case at Herod Atticus on September 24th, though not through any fault of the artists. Strauss opera is simply the sort of music that one either likes or doesn't, and many people don't.

Wagner, however, is another matter entirely. His fans are legion (though the reviewer is not among them) and are usually fanatical or at least noticeably passionate in expressing their enthusiasm. The cheers were still resounding wildly off the Acropolis on Friday evening, September 25th, as I was getting into my car parked six blocks away (and I did indeed stay to the very end of the program). The Bavarian State Orchestra is impressive in every way. The overall sound is rich and mellow, the strings play in near perfect unison, the brass is sonorous and absolutely in tune, and the ensemble playing is a joy to hear. The concert opened with a splendid rendition of the rousing prelude to Act I of *Die Meistersinger*, and continued with Hans Sachs' monologue from Act III, impressively sung by bass Karl Ridderbusch, whose ample physical proportions were matched by a vocal projection of considerable power and vitality. After a brief interval, the audience was treated to the first act of *Die Walkure*. Here, conductor Sawallisch was at his very best in controlling his forces and making musical sense out of a very lengthy and difficult stream of Wagnerian consciousness. Mr. Ridderbusch reappeared in fine form as Hunding, and was joined by the American heldentenor James King who possesses both the volume and stamina necessary for the role of Siegmund, and the Welsh soprano Gwyneth Jones as Sieglinde. Miss Jones likewise possesses impressive vocal size and projection but tended on occasion to be at variance with the orchestra's basic tonality. Overall, it was a most impressive performance and certainly a grand finale for the Festival season.

Robert Brenton Betts

## records

TA BARAKIA  
Vangelis Germanos  
Lyra 3336

FRAGMA  
Dimos Moutsis  
Lyra 3750

*Ta Barakia* (roughly "little bars") is the first recorded work of singer-songwriter Vangelis Germanos. It is produced and introduced with a few words on the cover by Dionysis Savvopoulos. Germanos was a member of a group called *Laistrygona*, which, formed by Savvopoulos, play-



ed in boites in the early 70s. During this period, Germanos concentrated mainly on foreign ballads by Dylan, Donovan and others, and, at the same time, composed songs of his own in Greek.

The twelve songs on this record show the influence of the early 70s when popular music was heavily affected by the troubadour song-style so popular in the West. One of the songs on the record is an arrangement of a melody by Canadian singer-songwriter Gordon Lightfoot, and one or two other melodies strongly remind one of Dylan. This is not a criticism of the record, however, but simply an attempt to place it in a musical tradition. Although the songs may provoke some nostalgia for a generation that has passed, they are by no means retrogressive, and since they deal with basically erotic themes, they are timeless.

Dimos Moutsis' latest record, *Fragma* ("barrier"), reveals a marked departure from his style of the early 70s. "This record," he explains, "expresses my present views on music and song. I would say, however, that it is not a change of direction, but a

natural evolution, parallel with the evolution of Greek reality. A decade has gone by since the time of my well-known successes. Now I have the feeling that people don't know how to sing, not even, perhaps, how to enjoy themselves. It is this condition which is expressed by *Fragma*: the human being who feels estranged and tries to crack the eggshell in which they've enclosed him."

The record presents a strange mixture of musical styles. The first track on the first side is an orchestral piece which resembles a mixture of musical themes from *2001: A Space Odyssey* and *Close Encounters of the Third Kind*. It doesn't seem to have any musical relation to the other three tracks on the first side which move in a heavily orchestrated Western ballad style which recalls Neil Diamond.

The second side is different again, consisting of two more familiar Greek musical styles. Four songs on this side are sung by Sotiria Bellou who seems to have found a new role lending authenticity to modern compositions. These songs are in the familiar rebetic style with bouzouki accompaniment and heavy zeibekiko rhythms. The two remaining songs on the second side, sung by Loukianos Kilaidonis together with Moutsis, are in the light-hearted, satirical style made popular by Kilaidonis himself. Alkistis Protopsalti also helps out on one of these tracks.

The lyrics were written by the much-in-vogue young poet, Kostas Tripolitis, who has also written the lyrics for Theodorakis' latest works. Speaking of the lyrics by Tripolitis, Moutsis says: "They play an important role in my new work. Crammed full, sometimes tragic, sometimes ironic, they often give the feeling of a live reportage of our age, an age in which differences are often resolved by silence."

This new work, then, by Moutsis, is something of a mixed bag which at least makes for interesting listening. As with *Ta Barakia*, the emphasis is on the Western ballad style which seems to be creeping more and more into the Greek art-song as part of an attempt by modern composers to discover a new sound for the 80s. Whether the phoenix of the Greek popular song can renew itself in the flames of the Western ballad remains to be seen.

David J. Connolly

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## Regional Cuisine

**I**N Tseria, my mother's birthplace in the Taygetos mountains, life can be unrelentingly harsh. The rough road north of Gytheion has only recently been made passable by bus. A formidable climb through thorn and cypress leads to a clearing which opens on to a court, the entrance to our home, which, like the mountain, is made of stone. A rocky, winding path descends to a well which has served many families, including my mother's, for generations. There is no central plateia; the neighboring homes, hidden in the brush, are dotted along the ridge. In 1972, Tseria (also called Agia Marina for the startlingly cold spring by that name) became one of the last areas in the Peloponnese to get electricity. Few people have seen the frescoes in Agios Petros, the village's 12th century Byzantine church, perhaps because this isolated hamlet is not found on a map. Mail is routed through Melizini via Gytheion.

Even a visitor is immediately drawn into the rigid discipline that pervades everyday life. Within an hour of my arrival, Noula, my cousin, milked the family cow, while her children, Marianthi and Dimitri, then aged ten and eleven, fed the goats and donkeys and led the donkey to the well. There, we splashed the August heat from our brows and felt the astounding weight of water when loading the animals with barrels to carry home and fill the *vrissoules* over the sink. Cousins and aunts arrived in a steady stream from their nearby dwellings. A young cousin settled her newborn baby on the large bed in the bedroom adjacent to the roomy kitchen. Some aunts brought their own kitchen knives, and one widowed aunt was accompanied by her *soffras*, carried by Liako, Noula's cousin. The wooden *soffras*, a low, round table, had, in earlier times, been used for dining. But now it served the special needs of the day's major activity, the production of the winter supply of rich, golden *hilopites* (noodles). In this haven where "support systems" are truly needed, everyone joins in the collaborative effort to make *hilopites* and *trahana* (wheat - germ and



Rolling out the noodle dough on the "soffras" using a "plasti"

milk soup).

Amid non-stop banter and joviality, the mixing began. Noula measured, aunts advised. Soon the skills were revealed: dough rolled to a silky fineness on the *soffras* by flipping the *plasti* (broom handle) smartly, then unrolling, gently pulling and smoothing. The sounds and rhythm made music. After drying the dough slightly, the cutting began. The knives flashed across the noodle dough, folded in layers. Then the board was turned, and the dough sliced again to make tiny *hilopites* more symmetrical than any cut by machine. Some noodles were left long for *makaronia*. The thousands of noodles (as the name *hilopites* indicates) were set out to dry as noted in the recipe below.

By evening, I had sampled tender rabbit cooked in zesty, home-made wine, marinated olives, and slices of mizithra cheeses, heads of which were drying in a special room. I had had a hand in baking a delicious stuffed tomato-eggplant-potato casserole in the wood-fired stove that is kept in the court during the summer, and I had beaten *korkada*, an egg-yolk sweet. For the evening meal, we enjoyed as a climax the fresh noodles made earlier that day, glow-

ing with home-churned butter and grated cheese.

### Hilopites, Tseria Style

The ingredients and measurements are from Noula Tsounakos' kitchen. Allowances and adjustments can be made depending on size of eggs. To compensate for rich goat's milk, combine in equal amounts milk and light cream. Be sure to choose dry, not humid, weather for the drying.... and eat some the first day!

- 4 kilos flour
- 2 small handfuls salt, crushed into flour
- 16 medium eggs
- 5½-6 cups milk (or milk and cream)

Combine flour and salt in large mixing bowl. In another bowl, break the eggs and mix lightly with fingers, then stir in the milk. Make a well in the flour and pour in the egg-milk mixture. Mix like bread, kneading and punching to make a smooth, soft and pliable dough, adding flour if necessary on fingers. Knead on board 10 to 15 minutes. Place in bowl, cover and rest for one hour in warm place. Punch down and work into a ball. Cut off pieces the size of both

your hands and roll on floured board using *plasti* (broom handle). Continue rolling dough around *plasti*, flipping sharply, simultaneously at both ends to stretch the dough; turn quarter circle, unroll from one end and gently pull dough to stretch. Bring *plasti* and roll dough again, working at side nearest you. Continue until dough is about 36" in diameter and coin-thin. Roll again around *plasti* and carry to a clean surface covered with cotton or linen sheeting or cloth (in Tseria cloth is stretched over a lattice made from canes to allow air circulation underneath and above). Unroll dough and allow to rest from one to three hours until dry enough to cut. Continue until all the dough has been rolled. To cut: fold dough in half; turn round ends toward the first fold for a second fold; fold again in half lengthwise (dough will be approximately 6 inches wide.) Place on board and using sharp knife, cut across into four workable sections. Cut through noodle dough into even ¼-inch strips.\* (See note below). Without moving the noodles, turn board and cut dough evenly ¼-inch intervals to make square noodles. Run fingers through noodle squares and allow to rest until all noodles are cut. Transfer to a tray; spread on dry linen or cotton cloths for four days until thoroughly dry, turning once daily for air circulation in an airy, light location. Store in covered containers. Lasts indefinitely. To cook, drop into briskly boiling, salted water. Noodle squares cook quickly in five to seven minutes. Drain. Strew with golden, hot butter and freshly grated cheese. Or use smaller amounts in broth for soup, with or without tomato flavoring.

\*Note: If long noodle, *makaronia* are preferred to ¼-inch squares, begin drying at this point. Cook within four hours for an unforgettable treat; dry the remainder like the small ones.

## Korkada or Ktipito Avgo

This is an afternoon treat for youngsters who beat their own yolk with sugar and then enjoy it...apparently, a mother's way of offering the nutrition a yolk provides. *Korkada* is not to be confused with *Zabaglione*, which is cooked.

1 egg yolk  
2-3 teaspoons sugar

In heavy custard cup or coffee mug, beat yolk with sugar with teaspoon until white and fluffy, about 15 minutes. Spread on bread or eat plain with a glass of milk.

Vilma Liacouras Chantiles

As a service to our readers, The Athenian will be running a regular market column beginning this month. You can find almost anything you want in Athens...if you know where to look. But as the city has spread, so have shopping centers, and now both natives and newcomers alike are presented with a bewildering (or dazzling) array of places to spend their money. This month, the column has advice on where to go to give your house some modern trimmings. Household accessory boutiques have only recently become a part of the commercial landscape here, and most of the shops described below are concentrated in the area of Kolonaki, a good market for the sophisticated, often luxury, items they purvey.

One inexpensive and highly effective way of introducing color into a dull interior is to invest in some of the gaily enamelled metalware currently on sale at **Kyvos, 8 Haritos Street, Kolonaki**. Designs range from coffeepots and tin mugs in brilliant red, blue or green, price from 120 drs, to scarlet tin trunks, ideal for stocking bottles and bar items, price from 4,400 drs, according to size. The shop also carries red and white tin cubes, 33 cms square, which can be stacked together as cases for books and small treasures, price 1,400 drs each.

Good lighting can transform even the most ordinary, daytime interior, and, if carefully planned, it provides flexible levels of lighting for every activity from studying to evening entertaining. At **Meli, 24 Skoufa Street, Kolonaki**, and **Papdiamanti Street, Kifissia**, you can find superb opaline glass light fittings in delicate Art Deco colors and finely-etched designs, from France. Prices range from 2,800 drs for a wall fitting to 7,000 drs for a table lamp with glass base and matching shade. Also at Meli, you can find a selection of complimentary household accessories in 1920s-inspired designs and soft rainbow colors, including Fiberglass bar trays costing 600 drs, 900 drs, and 2,200 drs according to size, matching decorated tumblers costing 120 drs each, and a selection of attractively printed cotton tablecloths costing from 720 drs each.

Meanwhile, at **Roma 5**, the

name and the address of a new shop that opened two months ago in a converted garage in Kolonaki, you can find cheaper, colorful light fittings ranging from metal spots in a choice of four primary colors, price 650 drs, to elegant pendant lamps, ideal for hanging low over a dining table, price 2,800 drs. Here, too, you can find some good, inexpensive furniture, study tables with natural wood tripod legs, topped with a tough Melamine working surface, cost 5,500 drs; a thirties-style sofa that unfolds into a double bed, price 18,000 drs; folding metal stack-away chairs, price 1,400 drs each, and canvas-slung 'campaign' stools, based on an original World War I design, cost 950 drs.

Although specializing in furniture rather than small household equipment, **Katoikein, 12-14 Fikilidou Street, Kolonaki**, is well worth a visit for anyone interested in modern Greek design. The shop is run and managed by a team of young architects, and their ideas are essentially lively, practical, and progressive, if not sometimes a little bizarre. One novel idea is a series of gaily enamelled hooks that are suspended from the ceiling and weighted at floor level and link together to form a hat and coat stand, good for a cramped entrance area. The store also stocks sensible wooden cubes which stack to form a series of practical storage containers, cost 1,500 drs each, and a make-it-yourself wine rack in matching, scrubbed pine, price 1,200 drs a unit.

**Mono, 50 Voukourestiou Street**, also specializes in inexpensive, up-to-date furniture, designed and made in Greece, as well as a wide range of country-style household accessories. Here, for example, folding metal tables in bright, primary colors cost 1,700 drs, pine-framed mirrors, 900 drs each. The shop also carries an excellent range of light fittings at under 1,000 drs each.

Finally, at **Lamperti, 5-7 Vas. Pavlou, Psychiko**, you can find practical folding chairs in strong, basic colors, price 1,800 drs; fine opaline glass light fittings, currently fashionable in Italy, price from 7,000 drs, as well as a varied selection of spot-light fittings, imported from Italy, and costing from 360 drs each.

Hilary Petsalis Diomidis

# this month

## GALLERIES

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, to Nov. 24. Oils by Georgos Nikolaides, Nov. 29-Dec 21.
- JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Closed Mon. mornings. New works by painter Alexis Akritihakis, to beginning of Nov. Painting on marble sculptures by painter and sculptor Brice Marden, Nov. 5 to end of month.
- CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Prints by Mary Schina, Nov. 2-21; paintings (mixed media) by Constantine Dimoudes, Nov. 24-Dec. 15.
- DADA, Antinoros 31, Tel. 742-377. Also open Sat. evenings and Sun. mornings. Paintings, Dimitris Gratsias Nov. 2-22, and Michalis Angelakis (oils & aquarelles) Nov. 23-Dec. 11.
- DESMOS, Akadimias 28, Tel. 360-9449. Call for details.
- DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Open Mon. to Sun. Paintings by to US artist Robert Watson to Nov. 3. Oils and gouaches of Petros Papavassiliou, Nov. 5-25; crayons (black and white) by Taiwanese artist Yu Pon, Nov. 27-Dec. 18.
- ENGONOPPOULOS, Dinokratous 53, Tel. 723-888. Sculpture (wood and marble) by Kosmas Dorletoglou, Nov. 4-21; impressionist oils by Stavros Hadjiioannou, Nov. 23-Dec. 7.
- GALLERY 3, Fokilidou 3, Tel. 362-8230. Paintings on glass by Haralambos Vafiadis, Nov. 2-28.
- HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Oils by Papas, Nov. 2-13; oils by Kounadis, Nov. 30-Dec. 11. Opening hours are Mon.-Fri. 10 am - 1 pm, 6 - 9 pm.
- HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Exhibitions over the next month feature Greek women artists. Oils and aquarelles by Effi Moutafi to Nov. 7. Oils by Xeni Kavadia, Nov. 9-25.
- KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Paintings by Kyriakou to Nov. 11; oils and gouaches by Dimitris Balias, Nov. 12-28; aquarelles by Avgeris Kanatos, Nov. 30-Dec. 16.
- MEDUSA, Xenokratous 7, Kolonaki, Tel. 744-552. Texts and designs by Greek poet Takis Sinopoulos, Nov. 3-22; environments, constructions by Aris Prothromidis, Nov. 24-Dec. 13.
- NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Paintings by Cypriot artist Tasos Stefanides and by Aristotelis Solounias (oils) to Nov. 12; drawings by Georgos Vakirdzis (also on sale during the exhibition is a volume of reproductions of these works, published by Kedros), Nov. 13-30.
- NEPHELI, Leof. Alexandras, Tel. 823-7579. Call for

- details.
- ORA, Xenofontos 7, Tel. 323-0698. Oils by Patraskidis Triandafilos, Nov. 4-20; and by Georgos Nikolakopoulos, Nov. 23-Dec. 11.
- POLYPLANO, Dimokritou 20, Tel. 362-9822. The exhibition of oils by George Skotinos, due to open in Oct. has been postponed to a date sometime (probably) this month. Call for details.
- SYLLOGI, Vas. Sofias 4, Tel. 745-136. Oils by Kostas Kambouroopoulos, Nov. 3-17; sketches and oil paintings by Eleni Laskaratu, Nov. 19-Dec. 5.
- TECHNOHOROS BERNIER, Kaftanzoglou and Ziller, Patissia, Tel. 735-657. Show by Mario Mertz, Nov. 15 for a week. Call for details.
- THOLOS, Filellinon 20, Tel. 323-7950. Closed Sat. mornings. Paintings by Thanasis Mimis (oils), Nov. 12-28; prints by Vassilis Haros and Aria Koumianou opens Dec. 2.
- TO TRITO MATI, Loukianou 21b, Tel. 714-074. Call for details.
- 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. Group exhibition including works by Moralis, Nikolaou, Katzourakis, Ghikas, Droungas, Xenakis, Kokkinidis, Fassianos, Georgiades, Mytaras and Pavlos, to end of 1st week in Nov. Followed by the latest works of painter Georgos Milios.
- ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Permanent group show of silk screens, lithographs and multiples.
- ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Also open Sat. evenings and Sun. mornings. Landscapes and figures of Crete, oils, by Aristothimos Papadaki, and oils by Anthi Lazaridou to Nov. 6. Oils by Aiki Bogdanos, and paintings by set designer Tasos Zografos Nov. 9-23; oils and water colors (the latter exhibited for the first time) by renowned Greek artist, the late Agenor Asteriadis, Nov. 26-Dec. 10.

## 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.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS On display is a collection of French and Greek impressionist paintings. The duration of the exhibit was uncertain at time of printing. Call for details. Open 9am - 3pm. Closed Tues.

BRITISH COUNCIL — Exhibition of paintings by Tessa Papas continues to Nov. 6; the recent work of British sculptor Colin Miller (who lives and works on the island of Paros), Nov. 13-27; "Wild Flowers of Greece and Cyprus", prints by Electra Megaw, opens Nov. 16 in the British Council Library.

CENTER FOR FOLK ART AND TRADITION — An exhibition describing the folk culture of the small is-

land 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). Drawings and text will be on display, including photos, costumes, folk art and jewelry. Folk singer and archivist Domna Samiou will be presenting traditional music of the island at some stage during the exhibition. Opens mid Nov., call for further details. On sale during the exhibition is a book, by Maria Karayioti of sketches of architectural details from the island.

NATIONAL GALLERY (Pinakothiki) — "Greek Literary Publications 1840 - 1940", an exhibition of volumes, organized by the Booklovers Society, to Nov. 15. "Portraits of Polish Women", paintings from the National Museum of Cracow by Polish artists from the 17th to 20th centuries, continues to Nov. 24. The exhibition of prints by several French primitives will finish towards the end of the month. "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 until Nov. 29.

WAR MUSEUM, corner of Rizari and Vas. Sophias. Tel. 742-440 — Till Nov. 22, an exhibit commemorating "Ohi Day", Oct. 28, when Greece refused the Italian ultimatum during World War II. Photographs, newspapers, books, and postcards will be shown, as well as films.

ZAPPEION (next to the National Gardens), Tel. 322-4206 — "Modern Habitat", continues to mid - Nov. "Index", domestic and industrial mechanical equipment, Nov. 5 - 23; Book Exhibition, all kinds of books, new and old editions, Nov. 27 - Dec. 7; Fur and leather-wear show sponsored by manufacturers and retailers, also Nov. 27 - Dec. 7.

## MUSIC DANCE DRAMA

ATHENS STATE ORCHESTRA, Olympia Theater, Akadimis 58, Tel. 362-8670. Performances begin some time this month. Call for details.

DANCE WORKSHOP (Ergastiri Horou), Solonos 34, Tel. 644-8879. Watch for Sat. afternoon workshop/performances by Greek and visiting overseas dance and movement artists. Call for details.

HELLENIC AMERICAN UNION — Performances start at 8 pm unless otherwise noted. Piano Recital, Argyro Metaxa plays an evening of classical music, Nov. 5; "American Jazz", lecture/demonstration presented by George Evangelides and the Mimis Plessas Orchestra, Nov. 9; "Current Trends in American Concert Music", a lecture/demonstration presented by US musicologist Irving Sablosky, Nov. 10; Greek Choral Recital with composer Kalcaris conducting an evening of his works, contemporary Greek

Valerie Wrightson



songs (*elefro tragoudis*), Nov. 20; USAFE Concert Band, soul and popular music concert, Nov. 30.

LYCEUM OF GREEK WOMEN. Dimokritou 14, Tel. 361-1042. Weekly performances of Greek folk dancing usually begin in Nov. Call for dates and venue.

PIANO AND CELLO RECITAL — A program including works by Beethoven, Eccles, Kodaly and Vivaldi will be presented by Georgia Pyrou (cello) and John Trevitt (piano). Campion Senior School, Nov. 11, 8 pm. For information, Tel. 813-2013.

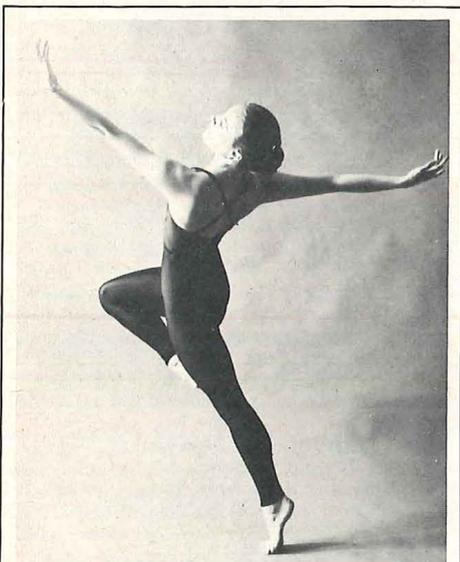
ART BLAKEY AND THE JAZZ MESSENGERS — Jazz concert, Nov. 11, 9 pm at Pallas Cinema, Voukourestiou 1. Tickets from the theater; Pop 11, Skoufa 15; Jazz Rock, cnr. Sina and Visarionos, and at Monastraki; and from the Jazz Club on Rangava Sq., Plaka.

POETRY READING AT THE BRITISH COUNCIL — British poet Dannie Abse reads a selection of his works, Nov. 19, 8 pm.

CONCERT AT THE GERMAN PROTESTANT CHURCH — Works from baroque and contemporary composers, presented by Urs Rütman (flute) and Raita Diamantopoulou (organ). Nov. 21, 8:30 pm. The church is located at Sina 66. Tel. 361-2713.

CENTER FOR FOLK ART AND TRADITION — Domna Samiou and her troupe will present an evening of Kastellorizian folk music, including *mirologia* (laments for the dead). Mid to late Nov. Call for details.

THEATRO POLITECHNIO, Mavromichali 151 — Begins a season of musical performances, including works by Greek composers, in mid-Nov.



## Julie Blackman at the Dance Workshop

On the list of dance teachers for the Dance Workshop's '81-'82 season is Julie Blackman, whose visit to Athens is sponsored by the British Council. Blackman, who will be here until Christmas, graduated from the London School of Contemporary Dance and has performed with many well-known choreographers. A former teacher at the LSCD and the Islington Arts factory, Julie says she was attracted to the workshop by reports from previous guest-teachers on the cheerful atmosphere and accessibility of every variety of dance to everyone. She is teaching jazz for beginners and both jazz and a Graham technique class for more advanced dancers. (See Miscellaneous Studies for further information)

NATIONAL OPERA COMPANY (Lyriki Skini), Olympia Theater, Akadimias 58, Tel. 361-2461 — The following works are scheduled for Nov.: *La Forza del Destino* (Verdi); *La Bohème* (Puccini); *O Vattistikos* (Sakellaridis).

PARNASSOS HALL, Agiou Georgiou Karytsi 8, Tel. 322-1917. All programs begin at 7 pm. Nov. 4, Byron Fedetze, (violin) and Aris Garoufales (piano); Nov. 18, Demetre Seras (violin) and Doris Karpouzi (piano); Nov. 25, Ismene Economopoulo (piano).

THE PLAYERS — Presents *The Hollow Crown*, originally created for the Royal Shakespeare Company. At the British Council, Nov. 4-6, 8 pm.

## EXPRESSION '81/82

*The winter festival of the arts, Expression (Ekfrasi) begins a new season this month with a program of Greek and international performers. All events begin at 9 pm and are at the Luzitania Theater, Evelpithon 47, Tel. 361-4481. Tickets may be bought there (daily 10 am-1 pm, 6-9 pm, closed Mon.) or from the Athens Festival Box Office, Stadiou 4 (in the arcade), Tel. 322-1459.*

CHORAL CONCERT — Under the auspices of UNICEF Greek choirs present Greek music and songs, Nov. 7, 8.

STAN TRACEY QUARTET — One of Britain's leading modern jazz quartets, led by pianist Stan Tracey, Nov. 10, 11.

PUPPET THEATER (Theatro tis koukles) — Brecht's *The Good Woman of Setzuan* (O Kalos Anthros tou Setzuan), Nov. 13, 14.

SPANISH SONG RECITAL — Alexandra Kambouropoulos, accompanied by guitar, sings classical Spanish works, Nov. 15.

GREEK JAZZ — The orchestra of Nikos Lavranos, with singer Millis Karanis, Nov. 17, 18.

NEW THEATER — This Greek theater group will give two performances of *The Spectators*, by Manis Pontikas, Nov. 20, 21.

CONCERT — An evening of contemporary Greek music presented by the Association of Greek Composers, Nov. 22.

THESSALIKO THEATRO — Presents Dimitri Psathas' *Von Dimitrakis*, Nov. 25, 26.

THE NATIONAL BALLET — Greece's first national ballet company, newly-formed with the cooperation of the two leading ballet companies, of Yiannis Metsis and Leonidas de Pian. Contemporary ballet performances introducing new, experimental choreographers. This is the company's first season. Nov. 29, 30.

## 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.*

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 Arsaqueo, near Komotini, will observe the tradition this year in early Nov.

FEAST OF THE ARCHANGELS, MICHAEL AND GABRIEL—Old beliefs of Pongos and Thrace have it that one must take precautions against an untimely departure from the world of the living on this feast day of the Angels of Death. Nov. 8.

ST. MENAS' DAY—This day, Nov. 11, is an important festival for shepherds since St. Menas is believed to have special powers in preventing losses from the flocks and protecting the sheep from wolves. It is also the day associated with the first real cold of winter. An old proverb attributes to Winter the saying, "I send word of my coming on St. Menas' Day, and arrive on St. Phillip's Day."

RETHYMNON—Parades and folk dancing mark the anniversary of the sack of the Monastery of Arcadia, Nov. 11.

ST. PHILLIP'S DAY—Nov. 14, the eve of "Short Lent" which is the 40-day fast preceding Christmas. PRESENTATION OF THE VIRGIN—Also called Day of Our Lady Mesosporitissa (referring to the middle of the sowing season). From ancient times farmers have celebrated Nov. 21 as the time when at least half the crops should be sown if they are to prosper. Good wishes are sent to neighbors,

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

## NAME DAYS IN NOVEMBER

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.

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

## DATES TO REMEMBER

Nov. 1	All Saints' Day
Nov. 2	All Souls' Day
Nov. 5	Guy Fawkes Day — England
Nov. 11	Veterans' Day — U.S.A. Remembrance Day — Canada
Nov. 26	Thanksgiving Day — U.S.A.
Nov. 29	National Day — Yugoslavia

accompanied by a special meal of boiled corn kernels (symbols of the variety and fertility of the crops). Ancient custom also says that this is the day when the constellation of the Pleiades sets below the horizon, yet another sign that winter has indeed begun. And, since this is a special day celebrating the Virgin's presentation at the Temple, many families choose to celebrate it as the name day of those bearing her name (Aug. 15 being the alternative date). ST. ANDREW'S DAY—The day of the patron saint of Patras falls on Nov. 30. Farmers continue winter rituals to secure good crops. A variety of cereals are boiled and taken to be blessed by the priest. It is customary to make pancakes on St. Andrew's Day.

## LECTURES

"BRITISH WRITERS ON GREECE" — A series of lectures and talks at the British Council. Program begins at 8 pm. "Early 19th-century Athens", presented by novelist Robert Liddell who lives in Greece and has written several books about the country, Nov. 2; "Shakespeare, Greece and Greek", by novelist Francis King who worked for the British Council in Greece for some years, Nov. 16. Future guest lecturers will include Dilys Powell and Sir Steven Runciman.

"THE DEPTH PSYCHOLOGY OF CARL JUNG" — This month's presentation in the Helianthos Yoga Union's "Growth and Health Lecture Series". Lecture, in Greek by Tasos Karayiannis, Nov. 4, 8:30 pm. At Paleo Psychico center (see Clubs and Societies). "THE MANY FACES OF MODERN GREECE" — The Univ. of La Verne Cultural Lecture Series continues this month with William Rau (Economic Counsellor, American Embassy) speaking on "Greece and the EEC", Nov. 10, 8:30 pm.

## Bazaar Notes

November begins the Christmas bazaar season, and there's lots offering. Get your goodies early.

### St. Pauls Anglican Church Christmas Bazaar

Preserves, Christmas crackers, Christmas cakes and puddings, good-as-new soft toys and books, gift stalls, imported English cosmetics and toiletries. Country cooking: cornish pastries, steak and kidney pie, pots of herbs, pates, home-made muesli. Dec. 5, 11 am to 2:30 pm at the British Embassy, Ploutarchou 1.

### American Women's Organization of Greece

Christmas gifts, ornaments, food, raffles. Nov. 21, 10 am-3 pm at American Com-

munity Schools, Agia Paraskevi 129, Halandri.

### Hellenic Animal Welfare Society

An extensive flea market with books, records, cassettes, good used clothing, toys from England, novelties from Sweden, jams, cookies. Anybody with anything to donate, call the office (see clubs and societies listing). All proceeds contribute to the much-needed replacement of the most ancient of the Society's ambulances. Nov. 13 (10:30 am-7 pm) and Nov. 14 (10 am-6 pm) at the Hellenic American Union, Massalias 22.

### XEN (YWCA) Christmas Fair

On all three floors of XEN, sweets, gifts, decorations, handicrafts, second-hand books, records, homemade jams and liquors. Women of the EEC will represent

their countries in different booths, and throughout the day there will be a continuous program for children involving films, games and puppet shows. Dec. 5, from 8 am at Amerikis 11.

### St. Andrew's Women's Guild

Christmas decorations, gifts, and raffle. For more details, Tel. 672-5780. Sat. Nov. 14, 9 am-2 pm.

### Multi-National Women's Liberation Organization

An art & craft exhibition rather than a bazaar, but many good Christmas gift offerings. Handicrafts, batiks, drawings, and other artwork, on display and for sale. Christmas sweets and refreshments will also be available. Dec. 4, 7-11 pm. and Dec. 5, 11 am-7 pm.

Previous talks have included "The Greek Election Process" by Everett Marder, and "Rural Greece" by Bruce Lansdale. Further information, Tel. 801-2377, Mon-Thurs. 11 am-7 pm

"GEMMOLOGY" — Glyptic artist Nikolaos Kielty Lambrinidis continues his series of weekly lectures this month at the Hellenic American Union. For further information Tel. 522-8817 or the HAU, Tel. 362-9886.

"PAIN" — Prof. Louros of the Athens Univ. Medical School will present a lecture (in Greek) at the Hellenic American Union, Nov. 23, 8 pm.

"THE HISTORY OF GREEK POETRY FROM HOMER TO SEFERIS" — By Prof. C. Trypanis who has recently published a book on the subject. At the British Council, Nov. 30, 8 pm.

FULBRIGHT FOUNDATION — Sponsors two evenings of information and discussion on test requirements, fees, admission processes and university life in the US, for students wishing to study there. To be held at Hellenic American Union, 7:30 pm, Nov. 16 (undergraduates) and Nov. 17 (Graduate studies). Further information, Tel. 741-811.

## 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. Creative Jazz Dance workshops, including Afro Dance, Modern Jazz and Modern Dance and Movement, taught by Ilanga and Marissa Aboitiz, pupils at all levels eligible to audition for the newly - formed Jazz Dance performing company. Also classes in Greek Folk Dance and Classical Ballet.

DANCE WORKSHOP, Solonos 34, Kolonaki, Tel. 644-8879, Mon. - Fri. 9:30 am - 9 pm, Sat. 9 am - 4 pm). Disco, Classical, Contemporary Modern, Primitive, Afro and Jazz Dance, Tap, Latin American and Greek Dancing, Movement for actors, Keep Fit and Belly Dance classes and seminars.

CENTER FOR MEDITATION, Soudias 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, Marathonodromo 29, Paleo Psychico, Tel. 671-1627, 671-5247. Yoga exercise classes (in English and Greek) at Paleo Psychico, Kifissia, Amphithea; courses in Yoga and the Bible, Psychology of Growth, Meditation, Philosophy of Yoga; First Aid classes.

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 ends Dec. 11. Winter term begins Dec. 15, registrations on Dec. 11. Classes are organized according to demand so that advertised classes will be cancelled if there are insufficient enrollments. Painting and Drawing: next course is Nov. 10 - Dec. 17, Tues. and Thurs. 9:30 - 11:30 am; small classes catering for beginning and advanced students; cost is 5,000 Drs. with additional 800 Drs. for materials and modelling fee. The HAU will be closed on Nov. 26.

INTERNATIONAL ENGLISH CENTER, Londou 6, Tel. 360-8265. Greek language classes, small groups, by staff trained in the teaching of foreign languages. Emphasis on speaking skills for beginning and intermediate levels. Cost is 5,000 Drs. per term (46 hours of classes).

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Classes in Greek folk dancing (for women and men). 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. Classes meet mornings, afternoons or evenings in 2 1/2-hour sessions for 8 weeks.

THE TRADITIONAL DANCE CENTER, Massalias 12, Tel. 360-9087. Greek Folk Dance classes 3 nights a week from 6 pm.

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

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

## SCHOOL NOTES

AMERICAN COMMUNITY SCHOOLS OF ATHENS — The Middle School will conduct Parent/Teacher Conferences on Nov. 5, 4-7 pm and Nov. 6, 9 am-noon.

UNIV. OF LA VERNE — Pre-registration (for new students) continues to Nov. 5; general registration period is Nov. 9-20. Winter term is Nov. 23-Feb. 12 (1982). For details, Tel. 801-2377 (Mon. - Thurs., 11am - 7 pm).



## Coming Jazz Concerts

Two big names in jazz, Art Blakey and the Jazz Messengers and the Stan Tracey Quartet, will be in Greece this month. Stan Tracey, pianist at the famous Ronnie Scott Club in London for many years and currently leading an octet, sextet, quartet and trio, as well as working solo, has a career in modern British



jazz which goes back to its formative days. Quartet members also include Art Themen (sax), Roy Babbington (bass) and Clark Tracey (drums). They will tour under the sponsorship of the British Council. From the other side of the Atlantic comes American jazz giant, drummer Art Blakey, famous for his exuberant playing and enthusiastic promotion of jazz and blues as the true American art form. The Jazz Messengers, a traditional training-ground over the years for young musicians, some of whom have moved on to become great names in jazz, currently consists of Wynton Marsalis (trumpet), Bill Pierce (tenor sax), Donald Brown (piano), Charles Fambrough (bass) and Bradford Marsalis (alto sax). (See music listings for concert dates etc.)

## 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., 6-8 pm; Breakfast Special: 2nd and 4th Sun. each month, 8 am-noon; Luncheon Buffet: 1st and 3rd Sun. each month, noon-4 pm. Nov. Events: Vegas Night, Nov. 6, 8 pm, all welcome, tickets 150 Drs.; Flea Market (sale tables available to any groups or individuals for 1,000 Drs.), Nov. 14, 10 am - 6 pm, Americana Room Veranda; Exhibition and sale of paintings by Takis Karathinasis, Nov. 17-28; St. Andrew's Women's Guild Bazaar, Nov. 21; Traditional Thanksgiving Dinner from noon onwards, Nov. 26 (reservations not necessary, first come, first served). The Club provides a catering service for parties etc. either at the Club or in private homes.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 (club-house at American Club, Kastri), Tues.-Fri. 10:30 am-2 pm. Square Dance and Box Social, Nov. 13 at Tasis/HIS Auditorium; Christmas Bazaar, American Community Schools, Halandri, Nov. 21, 10 am-3 pm. Travel Plans: Vienna/Prague, Nov. 19-23, Tel. 895-8428; Portugal, Dec. 3-6, Tel. 651-9744; Budapest, Dec. 12-14, Tel. 659-0863; Paris (for the sales), Jan. 7-10, Tel. 895-8428. All English-speaking women and men are welcome to join AWOG tours.

AMERICAN YOUTH CLUB, Tel. 801-3971 (at the American Club).

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311. Dinner meetings Nov. 9 and 23, 9 pm. The Dec. meeting will be replaced by the Annual Christmas Dance at Glyfada Golf Club, Dec. 11, 9 pm. Call for reservations.

CROSS-CULTURAL ASSOC., Tel. 751-1965. 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.

GREEK - IRISH SOCIETY, Tel. 865 - 8710. Enquiries after 5 pm.

HELIAANTHOS YOGA UNION, Marathonodromo 29, Paleo Psychico, Tel. 671-1627, 671-5247. Please note that the Union has moved from its Neo Psychico premises, and that new centers have also been opened at Kokkinara 31, Kifissia, Tel. 808-0365, and at Zismopoulou 85, Amfitea, Tel. 942-1983. Regular yoga exercise classes and seminars on yoga and health. Runs a social service program where members can become involved in voluntary service in the community. On the 2nd Sat. each month (this month, Nov. 14), an evening of yoga and creative dance. Group meditation every Wed., 7:30 pm. Monthly weekend retreats at Vari (registrations 10 days in advance):

### 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, 718-561, 524-6324, 777-4344, 681-8925.



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1) The successful landing in Glyfada of a sister Infant and Junior School (KG to Grade 4) at 9, One Street, Ellinikon, Glyfada - phone 894-3251. From January '82 (or earlier) further School grades will be extended to cover Grades 5 to 8 and from September '82 (or earlier) Grades 9 - 13.

Also of a house for boarders at 3, Gamma Street, Ellinikon, Glyfada - which it is hoped will become a real "home from home" with splendid sports opportunities - phone 8946853.

2) The opening of a new (modern) house at 50 Agiou Dimitriou, Paleo Psychico which will be mainly used as centre for Music, Art, Creche, Administration and Headmaster's residence thus relieving expansion pressure on other houses.

For those who do not already know it, first class teaching in almost all GCE "O" and "A" subjects (including 14 languages) is available from KG to Grade 13 (= Upper VIth) - Maths, Science, Greek and English (including, of course, EFL and Remedials) being specialities.

**General inquiries at any time of day or night from the Headmaster (R.J.O. Meyer, O.B.E. M.A. Cantab) - phone 671-2748.**

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## CENTRE OF EUROPEAN STUDIES

The School has been invited to become an official centre of European Studies and intensive trimestral evening seminars in E.E.C. affairs will begin early in November. Information from 644-8931 and 671-2748.

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## GCE «O» AND «A» EVENING CLASSES

GCE «O» and «A» level evening classes for 1 year and 2 year candidates will be available in Paleo Psychico and Glyfada from mid-November or earlier - according to degree of interest. Exploratory meetings will be announced in the daily press.

Holistic Healing Retreat, Nov. 7-8; Meditation Retreat, Dec. 5-6. You can join the Union for an annual membership fee of 1,000 Drs.

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*.

HELLENIC ANIMAL WELFARE SOCIETY, Pasteur 12 (near US Embassy), Tel. 644-4473, 643-5391. Second-hand bookshop open daily 8:30 am-3 pm. The Society's annual bazaar is scheduled for Nov. 13-14 at Hellenic American Union. All donations of secondhand books, clothes and other goods welcome. New clinic now open, Agion Anargiron 34, Neo Halkidona, Tel. 251-4716.

LALACHE 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 "Baby Arrives: The Family and the Breast-Fed Baby", includes discussion on childbirth.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Diofantou 1, Pangrati, Tel. 791-397. Meets at 9 pm every 1st Fri. and 3rd Thurs. of the month. Coffee bar opens 8:30 pm. Arts and Crafts Exhibition, Dec. 4 - 5.

PROPELLER CLUB, Patisision 9, Tel. 522-0623. Regular luncheon meetings, Terpsichore Room, Athens Hilton, 1:30 pm. Next meeting, Nov. 12.

REPUBLICANS ABROAD (GREECE), Tel. 804 - 3107, 671 - 7405. Meets Nov. 10, 6:30 - 8:30 pm. Information available on taxation legislation and registration for voting.

ROTARY CLUB, Kriezotou 3, Tel. 362-3150. Dinner meetings 8:45 pm, Kings' Palace Hotel. Celebration of the work of poet, playwright and songwriter Dimitris Yannoukakis; Chris Pirpasos (writer) will speak and Cleo Denardou sings a selection of his works, Nov. 3. Club will be visited by George Sotiropoulos, Representative of Rotary International, Nov. 10.

ST. ANDREW'S WOMEN'S GUILD Tel. 801-4032. Regularly meets the 1st Fri. of each month, mornings. Next meeting Nov. 6. Annual Bazaar at American Club, Kastri, Nov. 21.

THE PLAYERS, Tel. 692-4853, 747-498. This amateur theater group always welcomes new members. See music listings for coming performances. Members evening in Kifissia, Nov. 18, 8:30 pm. Call for details.

## CINEMA

### ART CINEMAS

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

### FILMS AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Sq., Tel. 363-3211. MEASURE FOR MEASURE — BBC production of Shakespeare featuring Kenneth Colley and Kate Nelligan. Directed by Desmond Davis. Nov. 3 and 9, 7:30 pm.

ANIMAL FARM — Full feature cartoon (Britain's first) produced in 1954 by John Halas and Joy Bachelor. It has been criticised as "too conventionally animated" to adequately convey the satire of George Orwell's novel. Nov. 12 and 13, 8 pm.

FILMS ON ART — Two shorts, *Six Days in September* with John Hoyland talking about painting and the graphic arts; *Graham Sutherland*, about the work of this British artist. Nov. 26, 8 pm.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. LA COMMUNION SOLONNELLE — Directed by René Feret (1976) with Marcel Dalio, Myriam Boyer and Philippe Léotard. Music By Sergio Ortega, sung by Reggiani. Nov. 2, 6:30 and 9 pm.

FILMS OF RENE CLAIR — Several films by this French director, selected from both his pre-and post-war works, Nov. 9-23. Greek director Michalis Kakoyannis will give a brief talk before the first screening. *Les Grandes Manoeuvres* (1955): Nov. 9, 11:30 am and 6:30 pm, Nov. 11, 9 pm; *Le Million* (1930): Nov. 9, 9 pm, Nov. 11, 11:30 am and 6:30 pm; *Quatorze Juillet* (1933): Nov. 12, 11:30 am and 6:30 pm, Nov. 13, 9 pm; *Les Belles de Nuit* (1952): Nov. 12, 9 pm, Nov. 13, 11:30 am and 6:30 pm; *Derniere Milliardaire* (1934): Nov. 18, 11:30 am and 6:30 pm, Nov. 19, 9 pm; *Sous les Toits de Paris*: Nov. 18, 9 pm, Nov. 19, 11:30 am and 6:30 pm; *Paris qui Dort*: Nov. 20, 11:30 am and 6:30 pm, Nov. 23, 9 pm; *Beauté du Diable*, Nov. 20, 9 pm, Nov. 23, 11:30 am and 6:30 pm. Two further films which may be shown are *A Nous la Liberté* (1933) and *Tout l'Or du Monde* (1961).

ASCENSEUR POUR L'ECHAFAUD — By Louis Malle (1957). With Maurice Ronet, Jeanne Moreau and Lino Ventura.

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

SERIES, AMERICAN NOVELS AS FILMS

THE GRAPES OF WRATH — Director John Ford's fine version of John Steinbeck's work. Made in 1940 and starring Henry Fonda and Jane Darwell. Nov. 12, 8 pm.

MOBY DICK — Aversion of Herman Melville's allegorical novel. Nov. 25, 8 pm.

ITALIAN INSTITUTE, Tel. 522-9294.

May have screenings beginning mid Nov. Call for details.

#### GOETHE INSTITUTE CULTURAL PROGRAMS

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

## THEATER

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 9pm or thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

MY POOR MARIK (Kaymene mou Marik) — Alexei Arbuzov's play translated by George Sevastikoglou, directed by Lykourgos Kallergis, with George Tzortzis, Tonia Kaziani and Alberto Eskenazi. Sets and costumes by Manolis Maridakis (*Amiral*, Amerikis 10, Tel. 363-9385).

NASSOS (O Nassos) — A play by the new playwright A. Thomopoulos with Lida Protopsalti and Thanassis Papageorgiou who also directs the play (*Stoa*, Biskinis 55, Zographou, Tel. 770-2830).

EVITA — The famous Rice and Weber musical about Evita Peron, translated by Marios Ploritis. Directed by Nikos Haralambos. Sets by George Patsas. Choreography by D. Papazoglou. Aliki Vouyouklaki and Dimitri Malavetas lead the large cast (*Alkis*, Amerikis 4, Tel. 324-4146).

THE LAST OF MRS CHENEY (To telos tis Kyrias Tsenev) — Frederik Lonsdale's famous comedy (1925) stars Yiannis Fertis, Smaro Stefanidou and Ketty Lambropoulou. Sets by Dionyssi Fotopoulos (*Athina*, Derigney 10, Tel. 823-7330).

DA — Hugh Leonard's hit in its third year. Manos Katrakis is magnificent in this prize-winning work (*Broadway*, Agiou Meletiou and Patission, Tel. 862-0231).

I HAVE A GOAL, MR. PRESIDENT (Eho stocho, Kyrie Proedre) — A comedy by George Haralambidis, with Thymios Karakatsanis, Eleni Anoussaki and Takis Miliadis (*Alhambra*, Patission and Stournara, Tel. 522-7497).

MOTHER, MAMA, MOM (Mana, Mitera, Mama) — Last year's success continues this season. A satire by George Dialekmenos, directed by Takis Vouteris (*Theater of Piraeus*, Alkiviadou 141, Piraeus, Tel. 412-8594).

A GIRL WANTED FOR DOWRY (Zitite nea ya prika) — A



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comedy by Tsiforos and Vassiliadis, with Martha Karayianni, A. Filipidis and N. Katsadramis (*Akadimos*, Ippokratous 5, Tel. 362-5119).

A DATE AT THE POLICE STATION (Rantevou sto tmima ithon) — A comedy by Kambanis and Makridis with Dionyssi Papayannopoulos and his group (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248).

THE BIG GAME (To megalo paichnidi) — Angelos Terzakis' play presented by the National Theater (*Dimotiko Theatro*, Plateia Dimarchiou, Piraeus, Tel. 417-8351).

BETRAYAL (I prodossia) — Harold Pinter's work presented by Karlos Koun's company (*Technis*, Stadium 5, Tel. 322-8706).

THE LADY WITHOUT CAMELIAS (I kyria horis kamelies) — A play by Marietta Rialdi who also directs and leads the cast (*Orvo*, Voukourestiou 16, Tel. 323-1259).

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

FORGOTTEN ROADS (Xehasmeni Dromi) — An original comedy on actors, by Platon Mousseos. With Kostas Prekas and his company (*Eta*, Filolaou, Pangrati, Tel. 751-8079).

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 (Triantafylo 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, Kakia Analyti, Angelos Antonopoulos (who is also the director) and sets by George Anemoyiannis (*Analyti*, Antoniadon and Patission, Tel. 823-9739).

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).

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

adpted by Marios Ploritis with Katia Dandoulaki and G. Michalakopoulos. Sets by Dionyssis 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*, Patis-sion 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*).

THE HOSTAGE (O Omiros) — Brendan Behan's play translated by Vassilis Rotas and Voula Damianakou. Music by Mikis Theodorakis (*Kessariani*, Vrioulon and Klazomenon, Tel. 790-772).

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

THE NATIONAL THEATER OF GREECE — Central Stage (Kentriki Skini): *The Lower Dephs* by Maxim Gorki, 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).

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*, Voukourestiou 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 (*Acropol*, Ippocratous 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 (Ephirissi goitia) — Barillet and Gredy's new comedy stars Jenny Karezi, with Kostas Kazakos who is also the director (*Minoa*, Patis-sion 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).

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*, Patis-sion 91, Tel. 821-0048).

## Yoga Research

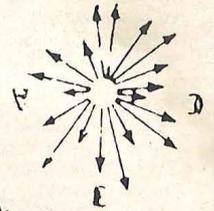
The Helianthos Yoga Union offers regular, free blood analysis to those interested in participating in their research into yogic techniques and body changes. The research projects, to be carried out in conjunction with the Athens Medical School, will look at the changes in the blood which occur due to yoga exercise and to fasting. You can participate either by undertaking the yogic regimes or by being part of a control group. Anyone interested should contact the Union, Tel. 671-1627.

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## MUSEUMS

*Museum hours often change on short notice. Be sure to call before setting out. Almost all museums make guidebooks available in several languages.*

ACROPOLIS MUSEUM, Tel. 323-6665. Sculpture, vases, terracottas, and bronzes from Acropolis excavations. Wed.-Mon. 9am-3pm.

AGORA MUSEUM, Tel. 321-0185. A replica of a second century BC stoa has been reconstructed on original foundations in ancient Agora. Houses finds from Agora excavations. Mon-Sun. 9am-3:30 pm.

AGORA MUSEUM, Tel. 321-0185. A replica of a second century BC stoa has been reconstructed on original foundations in ancient Agora. Houses finds from Agora excavations. Mon.-Sun. 9am-3:30 pm.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Har. Tricoupi 31, Piraeus, Tel. 452-1598. Re-opened to the public after ten-year hiatus. Holds fine collection of Greek and Roman sculpture. Winter hours Wed.-Mon. 9am-3:30 pm. Closed Tues.

BENAKI MUSEUM, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles, costumes, as well as examples of Islamic, Coptic and Chinese art. Daily 8:30 am-2 pm. Closed Tues. Hours remain the same throughout the year. (See Library listings).

BYZANTINE MUSEUM, Vas. Sofias 22, Tel. 711-027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Tues. - Sun. 9am - 3:30 pm. Closed Mon.

CENTER FOR FOLK ART AND TRADITION, Iperidou 18, Plaka, Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Tues. - Sat. 9 am - 1 pm, 5 - 8 pm, Sun. 9 am - 1 pm.

NATIONAL GALLERY OF ART (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the sixteenth century to the present, as well as a few European masters. Tues.-Sat. 9am-4pm. Sun. 10 am - 2 pm. Closed Mon.

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# restaurants and night life

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Athens Hilton Supper Club, Hilton Hotel, Tel. **AE** 720-201. International menu. Tues. - Sun. 8:30 pm - 2 am (kitchen closes at 1 am), closed Mon. From 9 pm, piano and vocals by Yiannis Spartakos, and music for dancing. Trio Greco from 11:30 pm. "Starlight Buffet" every Tues.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. **AE** 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, **AE** 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, **AE** Kolonaki, Tel. 748-726. Italian cuisine, spacious bar. Nightly 8 pm-1 am.

Dionissos, Dionisiou Aeropagitou Ave. (just

**AE** 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 12:30 pm - 6 pm, 7 pm - 1 am. Open Sun evenings and also for lunch.

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, **AE** 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. **AE** French cuisine, stereo and piano music. A winter restaurant (open Oct. to May), nightly 8 pm - 2 am. Closed Sun.

Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton, international and Greek cuisine. Well-stocked bar. Music by the Trio Greco. Daily 12:30-3:30 pm, 7-11 pm.

Templar's Grill, The Royal Olympic Hotel, Diakou 28 - 34 (near the Temple of Olympian Zeus), Tel. 923-0315. Good charcoal grill with a variety of spicy sauces. Piano music. 7 pm - 2 am.

Terrace, Meridien Hotel, King George 2, Syntagma Sq., Tel. 325-5301. Snacks, and buffet with Greek specialties. Daily 8:30 am - 1:30 am.

Tudor Hall, Syntagma Sq., Tel. 323-0651. **AE** 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, **AE** 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 renovated mansion not far from the US Embassy, with a pleasant garden in summer. The menu offers unusual soups, entrees, 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 n - 3 pm, 7:30 pm - 2 am. Closed Sun. lunch.

## A Matter of Taste

Old and new, leisurely and fast-paced, the aura of perpetual motion and standing still: Athens, a city grown up around a village, accommodating change while retaining its traditions, attending to the new and innovative while maintaining its provincial flavor.

This attitude of celebrating progress while giving a knowing wink to tradition has produced a tremendous variety of sophisticated restaurants, neighborhood tavernas, souvlaki stands, and fast food take-outs sprinkled all over the metropolis.

Behind Plateia Mavili, (a little square near the imposing Athens Tower) and down a narrow street (**Dimitriou Soutsou**): the local taverna **O Delos at No. 4**—Georgos, the owner, will escort you from his seat on a fruitbox outside, down a flight of steps to a good home-cooked meal (by 'Mama', his wife), with no pretensions: you've come to eat! Open for lunch (12 - 4:30) offering hot dishes of chicken, rice, fasolia (green beans in sauce), youvetsi (meat with macaroni in sauce), soups (bean, lentil), merides (bite-sized fish), mousaka. Dinner (9-2), the grill ready for brizzolas; try the specialties: baccal-

yaros (salt cod fried in batter) and served with skorthalia (a superb sauce made with potatoes and crushed garlic); or fava (yellow lentil soup served as a dip with chopped onion and lemon). Georgos inherited this taverna from his father, who opened it in 1928, and welcomes his guests with good food and gusto. Clean, uncluttered, ten-or-so-tables-conversation—you go home reluctantly, the retsina packing a wallop and the drachmas smiling in your wallet. Lunch for two w/wine as little as 250 drs, dinner for two, "the works", w/wine: 500-600 drs. Telephone: 646-0889.

Tourist bustle off Constitution Square, hurried shoppers from Ermou, noisy traffic rushing past to Omonia: pass through the doors of **Orphanides (7 El. Venizelou)** and enter a world of the early 1900's: plate-clattering, people chattering and a delicatessen section offering tins of pate, crab, sardines, squid, red caviar; ...tin opened and served on a plate with bread and mustard; Hungarian salami, the appropriate cheeses (blue, parmesan, dutch swiss), to accompany your favorite drink. Enjoy your respite: slip into one of the tiny

high-backed booths (reminiscent of whispered rendezvous), prop your drooping flowers in a glass provided by the friendly waiter, put your packages down and read your favorite newspaper or start a conversation at the up-to-your-shoulders bar with a resident poet sipping his afternoon Pernod. The oldest bar in Athens, established in 1916, maintains its initial decor and its initial purpose, selling bottled liquors, delicatessen specialties, and serving them, if you wish, while you wait. You can finish your shopping here and take home some tinned artichoke hearts. Sample cost: an opened tin of pate served with swiss cheese, bread and mustard with an ice-filled glass of Teachers Scotch: 225 drs. Hours: daily 8-3, 6-11, Sunday 11 a.m.-2 p.m. Tel. 323-0184.

A touch of old and new from a different past: **The Stagecoach (6 Loukianou, Kolonaki)**, just celebrated its tenth anniversary of sophisticated dining. Saunter through swinging saloon doors into the Old West of high stools and mile-long bar...ferns and huge, leafy plants, WANTED posters, spoofs, circular booths, not

to mention the portrait of the scantily-clad lady over the bar; a glass-clinking, lots-of-laugh atmosphere, as well as quiet corners. Great meeting place for business lunches, out-of-towners, and residents whose mouths water for those amazing thick steaks and prime ribs they used to get back home. Tantalizing asides: chicken in the basket, roquefort dressing salads, baked potato with a variety of sauces to top it; start with asparagus vinaigrette and finish with a thick and creamy Irish coffee. Service? Satin...pearls...delicious pampering, wine served in a silver bucket with glasses quietly and expertly refilled, before they go empty. As one satisfied and grinning customer put it: "Not a bad little spot!" Dinner for two w/wine: approximately 2,000 drs. Reservations: Tel. 737-902 (Open 12-3:30, 7 pm-1 am. Closed Sun, lunch).

You knock down a backpacker in Syntagma, rush past Orphanides, race up Voukourestiou arcade and collide with a motorcyclist on Akademias. You're late for work and the boss wants you to stop and bring lunch for ten on your way into the office...and your throat's parched...**Moven Pick (14 Akademias):** Milkshakes, grapefruit juice and rum, apricot juice with gin port...whatever your palate craves, this efficient fruit bar on the edges of Kolonaki (corner Pindarou) will amaze you with its fresh fruit-juice drinks, pies, croissants (fresh!), fruit pastry, Moven Pick sandwiches of pate, steak, caviar, tuna, chicken (some with russian salad, bacon and mushroom) on RYE bread. The proprietor can prepare ten hamburgers in ten minutes (prepared for grill by Moven Pick's restaurant, at 28 Akademias), and they deliver! Catch your breath and wet your tongue with an Apple Jr. (apple juice, grenadine, soda), place your lunch order to be delivered later, and brown-bag it to the office in style with a milkshake and a caviar sandwich. Tables, stools, and booths with a stand-up counter and well-stocked liquor and juice bar in very clean, efficient surroundings. Wine and beer also available. For orders, tel. 361-6388. Open 9 am-10 pm; never on Sundays. Prices changing at the present time; have been very reasonable in the past.

Julie Brophy

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.

Chryssos 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.

Comilon, 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. Closed Sun.

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, Paleo 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, accompanies your meal. Nightly 9:30 pm-2 am. Closed Sun. Attached coffee shop open mornings, and evenings 10 pm-2 am (including Sun.).

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

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.

L'Abrevoir, 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 12 n - 4 pm, 8:30 pm - 1 am. Closed Mon.

La Boussola, 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.

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

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

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.

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).

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

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.

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.

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.

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.

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.

Moorings, Yachting Marina, Vouliagmeni (ac-

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# Le Foyer

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

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# Prunier

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Refreshing outdoor setting, surrounded by plants,  
facing the Acropolis in the charming old area of Plaka.

**91, ADRIANOU, PLAKA TEL. 324-9129**

**AE** cross 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.

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, Xenocratous 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 Kyriazi, Kifissia (near the Zirinion Sports Center). Tel. 801-7034. Chinese cuisine, specializing in Cantonese dishes. Nightly 7 pm 12 m.

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.

**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. Closes for the winter some time in Nov.

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.

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.*

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

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.

Bouillabaise, Zisimopoulou 28, Amfithea (behind 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.

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.

Authentic French Restaurant with fireplace and bar

offers a warm atmosphere every night.

# ERATO

Open: 7.30 to 2.00 am. daily for dinner

Tel. 683-1864

7, Varnali Str. — Halandri (Dourou Square)



## CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere

Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

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Fully air-conditioned.

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## Michiko RESTAURANT

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RESTAURANT



## Gerofinikas

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

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.

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.

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-4 pm, 7-11 pm.

## TAVERNAS

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.

Costoyiannis, Zaimi 37 (off Leof. 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.

Karavitis, Pafsanos 4 (opposite the Truman 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, Etolikou 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.

### THANKSGIVING DINNER AT TA NISSIA

A typical Thanksgiving menu will be served for lunch and dinner at the Athens Hilton taverna, Ta Nissia, on Nov. 26. The cost is 975 Drs. (adults) and 525 Drs. (children).

## BOITES

*Strictly for the music, the Athenian boites have evolved a number of styles, and music may include anything from rebetika, folk classics and resistance songs to current hits sung by young unknowns or superstars. Since their first ap-*

*pearance 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 up to 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 programs for some establishments listed below were not available at the time of printing.*

Apanemia, Tholou 4, Plaka, Tel. 324-8580. One of the old-style boites. Singing is Georgos Zographos. Programs nightly at 9 pm and on Sat. also at 10:30 pm. Closed Tues. Minimum charge 225 Drs.

Arkitetoniki, 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 Eufroioniu St.).

Esperides, Tholou 6, Plaka, Tel. 322-5482. An authentic boite of the '60s. Songs and sketches by Yiannis Argyris and M. Maridakis. Nightly at 9 pm, also 11:30 pm on Sat. Minimum charge 225 Drs.

Skolion, M. Karaoli and Klazomenon 48, Kaisariani, Tel. 737-109. Singing are Lakis Pappas, Dinos Konstantinidis, Despina Hatziandreou, Georgos Salvanos, Kosta Rikos, Vikelis and Dimitri Pappangelidis. Nightly at 10 pm with 2 shows on Sat. and Sun., the first beginning at 9:30 pm. Closed Wed. Minimum charge 300 Drs.

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 (prodevtika tragoudia).

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

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

**From May 23rd**

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# The Athenian organizer

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## 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
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China, Krinon 2A .....	672-3282
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Finance, Kar. Servias 10 .....	322-8396
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Interior, Stadiou 27 .....	322-3521
Justice, Zinonos 2 .....	522-5930
Labour, Pireos 40 .....	523-3121
Merchant Marine,	
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Ministry to the Prime Minister, Zalokosta &	
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U.N.D.P. Amalias 36 .....	322-8122
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Skoufa 59 .....	363-3607

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#### Bank of Attika

Panepistimiou 19 .....	324-7415
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<b>Credit Bank — Exchange Centre</b>	
Syntagma Square (Mon-Sat 2-8 pm Sun 8-1 pm) .....	322-0141
Kifissias 230 (Mon-Fri 2-7 pm) .....	671-2838
<b>Ionian &amp; Popular Bank of Greece</b>	
Mitropoleos 1 (Mon-Fri 2-5:30 pm, Sat 9-12:30 pm) .....	322-1027
<b>National Bank of Greece</b>	
Kar. Servias 2 (Mon-Fri 2-9 pm, Sat & Sun 8am-8 pm) .....	322-2737

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

<b>Foreign Banks (Mon-Fri 8-2 pm)</b>	
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
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## INSTITUTIONS

### Churches and Synagogues

<b>Greek Orthodox Churches of special interest:</b>	
Agia Irini, Aeolou .....	322-6042
Agios Dimitrios (Ambelokipi) .....	646-4315
Sotiros, Kidathineon .....	322-4633
Chrisospiliotissa, Aeolou 60 .....	321-6357
Mitropolis (Cathedral), Mitropoleos .....	322-1308
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Agios Grigorios (Armenian), Kriezi 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
Campion 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, Aristotelou 16 .....	801-1566
Varibopi Riding School .....	801-9912
Yacht Club of Greece, Microlimano .....	417-9730
YMCA (XAN) of Kifissia .....	801-1610
YWCA (XEN) of Kifissia .....	801-2114

### Business Associations

Athens Business and Professional Women's Club, King George II, 29 .....	718-152
Athens Cosmopolitan-Lions Club (Mr. P. Baganis) .....	360-1311
European Economic Community (EEC), Vas. 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, Lykourgou 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

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## SERVICES

<b>Mayor of Athens</b> .....	324-2213
<b>Aliens' Bureau</b> .....	362-8301
<b>Residence Work Permits</b> .....	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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## ATHENS TIME: GMT + 2

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Garbage collection .....	512-9450
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### Consumer Complaints

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For items left in taxis or buses .....	523-0111

### Pets

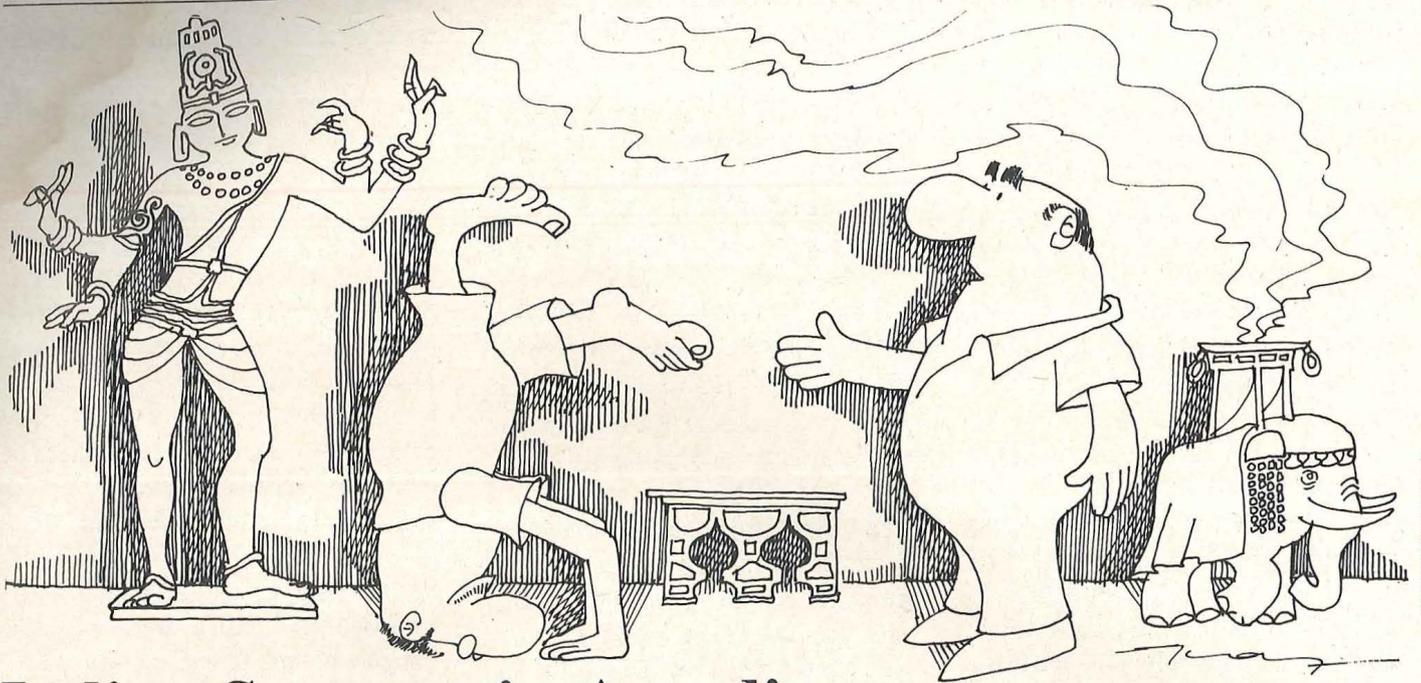
Hellenic Animal Welfare Society (English spoken) .....	643-5391
Greek Society for the Protection of Animals (pets only) .....	346-4445
Vet Clinic & Kennels, Iera Odos 77 (English spoken) .....	346-0360
Vet Clinic, Halkidonos 64, Ambelokipi .....	770-6489
For the export & import of pets: Ministry of Agriculture,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

### Tourism

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

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<b>For U.S. Citizens: Emergencies</b> .....	981-2740



Antonis Kalamaras

## Indian Summer in Arcadia

WHEN a UPI reporter recently broke the news that American School of Classical Studies archaeologists in Athens had discovered the famous Poikile Stoa in the ancient Agora, the Greek papers cried 'foul' and claimed the Americans had reserved the scoop for their own media instead of first informing the Greek authorities about their find.

The truth of the matter is that the American archaeologists were so busy trying to make quite sure it was the Poikile Stoa they had dug up, they hadn't given a thought to the newspapers, which very few of them read anyway, or to the Greek authorities which, like all authorities everywhere, the less one has to do with the better. Also, the UPI reporter in question, having been an archaeologist herself before entering the more glamorous world of the international wire services, was just carrying out a routine check, as she does at regular intervals with all her former colleagues, and was told: "Yes, we do believe we have uncovered the Poikile Stoa."

This little incident made me think that perhaps I should be doing some scouting among the various schools of archaeology in Athens in the hope of turning up some serendipitous bonanza for The Athenian.

The first person who came to

mind, in this respect, was my old friend B.L. Mulligatawny, B.A. (Bangalove), M.A. (Madras), D. Phil (failed, Oxon.), the famous Indian archaeologist who discovered the perfectly-preserved egg of a dinosaur while digging in swampland near Calcutta, only to have it made into an omelet and eaten by his hungry workmen before he had time even to photograph it.

Mulligatawny, as his name implies, is an excellent cook, besides being the head of the Indian School of Classical Studies in Athens. So much so, in fact, that in spite of his bitter disappointment at the ignoble fate of his dinosaur egg, he was nevertheless able to chide his workmen for the even more heinous crime of overcooking the omelet.

So I half-expected him to invite me to dinner when I rang him up, and accepted with alacrity when he did. He told me, also, that he had a strange story to relate to me and that he was seriously thinking his initials ought not to stand for Bahadur Lakmi, as they did but for Bad Luck Mulligatawny.

When I called at his small apartment in Pangrati a couple of days later at the appointed time, I found the door open and the whole place reeking of those perfumed sticks Indians love to light on special occasions. Through the clouds of

aromatic smoke, I dimly observed what I took to be my host standing in the middle of the living room and hastened towards him, my hand extended to shake his. Instead, however, I found myself grasping his right foot, for the simple reason that Mulligatawny was standing on his head.

He uprighted himself and apologized profusely for his odd stance. "I always do this to clear my sinuses before dinner," he explained. "I didn't hear you come in."

"Think nothing of it," I said affably, surreptitiously wiping my hand on the brocade-covered couch he waved me to.

"I am dying to hear this strange story you have to tell me," I said.

He smiled ruefully. "It is not only strange, but very sad as well. My father, who was a station-master in Madras, said he would send me to university and make me a man of culture. 'Cultured people are never sad or frustrated,' he would say, 'because they do not have to worry if the 8.45 from New Delhi comes in at 9.20 and will surely crash into the 8.15 from Pondicherry if the signalman isn't at his post and the engineer on the Pondicherry train isn't chatting with his widowed sister-in-law who always rides with him in the cab on week-ends with her nine chil-

dren.' My father, God rest his soul, could never imagine that the life of a man of culture could be fraught with more disappointment and frustration than the Indian railway system could ever give rise to in all its long history and all its immensity."

"Come, come," I said, patting his shoulder, "it can't be as bad as all that. After all, you didn't break a leg at this summer's digs, did you?"

He fixed me with a beady stare. "I didn't break a leg," he admitted, "but I lost a bloody femur, that's what I did, damn it!"

He plunged his swarthy head into his hands and stifled a sob.

I looked at his white-trousered legs and his bare feet and wondered how he could still walk without a thigh-bone. The thought occurred to me that perhaps this was why he had been standing on his head earlier on in the evening.

He saw me looking at his legs and smiled wryly. "It isn't my femur I lost," he explained, "but let's have dinner first and I'll tell you all about it."

He clapped his hand and two dark, bespectacled young men glided into the room.

"We shall eat now," he said to them. They nodded gravely and glided out again.

"You're very lucky to have servants in this day and age," I remarked.

"Oh, they're not servants. They're students who came out to our dig in the summer. We had twelve altogether. Ten of them went back to India in a Land Rover last week, but these two refused to travel on the Land Rover's roof. So they're staying with me until they can get a job on a Greek ship sailing from Piraeus to Bombay or Karachi. They could go as cooks. I've taught them the rudiments and all Greek sailors have ulcers anyway, so they should get by."

After a splendid meal starting with a prawn curry and followed by brown rice and lamb with vegetables, green beans and tomato chutney and a splendid 'beebeek', a layered custard cake, impeccably served by the two Land Rover-shy students, we

went back to the living room and Mulligatawny began his story.

"As you know, our dig is in southern Arcadia where, according to Pausanias, the Giants who were fighting against the gods of Olympus made their last stand. Hermes struck down Hippolytus, Artemis despatched Gration, the Fates dealt with Agrius and Thoas and Ares, and Zeus, with the help of Heracles, accounted for the rest. The interesting part of the story as told by Pausanias is that 'giants' bones are still turned up by plowmen.' Well, since nobody believes the Giants really existed, it would be natural to suppose that the bones turned up by the plowmen were the bones of prehistoric animals. And when I started on this dig, it was with the surreptitious hope that the gods, whether those of Olympus or my own would favor me again with the discovery of another dinosaur's egg."

"Aha!" I said. "And did you find one?"

"No, but what we did find was a colossal, partly-fossilized femur measuring almost four feet from end to end. It had a pronounced curve to it and we could not make out what animal it could have belonged to. Then, when the anthropologist on our team definitely pronounced it to be a human femur, there was no longer any doubt in our minds that we had made the sensational discovery of positive proof that the Giants of Greek mythology had actually existed. Our anthropologist reckoned that the femur must have belonged to a bandy-legged Giant more than fourteen feet tall."

"Amazing," I gasped. "And what did you do then?"

"Well, I had to be absolutely sure before making an announcement. I needed a second opinion and I needed carbon-dating as well. I had to send the femur to the only man I could trust at the University of Madras, my old teacher and good friend Professor D.B. Singh. I decided also to send it to his home, by registered mail, in case it fell into the wrong hands at the University. So I wrote a long letter to Professor Singh and told him to expect the femur by par-

cel post and let me know his findings immediately upon receipt."

Mulligatawny paused at this point and I became impatient.

"What happened then?" I urged him.

"You may well ask," he replied glumly. "The parcel was delivered by mistake to another D.B. Singh who lives on the same road but two blocks away from the Professor. This man owns a souvenir shop and often receives parcels of ivory from poachers in East Africa. He has a workshop where skilled craftsmen turn the ivory into elephants, buddhas, replicas of the Taj Mahal and all the other junk you find in souvenir shops. He didn't even open the parcel with the femur. He just handed it to his chief craftsman."

"And the femur got turned into elephants and buddhas?" I asked, aghast.

"Actually, the chief craftsman found its shape so peculiar he patiently carved it into an ensemble of twenty elephants crossing a bridge with a miniature temple at each end. By the time Professor Singh had finished raising hell at the post office and the parcel had been traced to the souvenir shop, the sculpted femur had been sold to a Japanese tourist and was gone forever."

"Good grief!" I exclaimed. "What rotten luck!"

"Now you know why I want to change my name to Bad Luck Mulligatawny", my friend said. "And it keeps getting worse every time. At least, with the dinosaur egg, I got to eat a piece of the omelet, even if it was overcooked. Of the femur, I have nothing."

"Look," I said. "All is not lost yet. I'll tell your story to the world. The Japanese tourist may hear about it and get in touch with you."

Mulligatawny looked at me with a jaundiced eye. "What are the chances of my particular Japanese tourist reading *The Athenian*?" he asked.

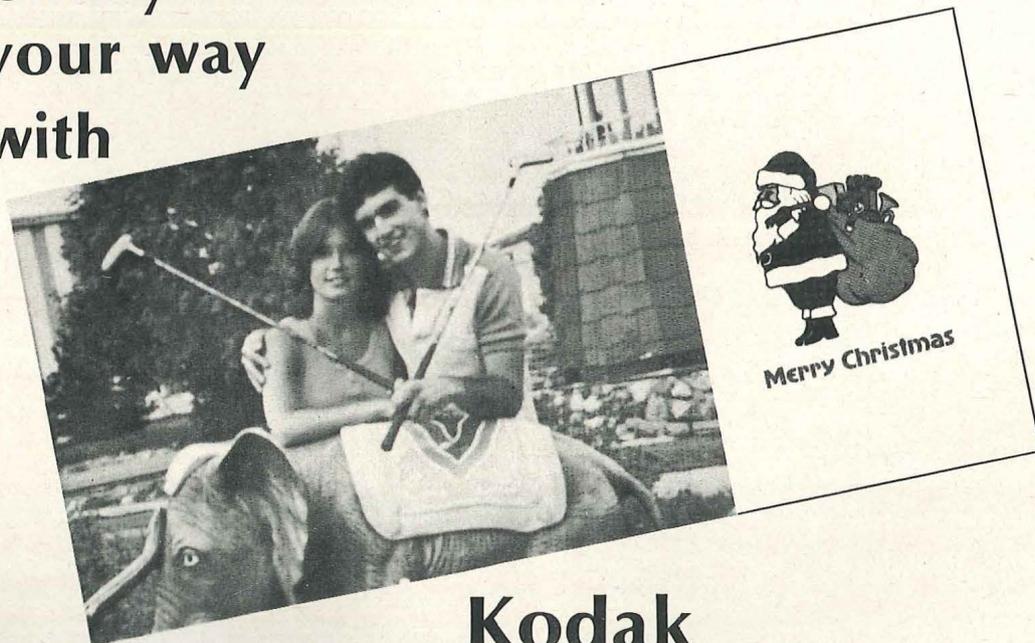
"Just as many as you had finding a dinosaur's egg and a Giant's femur," I replied. "Cheer up, old chap!"

Alec Kitroeff

**ATHENS SHOP HOURS**

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Anything, Furniture, Hardware, Photographic, Optical,	8am-2:30 pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Pharmacies *	8am -3:30 pm	8am-2pm 5pm-7:30 pm	8am-3:30pm	8am-2pm 5pm-7:30pm	8am-2pm 5pm-7:30pm	
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8:30pm	7am-4pm
Fish	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8pm	7:30am-4pm
Bakeries	7:30am-3pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3pm
Wines and Spirits	7am-4pm	7am-10pm	7am-4pm	7am-10pm	7am-10pm	7am-4pm
Florists Open Sun. 8am-10pm	8am-4pm	8am-10pm	8am-4pm	8am-10pm	8am-10pm	8am-4pm
Beauticians	8:30am-8pm	8:30am-3:30pm	8:30am-8pm	8:30am-3:30pm	8:30am-8pm	8:30am-3:30pm
Barbers and Hairdressers	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am:1:30pm 4:30pm-8:30pm	8:15pm-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-5pm
Dry Cleaners and Laundries	7am - 2:30 pm	7am - 2:30 pm				
Typing and Photocopying	8am-3pm	8am-2pm 5pm-8pm	8am-3pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-3pm
Greek Handicrafts Tourist Stores (EOT recognized)	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm
Automobile Sales	8am-4pm	8am-4pm	8am-4pm	8am-4pm	8am-4pm	8am-4pm
Automobil Parts	7:30am-4pm	7:30am-4pm	7:30am-4pm	7:30am-4pm	7:30am-4pm	7:30am-1pm

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